

# VARIETY

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## VIDFILMS SPUR COAST JOB BOOM

### Product Payolas Loading Airwaves Down; Pluggers Trip Over Each Other

The radio-TV merchandise payola has probably hit an unprecedented high in activity during the past few months. There's hardly a top public relations outfit in the business that hasn't a special emissary assigned to radio and video programming specifically for the purpose of getting a plug on behalf of a client's product. This ranges all the way from automobiles to any one of the assorted soft or cola drinks, with a resultant payola in kind for the show's writers or stars.

The clients or their public relations-distributor reps usually aim for the high-rated shows, with their multi-million audiences, with the extent of the merchandise payoff depending on the show's rating. But it's much easier to get a free product ride on the sustainers, although with a sustainer the payoff is less impressive.

Sometimes, in the case of sponsored shows, it leads to embarrassments in inadvertent plugging of rival company products, as occurred last week on a major TV show sponsored by a brewery company. Star of the show wasn't aware that the supplementary plug worked into the continuity represented a conflict with an auxiliary product turned out by the brewery. There were a lot of red faces when the brewery execs went into action.

### 'Theatre Guild' Reaching 90-Min. 'Hamlet' on Air; To Be Sold as Album

NBC's "Theatre Guild on the Air" is planning what may be the most ambitious production of "Hamlet" yet presented on radio for its March 4 broadcast. With John Gielgud, Pamela Brown and Dorothy McGuire starred, the show will run an extra half-hour, from 8:30 to 10 p.m., with NBC having cleared its "Tales of the Texas Rangers" out of the 9:30 to 10 p.m. slot for that single Sunday.

U. S. Steel, which bankrolls "Theatre Guild," has pacted with NBC and the Guild to record the show from the air and market it via a regular disk release. Gielgud, who will play the title role, is also scripting the adaptation. Miss Brown will play the queen and Miss McGuire will do the Ophelia role.

NBC, incidentally, also has a special one-shot tribute to composer Richard Rodgers, marking his 25th anni in show business, scheduled for the same night on television, where it will be in direct competition with the "Hamlet" show. Rodgers' program is scheduled for the video network from 9 to 10 p.m., with U. S. Shoes bankrolling through a special deal with Philco, which usually occupies that slot.

### Such Is Fame

Washington, Feb. 6. Paul Hume, the Washington Post music critic who drew that stinging letter from President Truman, is learning that all fame gets you is your name spelled wrong.

For example, an invitation came to town for him the other day to address the annual Gridiron Banquet of Sigma Delta Chi fraternity at the University of Indiana. Now, Sigma Delta Chi is a national journalistic honor society (you know, the business that teaches "accuracy, accuracy, accuracy").

The invitation was addressed to Cyril Hume, drama critic, Washington Star!

### Rails, Cold Hit B.O. But N.Y. Does Okay

Railroad strike which snarled the nation's transportation system and the unseasonable cold wave in the south hit show business this past week, but effects weren't grave. Major results of the rail tieup and cold snap were: 1—longhair concerts took an estimated \$25,000-\$40,000 licking; 2—motion picture theatres in some cities were hurt by the bad weather-walkout combination; 3—Gotham hotels and niteries continued strong; and 4—NBC used its own airtime to maintain the flow of publicity materials as the mails were snafued.

Legit, which invariably seems to get clipped by adverse weather or economic conditions, took a double drubbing last week as wildcat railroad strikes coincided with a country-wide epidemic of brutal weather. The boxoffice loss, including both Broadway and the road, is estimated to have been around \$50,000 or more.

In New York, snow and sleet storms cut the boxoffice in all but the solid capacity shows, and the (Continued on page 53)

### Show Biz Uniting To Honor Cantor, Jessel

Eddie Cantor and George Jessel will celebrate 42 years of friendship by means of a testimonial dinner to be given them May 5 at a New York hotel under auspices of the Jewish Theatrical Guild. The close relationship between the two has been traditional in show biz.

The arrangements committee consists of Emil Friedlander, Harry E. Gould, Abe Lastfogel and James E. Sauter. The coordinating committee comprises William Degen Weinberger and William Morris, Jr. All branches of the amusement industry are cooperating.

### EMPLOYMENT UP 5-30% IN YEAR

By MIKE KAPLAN

Hollywood, Feb. 6. Hollywood's greatest spectre—spasmodic unemployment—has faded somewhat during the last year as a result of hyped television film activity. And while there's no promise that video may spell the end of economic uncertainty for film's talent and technicians, there is every indication that the growing vidpic industry will one day absorb a tremendous percentage of the seasonal unemployed in the film industry.

In the space of one year, the television industry has gained such stature that it has provided many new jobs for actors, directors, writers, cameramen and film editors. Exact figures in the various categories are almost impossible to arrive at, but even cautious estimates are that the booming production of television films on the Coast has eased unemployment in the various guilds and unions anywhere from 5% to 30%. Growing optimism as to the future of the fledgling industry here is based on the fact that the upswing thus far has been based actually on the ac-

(Continued on page 63)

### Silverstone, Lehman Gals Financing Own 1-Reelers On European Art for 20th

Producer of the series of one-reelers on famous paintings, which Spyros Skouras a few weeks ago announced would be released by 20th-Fox, is Marilyn Silverstone, 21-year-old daughter of 20th's foreign chief, Murray Silverstone. Her associate will be a former classmate at Wellesley, Helen Lehman, daughter of banker Robert Lehman.

The two gals are financing the pix themselves, putting up their own coin plus some provided by Lehman pere. Twentieth is advancing no money, merely guaranteeing release. A minimum of six films is planned, with more likely if they prove successful.

Miss Silverstone was an art major in college and has spent a good deal of her life in Europe, where she is familiar with all the famed galleries. The two femme producers have already completed the research on their project. They plan to head for Europe in April or May to start three months of lensing on the initial half-dozen.

They'll shoot in galleries in six countries. Pix will be in color. Name of the gals' company is Art Film Productions, Inc.

### Lethal Weapon

Roger Price writes from the Coast that he's working on a new invention that will kill television.

It's Color Radio.

### Theatre Tele in Full Speed Ahead; Over 100 Exhibs Order Equipment

#### Atom Test 'Goes TV'

Hollywood, Feb. 6.

First television remotes of an atomic blast were recorded this morning (6) when KTLA and KTTV cameras, set up on Mount Wilson, caught the flash of eerie white light as the fifth experimental blast at Las Vegas Proving Ground was touched off at 5:47 a.m. Stations had made preparations Monday night, figuring on being available every morning until blast.

Both stations picked up from own transmitter sites, 250 miles from experimental area. KTLA's version, accompanied by an audio tape, was kinescoped for repetition Tuesday night. KTTV used only cameras atop Wilson. KTLA sent Gil Martin to Las Vegas where he described blast and then interviewed spectators.

### It's School-By-TV As Classes Close

Memphis, Feb. 6.

In step with the worst blizzard that has hit this sector in years, WMCT, local TV outlet, teed off last week with daily classroom instructions direct from its downtown studios.

New series of programs, which was encouraged by TV and school officials, was put in effect when city and county schools put the shutters on for four days. Preem TV "school session" was held Friday (2).

George Barnes, county school super, told VARIETY that "if this world out, we could have television" (Continued on page 63)

### Use Ohio State U. Pix As Democracy Aid Abroad

Columbus, O., Feb. 6.

Two Ohio State U. motion pictures have been picked up by the State Dept. and will be exhibited throughout the world as part of its program of disseminating info on the American way of life. State Dept. will distrib them abroad in some 27 foreign languages, via U. S. Information Service.

"Accents on Learning" demonstrates techniques and methods of college teaching as illustrated by actual classroom demonstrations. "Footsteps to the Future" is designed to interest the highschool girl in home economics, both as a preparation for homemaking and as a career.

Both pix were made by the OSU motion picture unit directed by Prof. Robert W. Wagner.

Theatre television, after struggling to get rolling for the last several years, has finally been green-lighted for full speed ahead. More than 100 theatres have placed orders for big-screen video units during the last few weeks, and the various manufacturers have promised delivery by early fall. As a result, theatre TV, for the first time in its history, will be able to amass a sufficient boxoffice to bid for exclusive rights to some sports and special events.

Strong upsurge of interest among exhibitors for putting TV into their theatres is the result of continued efforts by a number of circuit execs to break the logjam that has long confronted the medium, and get it on its feet. Top brass of not only the Theatre Owners of America and National Allied but also of the Motion Picture Assn. of America have been pitching big-screen video to their members for months. They have pointed out to major company execs and leading exhibs that TV in theatres could form one of the best methods possible to overcome the competition of TV in homes.

Most of the new orders for equipment have been placed with RCA for its instantaneous projection method. As a result, RCA has decided that it will now be possible to set up a mass production assembly line for the units. This, in turn, has prompted the manufacturer to trim its price per unit to (Continued on page 63)

### World Situation Fails To Halt H'wood Plans For Overseas Lensing

Hollywood, Feb. 6.

Hollywood film producers, both major and independent, are going right ahead with overseas filming regardless of unsettled conditions and threats of war in various parts of the world. Currently eight pictures are slated for production in England, five in Africa, three in Latin America, one in China and an undetermined number on the European Continent.

Although 20th-Fox recently shifted lensing of "The Desert Fox" from North Africa to California, the company will make "White Witch Doctor" in the Belgian Congo. Others lined up for African shooting are: Edmund Grainger's "African Intrigue;" Sam Spiegel's "African Queen;" Danziger Brothers' "The Broad Arrow;" and Sol Lesser's next "Tarzan" adventure.

Metro is readying three for British production: "Ivanhoe," "The Romance of Henry Menafée" and "Young Bess." Currently 20th-Fox is lensing "The House on the Square" in London. Others are Hal Wallis' "Son and Stranger;" Harold Hecht's "The Crimson Pirate;" Sol Lesser's "Black Chiffon;" Columbia's "Captain Blood Re-

(Continued on page 20)

# Britain Festival Plans Take Form; Eyeing U.S. Vaude, Film Talent

London, Feb. 6

The cultural needs of visitors who are expected to pack London during the Festival of Britain will be met by the official arrangements made in conjunction with the Arts Council. The popular tastes will be satisfied by the flood of high American importations. Hollywood stars at the Palladium and the spectacular revues which will play the Hippodrome, Casino and other theatres.

The planning of entertainment for the festival is being split up, a move into two distinct operations. Through the Arts Council, there will be an elaborate standard of entertainment. Show, Snake, Snake and Snake will set the tone for the cultural zone, which will dominate the concert halls and some of the West End theatres. This part of the program appears to be designed on the theory that all tourists, continental and American, are intelligent and cultured.

If there should be any tourists who are not for entertainment, they will be left to the commercial managers to furnish it as it is the post. The inter-entertainment season at the Palladium for example will continue on normal lines, many regular or imported star attractions. A suggestion made apparently in the Festival that British stars should be sent during the Festival season could not be developed because of the inadequate native talent available capable of filling the Palladium twice nightly.

Among the special stage productions which high management have arranged as their contribution to the Festival will be Alec Guinness playing "Hamlet" at the few theatre, John Clements and Roy Hinnman in "Man and Superman," "The Golden Door," a new play by J. B. Priestley, "A Winter's Tale" with John Gielgud and Diana Wynyard, "Anthony and Cleopatra" and "Caesar and Cleopatra," both starring Laurence Olivier and Vivien Leigh.

The current productions from the Old Vic will go into a repertory season during the Festival and in addition to the program here will be "Henry VIII of Windsor" with Peggy Ashcroft, Ursula Jeans, Roger Livesey and Alec Cunniff. Dame Edna Evans will appear in another production and there will also be a Shakespearean season at the Open Air theatre. There remains some uncertainty as to the fate of the "Lion and the Unicorn" which for Charles B. Cochran had planned as the contribution to the Festival. Brian Thorneike, Lewis Casson and John Mills had been engaged to star in this production.

Also Shows With Pop Appeal  
In contrast to the uplift program planned for the West End, there will be shows of wider popular appeal, with novelty angles, on the Festival grounds itself. The Festival Music Hall, for example, will be giving comedy performances and will run 100% of British personnel. The Festival cinema will have a six-hour daily with a program including especially made British documentaries, big screen TV transmitted from the Festival grounds on a closed circuit, an Anglo-Canadian stereoscopic film in color, polarized lenses, must be used, and also a demonstration of stereoscopic sound.

The film industry's contribution to the Festival includes, apart from (Continued on page 18)

## House Making It Tougher To Transport Lewd Pix

Washington, Feb. 6

House Judiciary Committee is expected to act quickly in pushing forward the Senate-passed bill to limit all interstate movement of pornographic films, recordings, photographs and similar material.

Present law bars transport of such material via the mails or common carriers. However, there is nothing to prevent transportation by a private automobile, for example. The new Senate bill would make it illegal for such material to move across state lines by any means whatsoever.

## Hope Cues Bitter Beef Over Admish Charged GI's At Illinois Camp

Quincy, Ill., Feb. 6

Quincy, Ill., Feb. 6. A letter of protest to Washington complaining that a prisoner had been charged \$1.50 a week to see two GI Hope shows at Quincy Field, Ill., Jan. 24, American Guild of Variety Artists has just joined in the protest with a threat to keep its members out of camps and other service establishments where admissions are charged.

Hope Marilyn Maxwell and the rest of the troupe gave their services gratis and declared they would not have accepted the date if they had known the members of the Air Force would be nickel and dime. Spokesman for Hope said the actor complained to the command officer and was told that the officers' revenue had taken a nose-dive since the Government banned the showmen.

## GARLAND TO NET 70G FOR LONDON VAUDER

Quincy, Ill., Feb. 6

Quincy, Ill., Feb. 6. Garland will make her first professional appearance around April 1 when she opens a four-week stand at the Palladium at the same time as Danny Kaye whom she preceded. But will net her around \$70,000.

Booking, arranged by A. L. Lasko, of the William Morris Agency, which is now handling Miss Garland, let it with Britain's Festival celebration. Palladium rears more top names to serve as stars during the Festival period, and Bob Hope will be the next signed if a date can be arranged that will not conflict with previously-set commitments.

## 'Barefoot' Sun Dance

West Palm Beach, Fla., Feb. 6

Annual Sun Dance celebration here will be highlighted by a picture based upon the Theodore Ford novel, "The Barefoot Mailman."

Book was recently filmed by Columbia and is awaiting release. Sun Dance date is scheduled for March 4-10.



WILL MAHONEY  
THE UNMISTAKABLE

Last Week  
CAPITOL, WASHINGTON  
Realty Engagement

Will Mahoney, 37, of the Washington, D.C., office of the "Washington Post," is the only one of the famous "unmistakable" men who will be appearing in the "unmistakable" show. He is a former actor and has appeared in a number of films. He is now a real estate agent and is working for the "unmistakable" show.

Represented by  
ASSOCIATED BOOKING CORP.

## Services, Radio, Press Map Plans for Speedier War News Transmission

Washington, Feb. 6

Meeting was held today Tuesday in the Pentagon of representatives of all the armed forces and radio and press groups to map a plan for the even transmission of information from combat zones of and when new possibilities break out. It was the first such all-inclusive get-together and is setting up a plan of a standby basis to get into operations rapidly if fighting breaks out anywhere on the globe.

All the communications media were asked to submit their requirements so that the carrier services can provide mobile and semi-mobile equipment which will get information from the war front back home quickly. Signal Corps, which handles the armed forces' long lines communications, will thus have a good idea in advance of what is necessary to provide for press and radio needs.

Meeting was told that in Korea 50% of all communications time from battle areas were utilized by press and radio. During the Korean invasion the percentage went up to 70%, pointing up the need for advance planning.

Networks taking part were: William F. O'Connell, Robert G. O'Connell, Henry F. Cassidy, all NBC; Ed Long, Wells Church, Robert Bennett, CBS; John T. Madigan, ABC; and Leslie W. Higgins, MBS. Service reps included: Maj. Gen. Floyd Parks and Col. Ed Kirby, of the Army; Lt. Commander Andre S. Rhodes, Navy; Maj. Robert Bell, Air Force; and Lt. Col. Bayron W. Egan and Bruce Quisenberry, Signal Corps. RCA Press Wireless and Mackay services also participated.

## Weill Group Bows Out After USO Reactivation

Washington, Feb. 6

The President's Committee on Religion and Welfare in the Armed Forces, one of biggest accomplishments of which was merging various welfare and entertainment groups into the reactivated USO, winds up Feb. 23.

In a letter to President Truman, Frank L. Weill, New York attorney who heads the group, wrote: "The committee hopes that it has been able, through its reports and through its other activities, to provide a firm foundation upon which may be based future planning and programming affecting the general welfare of military personnel. It remains now for agencies within the Department of Defense, other Federal agencies, the new USO, and countless thousands of individuals in local communities throughout the nation, further to promote the spiritual, moral and recreational welfare and character guidance of persons serving in the armed forces."

## Here We Go Again!

By JOE LAURIE, JR.

Did you ever talk to yourself? I don't mean the smart things you think of after coming off a radio interview. I mean kinda sitting back and running old pictures through your mind, and then kinda saying, "um-hum."

Some guy once said, "The more things change the more they remain the same." I don't think I've it just right, and it's the general idea. Which reminds me of the guy who made fun of a fellow who doesn't speak grammatically or spell wrong; what's the difference, as long as he has something interesting to say or write? But that's getting off the track. What I'm trying to say is I've been similar all right, but not to the war news on the radio and reading the papers. It sounds to me like a war—or like we actors would call it "audition." What was like a vaudeville act they open with a good gag that sticks 'em, then a full for about 12 minutes, then there's a fast with a sock.

Listening to the commentators, I kinda wandered back to World War I. They were right numbering 'em. I don't remember the Spanish-American War, I came in at the finish of that one. I remember my dad taking me to see the Dovesy parade he held my hand as we saw Admiral Dovesy ride through the arch on Dover Field avenue. I guess dad felt that I would never see a war that's the same way I did when I held my son's hand watching the parade after the first World War, never figuring on guys like Hitler now Stalin.

I sure remember World War I. My mind was fresh and it soaked in everything that happened. I was a vaudeville actor, so natural, I mostly remember what happened to vaudeville in those days. In 1916 we weren't in the war, but I remember hearing the Vaterland band from the interred camp they played at one of Loew's theatres, and the Germans in the audience cheered 'em. They played straight, no someone I felt it wasn't right.

I remember coming out at it in Variety that said "England is a life for Americans, and for all of us." Zep stopped during war, by new guns and took it to its knees. Eight Germans frozen in Zep during last raid. Sea freed from subs by English control. The sea, they wanted American acts many of 'em went over, too. I remember German and Austrian acts couldn't go to Canada, they would be interned. The 7th Regiment serving with Sam Rodigan and the vaude actors gave 'em a lot of hot motor trucks. A lot of actors went in that outfit. I remember there were a lot of jokes about peace notes there were war notes, Charlie Chaplin imitations, mother songs and Ford gaps, and when you mentioned BVD's the audience would scream. I remember a lot of men and women acts spinning on account of the draft, and the girls started doing singles—and all swell too. We started putting on band drives.

The Frail, headed by George M. Cohan, went down to Ft. Mifflin, the lights went out and the show was given by the lights thrown from hundreds of mine headlights. President Wilson came up from Washington and met the cast after the show. What a thrill that was! Afterward Francis P. Best did an act at the Palace, with illustrated slides of Uncle Sam's Army and Navy he lectured on it, helping recruiting. There was a war song contest at Frisco's Fifth Ave. Every publisher could plug one or two war songs three judges and the audience judged 'em. The songs that won No. 1 was "Break the News to Mother," "Spanish-American war song revived," No. 2 "Just of Art," No. 3, "Somewhere in France is a Lily," No. 4 "Send Me Away With a Smile," No. 5, "It's a Long Way To Berlin." There were diagrams from the publishers who beat their palms off.

## The Strapped Dodgers

I remember an act called "The Strapped Dodgers." They sang and told about their experiences in the war. One of the boys had some eye, one had one arm, one had a leg off. They were Canadians, good on talent, everybody used. The managers were talking about the 10% tax on gross. They said they'd be put out of business, they say that in every war. Nora Bayes was doing her own show with a few acts at the Alcazar theatre. George M. Cohan went back stage and said, "Nora, I just wrote that would you do it for me?" He handed her a head sheet of "Over There" and Nora Bayes and Irving Fisher were the first to sing it.

German acts were changing their names, English actors were becoming American citizens. People were carrying swastika sticks, like the British and Canadians, and some acts that came back from England had swastikas but were ashamed to wear them—looked too silly. British Recruiting Commission came over to round up English actors. Many English actors lost their accents. A lot of actors won their commissions at Plattsburgh, which was the first officer training camp. I played with Lillian Russell in vaudeville where she did a marine recruiting act with a dozen marines. She gave me a cigar, best I ever had, the same brand she smoked. American acts in England yelled about the tax over there that cut their salaries in half.

Government agents were running up slackers around Broadway, looking at registration cards. There was a "doctors" law signed by Governor Whitman. Actors were classed like schoolteachers; they were entitled to two months vacation summer after winter term. Men 18 to 31 had to be occupied at some useful trade or profession at least 36 hours a week, provided by the state on either farms or in munition works; it was \$100 fine or three months in jail. Shoulda heard the show.

At Brighton Beach theatre the 7th Regiment had a recruiting act a swell one with Bunny Granville, Earl Carroll and Arthur Fields and 25 soldiers, recruiting to get enough guys for their outfit to go to France. They needed 2,000 and got about 10 recruits after each performance. They got \$7.50 a week each. The boys slept on the stage and the \$1,000 a week salary the act got went into the regimental fund. I remember collections for the soldiers and sailors smoke fund. Vaude houses raised more than \$58 (40). There were "four-minute" men at all theatres between acts selling bonds. Lights were out on Broadway at 10:45, not because of a bombing scare, but to save fuel.

## Big Palace Mass Meeting

Big mass meeting at the Palace for volunteer entertainers was given by the Over There Theatre League. It was the idea of E. H. Sothern and Winthrop Ames. George M. Cohan presided. It was the first meeting of its kind in the history of the theatre. Cohan asked who would volunteer to go over to entertain the boys; everybody in the house stood up.

Eva Tanguay had a dress made of dollar bills trimmed with coal and jumps of sugar, which was worth as much as money. Peace songs were banned, thinking it might be German propaganda. Harry Lauder's son was killed at the front, and Lauder went to the trenches to entertain the boys and gave over \$100,000 to war charities, stung Scotchman, eh? Palace theatre turned in \$750,000 for Second Liberty Loan Drive, while the theatrical division went over their \$100,000,000 bond goal, while N. Y. went over the top of their \$25,000,000 goal. The first Sunday show ever given in Philadelphia for uniformed-men-only was at the Trocadero theatre. Influenza epidemic almost ruined show biz.

Then Armistice news blew up Broadway. A guy on a wagon with a banner which said, "You fooled us on the seven but oh you eleven!" The 7th was the false Armistice Day. And President Wilson handing all show biz a kick with his statement: "The theatre was one of the most potent contributing factors to American victory in the World War."

We all felt happy. No more wars, in our time anyway. Then World War 2. We won that one, too.

And now, I just can't help thinking of an old gag, "Hold on to your hats, boys, here we go again."

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# MAJORS' 'REALISTIC' BACKLOGS

## Hughes' War Activities Cue New Bids For Pic Co.; Brandt Seeks Theatres

Negotiations were in progress this week on a variety of fronts looking to acquisition of Howard Hughes controlling stock in both RKO Picture Co. and RKO Theatre Co.

Two new potential purchasers of the production firm's shares have come up. While Hughes has given no indication he'd part with this end of the business, his chief aide, Noah Dietrich, has listened to the two separate deals which were offered.

Identities of both potential buyers is much hush-hush. One of the two is an individual who has had no association with the industry in past. He's being repped by a Wall St. firm which, in turn, is being guided by a prominent figure in film company financing.

Second would-be buyer is a Hollywood syndicate and, like the first, has presented its offer to Dietrich in Coast huddles.

While the Hughes side has been silent on selling the film securities, the two active bidders have it figured he is likely to do so because of the growing pressure of war production commitments by his non-film companies.

Hughes Tool Co. has just received a Government order for \$200,000,000 in guided missiles and Consolidated Vultee's defense work has similarly stepped up considerably. Since Hughes is at the helm of both firms, it's said likely he'll find it necessary to give more time to them.

Meanwhile, activity on a possible stock swap deal also has increased. (Continued on page 18)

## See No Rise in 20% B.O. Rap; Show Biz Gets Off Easy in New Tax Bill

Washington, Feb. 6.

Although the Administration is slated to present another tax measure later in the year, film industryites who know their way around on Capitol Hill predict there will be no rise in the 20% admission bite. It is said that the industry's pre-Korea battle to reduce the levy has left the impression with both Congress and the Administration that any tax tilt might well result in a goose that lays a b.o. egg.

Films—and, as a matter of fact, all of show biz—came off relatively unscathed so far as special provisions are concerned in the Administration tax plan presented to the House Ways and Means Committee yesterday (Monday). The proposals, which would raise a little over \$10,000,000,000, specifically avoid any increase in the admissions or nitery check raps.

Filmmites who worked on last spring's effort to cut the tax bite feel they have a two-edged chance for avoiding any lift now. One is the fact that the Administration will be wanting the cooperation of theatres for bond drives, civilian defense programs and other gov- (Continued on page 20)

## Philly Exhibs Bankrupt —Charge Video Done It

Philadelphia, Feb. 6.

Television took the rap in involuntary bankruptcy proceedings filed in U. S. District Court for David S. and Mary M. Moliver, trading as the Viola Theatre Co.

Attorneys for the petitioning creditors told Federal Judge James P. McGranery that since the advent of TV receipts from the two theatres operated by the Molivers—the Regis and Aurora—have dropped to such an extent that the owners have been unable to pay running costs.

Judge McGranery named Harry Blumberg and Hanley S. Rubinsoln as receivers for 30 days. During that period, the judge ruled, the receivers were to carry on the business and determine what could be done with the theatres.

## REFLECT SAVING IN NEW PICTURES

Majority of film companies are operating in high gear in bolstering their product positions after considerable lensing hesitancy as a result of the big market drop in 1948.

Of prime importance, it's said, is the fact the new backlogs are comprised of pix made since the various studios put into effect sharp production economies. Also, highly-budgeted films made during the lush economy period have been completely wiped from the slate.

Thus the firms are in the healthy position of being equipped with pix financially attuned with the dwindled market. While they still can come out on top with low-level revenue, the expected continued increase in business obviously will mean so much additional income.

Combination of factors is said to be behind the stepped-up film output and building of backlogs. One of the biggest reasons, of course, is the fact the studios, following a wide assortment of economy measures, are now operating at close to peak efficiency.

That Paramount is in its best product position in history was formally announced last week by (Continued on page 61)

## Col, 20th Vie To Film 'Blondes'

Columbia and 20th-ox are both currently vying for screen rights to the Broadway hit musical, "Gentlemen Prefer Blondes." Deals are now pending, with both studios having offered \$150,000 flat.

Before either can take the property, however, Paramount will have 10 days to meet their terms. It will also get 16% of the receipts for the screen rights, since it owns the original non-musical version of the Anita Loos comedy, which it pictured in 1928.

Unless 20th accedes to demands of producers Herman Levin and Oliver Smith on release date of the film, Col is likely to be given the nod. Harry Cohn, Col prez, has agreed that release will not be before the middle of 1953. 20th's bid called for distribution by the fall of 1952. Levin and Smith are holding off the tentative closing (Continued on page 12)

## National Boxoffice Survey Despite Storms, Biz Holds Up; 'At War' Again Champ, 'Born,' 'Pacific' Take Second, Third

Many key cities had another batch of snowstorms and extreme cold weather to battle this session but reports from VARIETY correspondents in representative key cities indicate biz held up very well in numerous localities. Wildcat railroad switchmen's strike, which crippled production and laid off many, also was an unfavorable factor. Despite all this, trade continued high.

"At War With Army" (Par) is again out in front to cop No. 1 position for second successive week. Martin-Lewis comedy gross total from 16 playdates reported by VARIETY reps was over \$350,000. Showing was made despite its being on holdover or extended run in many localities.

"Born Yesterday" (Col) was second for second session in a row. "Operation Pacific" (WB) moved up from sixth slot to take over third place. "Kim" (M-G) is holding tight, again being fourth.

"Halls of Montezuma" (20th), which accounted for its biggest strength last month, captured fifth money while "Harvey" (U) wound up sixth as against fifth the previous week. "Cyrano" (UA), "Steel Helmet" (Lip) and "Mudlark" (20th) round out the Big Nine list in that order. "Vendetta" (RKO) and "Magnificent Yankee" (M-G)

## K-B UA Deal at Now-or-Never Point; May Give Them 100% of Stock in 3 Yrs.

### Truman Left by Metro On Cutting Room Floor

Clip depicting President Truman in Metro's upcoming "Go for Broke" has been deleted as being "anticlimactic." Sequence showed him welcoming Hawaiian-American troops back from World War II.

Decision reportedly was made by Dore Schary, pic's producer, following sneak screenings on the Coast, in Florida and in New York.

## Pic Stocks Now Sudden Darlings Of Wall St. Pros

Film industry this week was vigorously bouncing back on the financial front. Stocks pushed to gains far beyond the market's general average.

Long neglected by investors with the deflation of prices as a consequence, trading in pic securities on the N. Y. Stock Exchange has suddenly become robust. At the same time Wall St. professionals are looking in the direction of major film and theatre firms with steadily growing respect.

Added to the list of supporters are Reynolds Co. and Walston, Hoffman & Goodwin, two of the financial district's major brokerage houses.

In a market letter sent to clients yesterday (Tues.) Walston outfit commented that film issues finally might be coming into their own after trailing the rest of the market for some time.

Firm had special mention for Columbia Pictures and Universal which were given a "speculative recommendation." Also cited was (Continued on page 20)

### Nick Schenck to Florida

Nicholas M. Schenck, president of Loew's, left New York last weekend for a Miami vacation. He'll be back at his post next month.

Sales chief William F. Rodgers is continuing his Florida stay and other two weeks. Following his return to New York, Rodgers will hold a Metro sales session and then leave for the Coast.

Arthur Krim-Robert Benjamin negotiations for control of United Artists appeared yesterday (Tuesday) to be a now-or-never proposition. Krim, who is on the Coast, has come to full agreement with the attorneys for owners Mary Pickford and Charles Chaplin. He and Benjamin are determined not to let Miss Pickford and Chaplin, who now have the terms before them for final word, reopen the whole long-winded series of negotiations.

K-B have their minds made up to keep these dealings from following the pattern of numerous other previous potential UA buys. Each time negotiations got to the closing stage, the owners had a new series of demands. Krim and Benjamin are determined that they prefer to walk away from the deal rather than allow themselves to be trapped into interminable talks.

Situation yesterday was uncertain. With complete agreement reached over the weekend with attorneys, it seemed fairly sure Monday that the deal was reasonably close to being in the bag. Lengthy session was held by Krim Monday evening, however, with the owners and their attorneys, (Continued on page 61)

## 'Mr. Smith' Boomerangs But Moscow Continues Swiping U.S.-Owned Pix

Washington, Feb. 6.

For the third time in recent weeks, the Motion Picture Assn. of America has asked the State Department to protest Russian pirating of a U. S. feature. Latest pic swiped by the commies is "The Crowd Roars," the Metro prizefight story filmed in 1938 with Robert Taylor. It is being shown in Moscow under the title, "The Eighth Round."

MPAA has charged that the pic is not only being run without permission of, nor payment to, Metro, but that it is a distorted version (Continued on page 20)

## VARIETY

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# 'Harvey' Nabs Jan. B.O. Sweepstakes, 'Montezuma' 2d, Bing-'Music' 3d

"Harvey" (U), never dipping below sixth place all month, was winner of the national boxoffice sweepstakes in January, according to reports from VARIETY correspondents in 24 representative key cities. The legit comedy, with James Stewart starred in the film version, finished first two weeks in a row and was fourth another session, winding up the month with an estimated \$860,000 total gross.

"Halls of Montezuma" (20th), with one first place, wound up second for the month. Some of the holdover playdates did not measure up comparatively with the first weeks, but high-ranking two other weeks, plus more than \$770,000 coin gross total, held it near the top.

"Mr. Music" (Par) finished third, shaping up to the potential indicated in the final week of December. Bing Crosby starrer was second, third and then seventh during January. Fourth money went to "Kim" (M-G). The Rudyard Kipling story did not quite shape up to the big grossing category indicated by its run at the N. Y. Music Hall.

"Dallas" (WB) took fifth money for the month, with "Branded" (Par) a sturdy sixth. "Pagan Love Song" (M-G), of which much had been expected, was seventh, while "For Heaven's Sake" (20th) was considerably weaker in eighth spot. "Vendetta" (RKO) managed to take over ninth position, with "Grounds for Marriage" (M-G) rounding out the Big 10 list in last place.

Runnerup films were "Frenchie" (U), "King Solomon's Mines" (M-G), "Never Dull Moment" (RKO) and "Mudlark" (20th). Showing by "Mines" was all the more remarkable. (Continued on page 61)

## Korda Closes Distrib

### Deal for 12 Monogram Pix, Levey's 'Fabiola'

Having terminated its arrangement for releasing Republic films in England, Sir Alexander Korda's British Lion distributing outfit is reaching out to obtain other U. S. and foreign product. It has closed a deal for 12 westerns with Monogram and has acquired rights from Jules Levey for the Italian-made "Fabiola."

Product is used mostly by BL to fill in double bills, the same distrib in England normally providing both ends of duallers. It got about 30 pix a year for this purpose from Republic under the arrangement on which the two distributors called quits at the end of last year.

The Mono oaters are the Whip Wilson-Andy Clyde series. The "Fabiola" deal was made with Levey since he owns all English-speaking rights. He was recently in England to set the final pact, following preliminary negotiations in this country with Morris Helprin, Korda's rep here.

Helprin is currently on the prowl for more product for BL release.

## Wanger Testifies In Mich. Anti-Trust Suit

Detroit, Feb. 6.

Deposition was given by producer Walter Wanger in the anti-trust suit instituted by the Society of Independent Motion Picture Producers against United Detroit Theatres and Cooperative Theatres of Michigan.

Although the action was filed close to two years ago, activity in the case has been limited so far to the depositions of indie producers.

## JDA Names Robbins

Herman Robbins, prez of National Screen Service, last week was named chairman of the Amusements Division of the Joint Defense Appeal campaign in greater New York. His appointment was disclosed by Harry Brandt, chairman of the JDA Campaign Cabinet.

As chairman of the division, Robbins will mobilize support for the drive throughout the entertainment industry. JDA is the fund-raising arm of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith. Half the nationwide \$6,000,000 goal will be sought in New York.

## Lissim to Hdtr. in N. Y.

Wladimir Lissim, former RKO European chief and currently Continental manager for Sir Alexander Korda's British Lion, is switching to Latin American distribution topper for BL and Korda product. He'll headquarter in the producer's New York offices.

No Korda or BL films have been distributed in Latin America for more than 10 years. Lissim is due in the U. S. to take over the chore Feb. 21.

## Exceptional B.O. Hits in Japan All Yank or British

Average Nipponese-made pic grosses more than twice its Hollywood counterpart in Japan, but all the exceptional b.o. hits there are either U. S. — or British-produced. That was disclosed by Morris Helprin, American rep for Sir Alexander Korda, following his return last week from a month's trip to Tokyo.

"Red Shoes" is the top-grosser in Japan currently by a big margin and may well prove the all-time champ. Helprin reported. It has taken in almost 85,000,000 yen (about \$280,000) in distributor's gross and is calculated to wind up with approximately 125,000,000 yen (\$417,000), Korda rep said.

The average domestic pic grosses about 40,000,000 yen (\$125,000) and the average Hollywood product about 16,000,000 yen (about \$50,000), according to Helprin. The high in film rentals for Nippon pix is about 75,000,000 yen and their production cost runs about 28,000,000 yen. (Continued on page 20)

## \$5,000,000 Sought By Schumann Heirs For Metro's Biog Picture

Charging Metro produced and exhibited a picture based on the life of Robert Schumann without their consent, four heirs of the late composer have filed suit in N. Y. supreme court against Loew's, Inc., Metro's parent company. More than \$5,000,000 damages are sought in 56 causes of action. These relate to every state in the union as well as Alaska, Hawaii and other countries of the world where the film was screened.

Plaintiffs in the action are Robert, Clare and Walter Schumann as well as Marie Personius, all of whom allegedly are the composer's grandchildren. Object of their legal displeasure is the 1947 Metro release, "Song of Love," which shows Schumann died of a mental disease. Paul Henreid played the title role in the pic, while Katharine Hepburn was his wife. Clarence Brown produced.

Suit came to light last week when Loew's moved to dismiss the complaint. Justice Aron Steuer declined to toss out the action, but ordered the plaintiffs to submit an amended complaint before March 1. The rambling nature of the allegations, the court ruled, "virtually defeats an answer." Jurist also pointed out that the complaint fails to state whether damages are sought for libel or an invasion of privacy.

"There is no complaint of the accuracy of these (the mental illness sequences)," Justice Steuer noted in his opinion, "or any other incidents in the picture, or that Schumann was portrayed in an unfavorable light. The grievance of the action is that the composer's affliction was previously known to few and is now known to many."

## Exhibs Fight Sunday Baseball

North Central Allied is fighting a bill in the North Dakota legislature to legalize Sunday baseball. Theatres, now permitted to operate on Sunday, fear the competition.

## January's Big 10

1. "Harvey" (U).
2. "Halls of Montezuma" (20th).
3. "Mr. Music" (Par).
4. "Kim" (M-G).
5. "Dallas" (WB).
6. "Branded" (Par).
7. "Pagan Love Song" (M-G).
8. "Heaven's Sake" (20th).
9. "Vendetta" (RKO).
10. "Grounds for Marriage" (M-G).

## Theatre Closure Asked When Air Attack Imminent

Washington, Feb. 6.

Civil Defense Administration asked film theatres yesterday (Monday) to shut down at a time of imminent air raid. CDA at same time asserted that picture houses have a definite part to play in the civil defense program.

The CDA position, requested by Council of Motion Picture Organizations, was declared to be as follows:

"Motion picture theatres have a definite part to play in the civil defense effort. During off hours, such as Saturday mornings, they can offer their facilities to local civil defense officials for training, films, orientation classes and other meetings concerned with the overall program. Local civil defense directors would welcome such evidence of a desire to cooperate.

"The Civil Defense Administration has not recommended that exhibitors close their doors during periods of emergency. However, in general, it is not recommended that the public gather in large numbers in any area of buildings when an enemy attack is believed possible within a matter of hours.

"Theatres, although they have the advantage of being windowless, generally offer no special protective features against enemy attack. Theatres surviving an attack would be useful for registration of the homeless and for similar purposes. It is believed that the sense of public responsibility exhibited by the entertainment industry in the past will suggest that operators of amusement enterprises offer their facilities to local civil defense directors without delay."

## ELC, Rank End Releasing Pact

Eagle Lion Classics and J. Arthur Rank yesterday (Tues.) terminated their mutual releasing contract. Pact was not due to expire until the end of this year.

Both sides were in favor of ending the reciprocity arrangement under which ELC distributed some Rank pix in the western hemisphere and Rank handled the ELC product in the eastern hemisphere.

Both sides will continue to distribute the films already delivered under the agreement. Consequently ELC will not find it necessary to immediately align itself with a new distrib to replace Rank.

Top Rank product will continue through Universal in the U. S. It's figured the films which otherwise would go through ELC will now be handled by indie distributors.

## Bd. Reelects All AMPP Officers; Johnston Prez

Hollywood, Feb. 6.

Annual meeting of the board of directors of the Association of Motion Picture Producers, Inc., yesterday (Monday) resulted in reelection of all incumbent officers.

Those who continue in office are Eric Johnston, president; Y. Frank Freeman, board chairman; Louis K. Sidney, v.p.; B. B. Kahane, v.p.; Charles S. Boren, v.p. in charge of industrial relations; and James S. Howie, secretary-treasurer.

Board of Central Casting Corp. also met yesterday to reelect all officers. They are: Freeman, president; Fred S. Meyer, vicepres and board chairman; Howard R. Philbrick, exec v.p.; and Howie, secretary-treasurer.

## 2 Indie Pix Hypo Par

Pair of indie-produced pix, both acquired after they were completed, are going to give a hefty hypo to Paramount profits this year. They are "At War With the Army," Dean Martin-Jerry Lewis starrer, which was produced by Abby Greshler in association with Fred Finklehoffe, and "Trio," a British production from the J. Arthur Rank headquarters. Both pix are doing top biz.

Par's deal for "Army" provided for an advance to Greshler and Finklehoffe of \$800,000 on acceptance of the negative. In return it gets one-third of the profits after recoupment of the advance and costs of prints, advertising, distribution and miscellaneous charges. It also gets a 35% distribution fee for releasing the film. Deal looked particularly good to the producers when Par made it, since the picture only cost them about \$450,000. Thus they were able to pay off all their loans and stow away a neat profit before "Army" played its first date. Deal appears less advantageous now, of course, with the tremendous b.o. presenting the prospect of a U. S.-Canadian gross of \$3,000,000 or better. Par's share of the profit on that basis will be upwards of \$500,000.

"Trio" was bought outright by Par for the U. S. market. Company paid £100,000 for it out of frozen coin, of course. That would be \$280,000 at the official rate of exchange, \$2.80, which is somewhat more than distributors are ordinarily able to realize on blocked pounds. The Rank film is being teed off in art houses, with Par watching carefully for opportunities to get it into regular commercial theatres. It's thus been able to line up 11 key engagements in Philly by taking advantage of a week when no top pix were coming off the Warner Bros. circuit for the subsequent. Similar bookings have been obtained in Chicago. With only 18 engagements played so far, "Trio" has grossed \$168,000. Only expenditure against that, aside from normal distribution, was about \$30,000 in advertising.

## Production-Release Policy Geared To B.O. Set by Par in N.Y. Meet

### Rubine to Memphis

Irving Rubine, vicepresident of Stillman Productions, has left New York for Memphis for the opening Friday (9) of the unit's "Sound of Fury" at the Regent theatre.

He'll follow this with a trip to San Francisco for the pic's preem in that city and will be back in N. Y. late this month. He was in Boston last week for the preem there.

## Bidding Vs. Each Other on Spain Out, Yanks Agree

As a means of coping with the distasteful procedures involved in distributing pix in Spain, U. S. film companies have agreed to refrain from bidding against each other for film licenses in that country. Action was taken last week in a meeting with Stanton Griffis, recently appointed U. S. ambassador to Spain.

Practice has been for the Spanish government to allocate a certain number of distribution licenses to its own local producers. They in turn have been selling them to the Americans, who have bid the price up to as much as \$20,000 per pic. Market's revenue yield hardly warrants such a price.

Last week's decision means there will be no more such vying for a license. Instead, it's understood, a formula will be established determining a periodic allocation of permits for each company.

### N. Y. to L. A.

Tallulah Bankhead  
Maurice Evans  
Dave Kapp  
Jerry Lewis  
Dean Martin  
Robert Newton  
Don Prince  
Milton Rackmil  
Harry Stern  
Lou Walters

### N. Y. to Europe

Alfred de Liagre, Jr.  
Ivor Novello  
Charles P. Skouras  
Spyros P. Skouras  
Julie Wilson

### Europe to N. Y.

Pietro Bullio  
Sarah Churchill  
A. A. Collins  
Russell Collins  
Walter Crisham  
Suzanne Danco  
Elisabeth Deval  
Gail Kubik  
Jack Payne  
Billy Wilder  
Robert S. Wolf

### L. A. to N. Y.

Eve Arden  
Mary Baker  
Bonzo  
Joseph I. Breen  
Helena Carter  
Richard Derr  
William Dozier  
George Gale  
Cedric Gibbons  
L. Wolfe Gilbert  
Justin Gilbert  
Milton Graff  
Richard Greene  
Abner Greshler  
Irene Hervey  
Allan Jones  
Otto Lang  
Diana Lynn  
Dick Moore  
Jane Pickens  
Harry Popkin  
Dick Powell  
Herbert Silverberg  
Paula Stone  
Preston Sturges  
H. B. Warner  
J. Arthur Warner  
Jerome Weidman  
Jesse White

While having announced its production position as best in the firm's history, Paramount has adopted a policy of caution regarding future production and releasing skeds.

Gist of the plan is to await developments in business conditions before charting too specific a course. However, improvement has been spotted and if this continues to any marked degree Par will increase its releases from the current two per month to five every two months.

Tied in with this, of course, is whether to keep production at the same pace with distribution of pix or to cut in on the backlog. Outfit now has 23 films awaiting release or in editing stages.

Such accumulation of product can be economically detrimental, of course, if a recession develops. Thus the lensing policy for the future will be flexible, attuned to the ups and downs in trade operations from month to month.

Example of the difficulties of a heavy backlog of top-budgeters is shown in the case of "Carrie," which co-stars Laurence Olivier and Jennifer Jones. This was completed last November but cannot be placed on the release lineup until next year.

Announcement of the robust product position was made by prexy Barney Balaban following (Continued on page 18)

## Montague Donates Stock

Washington, Feb. 6.

Report from the Securities and Exchange Commission discloses Columbia sales chief Abe Montague gave away 600 of his 7,277 shares of Col common. He also owns warrants for 10,426 shares.

Also reported was the sale of 525 shares of Universal common stock by board member John G. Eldell, board member. He now owns 6,475 shares.



# ALLIED, TOA TIE 'HIGHLY UNLIKELY'

## Booking Shakeup Seen in N. Y. With RKO, Loew's Greater Rivalry

Shakeup of booking procedures in the entire metropolitan N. Y. area became more obvious this week with further evidence that the RKO and Loew's chains, principal outlets in the territory, are vying for each other's traditional product sources.

First break came about a month ago when Warner Bros. licensed three pictures to the Loew's circuit, although RKO had been a WB account.

Further pointing up the significance of the shift was the fact that the films represented three of the best on the distrib's lineup. Sold to Loew's were "Breakthrough," "West Point Story" and "Glass Menagerie."

This was followed by another WB major booking with Loew's which further emphasizes that the change is not temporary. WB's "The Enforcer" now is current at the first run Capitol and figures to play the entire Loew's circuit.

Over the years the RKO chain has been taking the product of RKO Radio, 20th-Fox, and WB. Loew's was the outlet for Metro, Paramount, United Artists and Columbia. Universal pix more or less were divided.

However, both chains and the distrib has vigorously denied the existence of any agreement on product splits. It's said the bookings, through the years, fell into a pattern but this was in the absence of any conspiracy.

Following the WB deal with Loew's, the circuits are now said to be reaching out beyond the companies they usually do business with. While the rivalry could hard- (Continued on page 20)

## MPAA Grooms New Aide To Succeed Bryson As Legislative Rep, Lobbyist

Washington, Feb. 6. New "special assistant" to the president of the Motion Picture Association of America was named on Saturday (4). He's Cecil B. Dickson, former D. C. newsman, who has been Coordinator of Information for the House of Representatives for the past two years. Dickson, who went to work for MPAA yesterday (Monday), is 52.

He is apparently being groomed to succeed Jack Bryson as MPAA legislative rep and lobbyist when the veteran Bryson decides to hang up his running shoes. Dickson will also be worked in to deal with the various government agencies and departments. He was selected for the post by Joyce O'Hara, acting head of the association during Eric Johnston's leave of absence.

As House Coordinator of Information, Dickson has built up a wide list of friends among the Representatives. He is a Texas Democrat and longtime personal friend of Sam Rayburn, Speaker of the House. He has worked for AP, INS, King Features and Chicago Sun, and was formerly Washington bureau chief for the Gannett chain of newspapers.

## ELECT ARTHUR ISRAEL PARAMOUNT ASST. SEC.

Duties and responsibilities are piling up for Arthur Israel at the Paramount homeoffice. He's been elected assistant secretary of the corporation.

In addition to this, Israel functions as exec assistant to president Barney Balaban and handles labor affairs for the firm. Latter job had been handled by Pat Scollard, who resigned last summer and subsequently joined United Artists as exec v.p.

Israel joined the Par legal department in 1928, following private law practice. He later became assistant to general counsel Austin Keough and subsequently was named Balaban's aide.

## Eisenhower Pic Gets WB Europe Distrib

Warner Bros. is handling European distribution of "General Eisenhower," one-reeler prepared by State Department. Short subject is being furnished gratis to theatres. No plans to show picture in U. S. have been set.

Film starts over Associated British circuit in mid-February, and will play independent houses at about same time in England.

## RKO Hinges Its Output, Financing On W-K Quantity

Hollywood, Feb. 6.

Importance of the Jerry Wald-Norman Krasna production unit at RKO was further emphasized this week with the disclosure that the studio's entire production schedule and financing is directly hinged on the W-K output.

Firm's new deal with Bankers Trust, N. Y., and Mellon National Bank, Pittsburgh, provides for credit on an unlimited basis for one year. However, number of pix turned out by W-K determines the number which RKO will make otherwise and thus the quantity of coin which the studio will require.

Thus, if the W-K unit, which is being separately financed by the same banks, turns out 12 pix in its first year, as planned, and RKO feels it needs a total of 30, the banks will provide the studio loans for the balance of 18.

Wald-Krasna plans, as originally announced, were for 12 films in the first year, but actually allowed 18 months for delivery of this initial dozen. Numerous delays make it apparent that such an output may (Continued on page 12)

## New Lopert Distrib To Send Out Its 1st Pictures About April

Recently-organized Lopert Film Distributing Corp. will send its initial films into release about April, sales chief Sidney G. Deneau said this week. Three pix will hit about that time, with the possibility there may be a few pre-release engagements before then, the former Selznick distribution topper disclosed.

Films are "Tales of Hoffman," a Technicolor followup to "Red Shoes" by the same producers, Michael Powell and Emeric Pressburger; "Odette," produced by Herbert Wilcox and starring Anna Neagle, and "The Wooden Horse." They're all British, made under the banner of Sir Alexander Korda.

Korda is a partner in the Lopert outfit. Others are Ilya Lopert, who actively heads it, and Robert W. Dowling, prez of City Investing Co., N. Y., theatre and real estate operators.

Print of "Tales of Hoffman," ballet pic starring Moira Shearer, is expected in the U. S. in about two weeks. Outfit is focusing principally on this, hoping to duplicate "Red Shoes" grosses.

## Skourases to Zurich

Spyros Skouras, president of 20th-Fox, aired last night (Tuesday) to Switzerland. His brother, Charles, president of National Theatres, hopped over Sunday night.

The Skourases, with other 20th executives, are reported to be ready to wrap up final details for acquiring American rights to new theatre TV equipment developed by U. of Zurich. Already in Switzerland are 20th execs William Michel, Earle Sponable and Otto Koegel.

## GROUP LEADERS SEE STALEMATE

Although there's some sympathy among local units of Allied States Assn. and Theatre Owners of America for merger of the two exhib organizations, trade observers view such a move highly unlikely for a long time to come. No possibility at all is seen while the present strong personalities continue in positions of leadership in both organizations.

Discussions on potentialities of a merger have been fomenting since a resolution favoring a meld was adopted recently by Michigan Allied.

That theatreowners throughout the country might come eventually to the point of being represented by a single association is not thought unreasonable. However, it will certainly have to wait until some of the "strong men" who currently shape the destinies of TOA and Allied have passed from the picture.

Much will also depend on the way the film industry itself shapes up. One important point, of course, will be how effective present divorce and divestiture proceedings against the major chains prove.

With divorce a fact for two companies, agreed upon for a third and being negotiated for the other two, complete physical separation (Continued on page 16)

## See Tradeshows On Way Out in '51

Exhibitor trade screenings will pass into limbo during 1951, except on very important pictures. Tradeshows no longer are required by law. Distributors were relieved of this obligation in the final court decisions of the Government's antitrust case. But that isn't why the companies are slowly discarding the screenings; the real reason is that exhibitors won't attend them.

Even on important pictures, procedure will not be the same as practiced under the N. Y. consent decree, when tradeshows were mandatory. Distribution toppers say that showings, principally, will be for invited audiences in key cities, with exhibs being asked to attend. Straight tradeshows for purpose of letting exhib decide whether he wants to buy or reject screened product will pass into history by year's end.

In some cases where exhibs have (Continued on page 16)

## COMPO Promises to Take Full Effect In April When Bd. Ratifies Charter

Council of Motion Picture Organizations figures to come into being as an all-industry outfit, in effect as well as name, shortly after mid-April, when a full-fledged board meeting will be called for the purpose of ratifying the group's new charter, which entitles exhib associations to greater voting power.

COMPO president Ned E. Depinet and exec. v.p. Arthur L. Mayer plan to call the session following formal approval of the new bylaws by units of Theatre Owners of America and Allied States Assn.

Actually, formal affirmative vote also is required by other constituent groups but since none but TOA and Allied had any objections to the new setup this is regarded as a foregone conclusion.

Major problem initially involved only the units of the two national exhib orgs. All now appear in agreement with the newly established COMPO makeup. Thus, the overall ratification is considered a strong likelihood.

TOA board meets April 4-6 at the Mayflower hotel, Washington,

## Arbitration Seen Hinging on Allied Okay Next Week; Commerce Dept. May Sponsor Exploratory Meeting

### Burnett, Cullen Get New Duties in Loew Shifts

Realignments in some of Loew's theatre divisions were announced Monday (5) by Joseph R. Vogel, vice presy. Southern cities were split between Martin Burnett, headquartering in Columbus, and Mike Cullen, working out of St. Louis.

Hereafter, Burnett will have charge of Pittsburgh, Columbus, Dayton, Indianapolis, Louisville and Evansville. Cullen will handle Kansas City, Houston, New Orleans, Nashville, Memphis and Atlanta. Frank Murphy has been handed Akron, Canton and Toledo, in addition to Cleveland. Other divisions remain unchanged.

## Popkin Huddling With Attorneys On His UA Row

Producer Harry Popkin and his eastern representative, Edward Peskay, went into a series of huddles with N. Y. lawyers this week to decide on a specific course of action in their row with United Artists.

While earlier Popkin threatened court proceedings aimed to restrain the distrib from releasing his "Second Woman," it's now indicated more drastic measures are being considered.

Popkin has fears his pix may not receive proper distrib attention because of UA corporate uncertainties. Meetings with the attorneys are to determine how to prevent any "product dissipation," it was said.

Strategy adopted is first to make some determination of whether UA actually is insolvent. If this is found to be so, Popkin reportedly will endeavor to force the distrib into receivership with management placed in new hands.

Also part of the producer's plan is an action enjoining the company from releasing his films until the entire matter is clarified.

While UA obviously is faced with a severe product shortage, it's known, however, the firm has been meeting all its financial obligations consistently.

Future of arbitration of trade disputes in the film industry probably hangs on the sessions of the Allied States Assn. board in Washington next week. If the subject is permitted to come up for discussion there, it is thought by insiders, there's a very good chance of arbitration becoming a reality in a relatively short time.

If, however, the matter for one reason or another does not get on the Allied board's agenda for the Feb. 15-16 meetings it is believed highly unlikely that arbitration is a possibility before another year is up. The large portion of the industry that has signified its desire for mediation is thus focussing on the outcome of the Allied huddles.

Should the exhib association board authorize exploratory talks on arbitration, it is understood likely that U. S. Secretary of Commerce Charles Sawyer will call a meeting in Washington of interested industry groups. Sawyer has made known that his department is willing to be the sponsoring agency to establish arbitration setups in any industry.

Such sponsorship would solve one of the great problems connected with film mediation—that is, putting it on a neutral basis. Fact that Allied's rival organization in the national exhib field, Theatre Owners of America, was sponsor of the arbitration meeting in New York in December is believed to have been one of the factors which kept Allied away.

All the major companies except United Artists were represented at the New York confab by their pres- (Continued on page 20)

## RKO Seeks Injunction Vs. ELC's Bogeaus Pic Due to 'Outlaw' Title

RKO filed an injunction suit in N. Y. federal court yesterday (Tuesday) against Eagle Lion Classics, seeking to halt the defendant from using the title, "My Brother, the Outlaw," on a Mickey Rooney starrer, which Benedict Bogeaus produced. Action charges that ELC intends to "capitalize and trade on the reputation and goodwill" of RKO's film, "The Outlaw."

Jane Russell starrer, RKO discloses in its complaint, was purchased by the company from producer Howard Hughes in 1950 after the firm distributed the film the previous year. Acquisition of the pic included worldwide rights to the title, prints, story, etc. Papers also reveal that RKO has spent \$500,000 since December, 1949, in advertising and ballying the feature.

If ELC distributes "My Brother, the Outlaw" under its present tag, the complaint alleges, RKO will suffer "irreparable damages." Hughes-controlled outfit notes that "The Outlaw" has had 6,900 playdates in the U. S. and Canada and the company is planning to reissue the film. It's also claimed that the label on the ELC pic would tend to "deceive" the public into thinking it is seeing an "Outlaw" sequel.

## STUDIOS SLOW DOWN AS TAX TIME NEARS

Hollywood, Feb. 6. Only 13 pictures are scheduled to start on the major lots between now and March 5. Reason is the annual tax bite taken by the State of California at this time of year. Levy is assessed on all film negatives or pictures in production at this time.

One producer, postponing work on his film, declared a mid-February start would cost him approximately \$20,000 in state taxes.

### Eight Vote for COMPO

Earlier, ratifications were voted by New Jersey Chapter of TOA, Theatre Owners of Oklahoma and Motion Picture Theatre Owners of Connecticut. Total of eight having voted in COMPO's favor leaves a balance of 20 TOA groups yet to take formal action. However, that the remaining units will do so within the next few weeks is expected.

Leaders of the various groups, some of whom have objected to COMPO in the past, all now appear (Continued on page 18)

## Royal Wedding (MUSICAL—COLOR)

Hollywood, Feb. 2.  
Metro release of Arthur Freed production. Stars Fred Astaire, Jane Powell, Peter Lawford, Sarah Churchill, Keenan Wynn; features Albert Sharpe. Directed by Stanley Donen. Story and screenplay by Alan Jay Lerner. Camera (Technicolor), Robert Planck; editor, Albert Akst; musical direction, Johnny Green; dances, Nick Castle; orchestrations, Conrad Salinger, Skip Martin; songs, Burton Lane and Alan Jay Lerner. Tradeshown Jan. 31, '51. Running time, 93 MINS.

Tom Bowen. Fred Astaire Ellen Bowen. Peter Lawford Lord John Brindley. Peter Lawford Anne Ashmond. Sarah Churchill Irving and Edgar Klinger. Keenan Wynn James Ashmond. Albert Sharpe

This is an engaging concoction of songs and dances in a standard musical framework, brightly dressed in color to show off its physical attributes. With names of Fred Astaire, Jane Powell and others to light up the marquee and help the initial draw, "Royal Wedding" has promising boxoffice prospects for its playdates.

Score uses up nine tunes to back the singing and terping, and two of the numbers are sock enough to almost carry the picture by themselves. They are Astaire's solo dance on a ceiling, upside-down, and the teaming with Miss Powell in a sort of Frankie-and-Johnny-apache-hepat presentation that will click with audiences.

The ceiling stepping to the Burton Lane-Alan Jay Lerner "You're All the World to Me" combines technical magic and Astaire's foot wizardry into a potent novelty. "How Could You Believe Me" sets up the earthy Astaire-Powell delivery of the other outstanding musical sequence. As a dance partner, Miss Powell serves very well; her pert cuteness making up for anything lacking in terping ability.

Lerner did the story and script, as well as teaming with Lane on the nine tunes. Light plot sees Astaire and Miss Powell as a brother-sister team of Broadway musical stars. They go to London to open their show during the period when preparations are being made for the royal marriage. In between presentation of the musical numbers, Astaire falls in love with Sarah Churchill, show hoover, and Miss Powell catches the love bug from Peter Lawford, an English lord-romeo.

Astaire has two solo spots in the footage and demonstrates his rhythmic agility to the instrumental "Sunday Jumps" in a shipboard setting that has him using gym props while dancing. He and Miss Powell are together in the opener, "Every Night at Seven," again in "Open Your Eyes," a ballroom stint that takes on a comedy flavor as it is done while the ship rolls and plunges in a storm, and "I Left My Hat in Haiti," a typical West Indian musical froth.

Miss Powell displays vocal prowess on five of the songs and her top solo is "The Happiest Day of My Life." Also good is her chirping of "Open Your Eyes" and "Too Late Now." Final song is "What a Lovely Day for a Wedding," with Keenan Wynn and a strolling chorus wrapping it up in a London street sequence.

Stanley Donen's direction keeps the footage breezing along pleasantly and the players respond to his handling amusingly. Nick Castle's dance staging is a major contribution to the generally good entertainment values. Lending the two top stars expert assistance are Lawford, who keeps his English lord from being too supercilious; Miss Churchill, who puts some honest values into her chorus character, and Keenan Wynn, who plays the twin agents of the brother-sister team, a dual character good for chuckles. Albert Sharpe, British pub-keeper, also helps the fun.

Arthur Freed gathered together topflight technical aides to put over the amusement. Robert Planck's Technicolor lensing; Johnny Green's musical direction and the orchestrations by Conrad Salinger and Skip Martin; the special effects by Warren Newcombe and Albert Akst's scissoring are among the good contributions. Brog.

## The Groom Wore Spurs (SONG)

Hollywood, Feb. 3.  
Universal release of Howard Wetch (Fidelity Pictures) production. Stars Ginger Rogers, Jack Carson; features Joan Davis, Stanley Ridges, James Brown. Directed by Richard Whorf. Screenplay by Robert Carson, Robert Libott, Frank Burt; based on Collier's mag story, "Legal Bride," by Robert Carson; camera, Peverell Marley; editor, Otto Ludwig; music score, Emil Newman, Arthur Lance; songs, Newman and Leon Pober. Previewed Jan. 30, '51. Running time, 81 MINS.

Abigail Funnell. Ginger Rogers Ben Castle. Jack Carson Alice Dean. Joan Davis Harry Kallen. Stanley Ridges Steve Hall. James Brown District Attorney. John Little Ignacio. Victor Sen Yung Mrs. Forbes. Mira McKinney Ricky Bellboy. Gordon Nelson Bellboy. George Meader Killer. Kemp Niver Jake Harris. Robert B. Williams

Only mild comedy results are obtained in "The Groom Wore

## Miniature Reviews

"Royal Wedding" (Musical—Color) (M-G). Breezy, tinted musical with Fred Astaire, Jane Powell and promising b.o. outlook.

"The Groom Wore Spurs" (Song) (U). Fairly amusing takeoff on film cowpokes. Ginger Rogers, Jack Carson and moderate prospects.

"Vengeance Valley" (Color) (M-G). Burt Lancaster starred in western melodrama. Good b.o. outlook.

"Cry Danger" (Song) (RKO). Suspenseful melodrama. Dick Powell, Rhonda Fleming and good prospects.

"Lucky Nick Cain" (20th). George Raft and Coleen Gray in a counterfeiting meller that's stout supporting fare.

"My Brother, the Outlaw" (ELC). Poor western with Mickey Rooney, Wanda Hendrix; little b.o. possibilities.

"Blackmailed" (GFD). Creaky British murder melodrama of limited appeal.

"Rough Riders of Durango" (Rep). Good Allan "Rocky" Lane sagebrusher for houses playing westerns.

"Rhythm Inn" (Musical) (Mono). Okay program musical for lowercasing in general situations.

"Spoilers of the Plains" (Songs) (Rep). Actionful Roy Rogers galloper, best of recent entries.

Spurs." Business seems likely to be as spotty as the entertainment, and its best chances will be in the more general situation and family trade spots, where this attempt at satire in taking off film cowpokes and femme lawyers should prove fairly acceptable escapist fare.

Independently made by Fidelity Pictures, film is being distributed through Universal and has some marquee value in the names of Ginger Rogers and Jack Carson. There is a certain measure of chuckles to be found in the screen antics, but overall worth is not solid. Comedy value is further marred by unusually bad editing.

Carson, as a big cowboy film star, is the direct opposite in personal life of all the things such cowpokes are supposed to stand for. He doesn't like kids, fears horses, can't sing or play the guitar he supposedly strums and, worst of all, chases dames. He loses \$60,000 gambling in Las Vegas and calls in a lawyer to help him get out of the jam.

Miss Rogers is the legal eagle assigned to him. They junket to the Nevada gambling spot, Carson gives his lawyer a quick romantic rush, they marry and then separate in a contrived marriage mixup. However, the bride takes up residence in the cowpoke's Hollywood home to carry out the marital masquerade, tipping that it won't be long before she turns him into a legitimate hero and a happy finale clinch will result.

The screenplay by Robert Carson, Robert Libott and Frank Burt brings in a mystery phase by having a gambler bumped off and Carson suspected. The lawyer frees him long enough for the pair to chase down the real killer and capture him in an airport sequence of careening planes and other wild slapstick right out of the Mack Sennett book.

The two stars acceptably put over their assignments under Richard Whorf's direction. Joan Davis has little more to do than offer her name to head the featured players, and the same goes for James Brown, Stanley Ridges, John Little, Victor Sen Yung, Mira McKinney and the others are adequate to the light demands.

Outside of the glaring technical errors in the scissoring, Howard Welch's production supervision achieves suitable physical values in presenting the comedy. A satisfactory musical score by Emil Newman and Arthur Lance, including the tune, "No More Wandering Around," by Newman and Leon Pober, and good lensing by Peverell Marley head the other technical credits. Brog.

## R. L. Breen Reins Derby

Hollywood, Feb. 6.

Richard L. Breen was appointed general director of the Academy Awards presentation ceremony, to be held March 22 at the RKO Pantages theatre.

For three years Breen has functioned as a member of the presentation committee and served as special script writer for the event last year.

## Vengeance Valley (COLOR)

Hollywood, Feb. 2.  
Metro release of Nicholas Nayfack production. Stars Burt Lancaster, Robert Walker, Joanne Dru, Sally Forrest; features John Ireland, Ray Collins. Directed by Richard Thorpe. Screenplay, Irving Ravetch; based on novel and Satevepost serial by Luke Short; camera (Technicolor), George J. Folsey; editor, Conrad A. Nervig; music, Rudolph G. Kopp. Tradeshown Jan. 24, '51. Running time, 82 MINS.

Owen Daybright. Burt Lancaster Lee Stroble. Robert Walker Lee Stroble. Joanne Dru Lily Hub. Sally Forrest. John Ireland. Ray Collins. Arch Stroble. Ted de Corsia. Herb Backett. Hugh O'Brian. Dick Fasken. Will Wright. Mrs. Willoughby. Grace Mills. Con Alvis. James Hayward. Cor Esterly. James Harrison. Mead Calhoun. Stanley Andrews

A good western title, Technicolor and value of Burt Lancaster's name in the action market are assets that should help push "Vengeance Valley" to satisfactory grosses. Story stress is more on characterization than slambang action, a fact that keeps it from being as promising as it might have been in the more general situation, but it can be exploited to attract the average outdoor fan.

The Luke Short novel is endowed with his usual working-ranch flavor, and both production and direction bring this to life as the heroics are played off against such work-a-day stuff as breaking horses, roundups and brandings. Richard Thorpe's direction spots a number of tough action moments, like Lancaster in a couple of slugging brawls, an ambush and a gunfight, which come across strongly.

Lancaster underplays his hero role neatly and has the appearance of a real saddle-polisher to help make the character seem authentic. He is pitted against Robert Walker, wastrel son of Ray Collins, on whose ranch Lancaster has been raised as a son. After a lifetime of pulling Walker out of scrapes and covering for him with his father and wife, Joanne Dru, Lancaster rebels when the heel adroitly shifts the blame for Sally Forrest's nameless child on to his shoulders.

Blame-shifting makes Lancaster the object of a vengeance chase by Miss Forrest's brothers, John Ireland and Hugh O'Brian. He is able to hold his own easily, though, until Walker schemes to aid the brothers, figuring to make off with the proceeds of a steer roundup and get Lancaster's share of the ranch. An ambush is set up, but Lancaster again proves too much of a hero, downing all the heavies and winning Miss Dru.

Cast is generally satisfactory in putting over the Irving Ravetch screenplay, selling their assorted characters ably. Comely femme interest is supplied by Misses Dru and Forrest, and Walker makes his weakling role jell. Ireland, Collins, O'Brian, Ted de Corsia, Will Wright and others measure up. Carleton Carpenter handles much of the narration that explains the plot as a bashful young cowpoke in love with Miss Forrest.

Nicholas Nayfack's production supervision provides the film with real western trappings to back up the story, and George J. Folsey's camera beautifully displays the outdoor settings. Brog.

## Cry Danger (SONG)

Hollywood, Jan. 31.  
RKO release of Sam Wiesenhal-W. R. Frank (Olympic) production. Stars Dick Powell, Rhonda Fleming; features Richard Widmark, George Callahan, Regis Toomey, Jean Porter, Jay Adler. Directed by Robert Parrish. Screenplay, William Bowers; from story by Jerome Cady; camera, Joseph F. Biroc; editor, Bernard W. Burton; music score, Leon Pober. Previewed Jan. 29, '51. Running time, 79 MINS.

Rocky. Dick Powell Rhonda Fleming Delong. Richard Erdman Castro. William Conrad Cobb. Regis Toomey Williams. Jean Porter. Jay Adler. Alice Fletcher. Joan Banks Cigarette Girl. Gloria Saunders Bookie. Hy Averbach Taxi Driver. Renny McEvoy Hank. Lou Lubin Bartender. Benny Burt

All the ingredients for a suspenseful melodrama are contained in "Cry Danger" and they are used very well. Story rolls along with the proper balance between mood, action and characterization, maintains a good pace and should find the going easy in the majority of playdates.

Film, turned out by Olympic Productions, Inc., for RKO release, has the advantage of Dick Powell's name for the melodrama market, and presentation has the same tough, terse feel of his other successful cops-and-robbers offerings. Underplaying in all departments enhances suspense and sharpens excitement.

Plot opens with Powell returning after five years in prison, having been pardoned from a life sentence when new evidence turns up that clears him of a robbery rap. Evidence was manufactured by a

## Miquette

"Miquette," a French import which opened at the 55th St. Playhouse, N. Y., Saturday (3), was reviewed by VARIETY May 24, 1950. Mosk, who saw the film in Paris, appraised the Louis Jovet-Danielle Delorme starrer favorably as having "appeal in sureseater and art house situations as a Gallic farce on turn of the century manners."

Story revolves around a stagestruck lass who runs off with a lecherous marquis who promises her a career. Reviewer wrote that Jovet "chews up the scenery as a ham actor and Miss Delorme is properly winsome as the adolescent Miquette." Henry-Georges Clouzot's direction is "clear and fluid." Discina International is distributing in the U. S. Original running time of 100 minutes has been trimmed to 85.

crippled Marine vet, Richard Erdman, who figures Powell will be grateful enough to cut up some of the \$100,000 loot he is supposed to have hidden.

Powell sees the pardon as an opportunity to bring the guilty parties to justice and free a friend still in prison. Scene of all the plot movement is the poorer section of Los Angeles, where Powell and Erdman have holed up in a crummy trailer camp to be near Rhonda Fleming, wife of the friend still in prison. As Powell begins to get a reaction to his private investigations, Miss Fleming tries to halt him. So does William Conrad, racketeer, who is Powell's chief target. Bullets fly, Powell is beaten, does some beating himself, and is nearly caught in a neat frame with some of the stolen money before he puts the finger on Conrad and Miss Fleming as the real heavies of the piece.

Performances are very capable right down the line. Script, direction and playing give the characters a good chance. In addition to the four players named, Regis Toomey, a hep police detective; Jean Porter, a light-fingered gold-digger; Jay Adler, very good as the trailer camp owner; Joan Banks, Gloria Saunders and the others supply first-rate support.

Robert Parrish, erstwhile film editor, makes a strong directorial bow with his handling of the William Bowers script, based on a story by Jerome Cady. Co-producers Sam Wiesenhal and W. R. Frank have given the story a top-notch framing, and technical assists are excellent, including lensing, mood music, plus the title tune, and editing. Brog.

## Lucky Nick Cain

20th-Fox release of Kaydor (Joseph Kaufman) production. Stars George Raft, Coleen Gray. Directed by Joseph M. Newman. Screenplay, George Callahan and William Rose, based on novel, "I'll Get You for This," by James Hadley Chase; camera, Otto Heller; editor, Russell Lloyd; music, Walter Goehr. Tradeshown N. Y., Feb. 5, '51. Running time, 87 MINS.

Nick Cain. George Raft Coleen Gray Toni. Enzo Staiola Massine. Charles Goldner Spera. Walter Rilla Spera. Martin Benson Ceralde. Peter Illing Travels. Hugh French Hans. Peter Bull The Fence. Elynn Brook-Jones Nina. Constance Smith Claudette. Greta Gynt Mrs. Langley. Margot Grahame Kennedy. Donald Stewart

"Lucky Nick Cain" is a well-dome chase melodrama that will cut a fair swath at the b.o. George Raft-Coleen Gray starrer isn't strong enough to hold down the top end of twin-bills, but it packs enough action to rate as stout supporting fare.

Countless variations of this chase theme have been done by Hollywood in the past. This basic story thread of "Cain" is a familiar one to most filmgoers. However, the natural backgrounds of the Italian Riviera where the picture was made, along with a seasoning of suspense provided by the script, help make this independently-produced entry an above-average meller.

Based on the James Hadley Chase novel, "I'll Get You for This," the George Callahan-William Rose screenplay builds its dramatic values around a set of counterfeit U.S. currency plates said to have been made by the Nazis. The engravings are held by a ruthless international ring which uses a Riviera casino as a front.

Into this taut atmosphere comes American gambler George Raft. He's wine and dined by the casino management which later frames him in the murder of a U.S. Treasury agent. Raft's escape from the counterfeiting ring and his subsequent efforts to nab those responsible for pinning the phony rap on him fills most of the footage.

Cleen Gray, as an American tourist who loses her roll at a bac-

carat table, furnishes what little romantic interest the film contains. While the Raft eye—and that of the camera—frequently lingers on bosomy femmes, Joseph Newman's directorial touch emphasizes action rather than amour.

Raft is well cast as the big-time Yank gambler. It's the type of role he's often done in the past and he plays it with a sure hand. Miss Gray doesn't have much opportunity to display her abilities.

Enzo Staiola, who played the boy in the Italian-made "Bicycle Thief," shows up neatly as an urchin with a fancy for Raft. Charles Goldner's portrayal of an Italian treasury agent is business-like. Less impressive is the work of Walter Rilla, Martin Benson and Peter Illing as the heavies. Although they make a good try they can't quite overcome the stereotyped nature of their parts. Greta Gynt and Margot Grahame are pleasantly decorative in bit parts.

Despite the 87-minute running time, director Newman managed to keep things moving briskly with only an occasional lag. Joseph Kaufman's Riviera production mountings imbue the celluloid with a realistic flavor. Camerawork of Otto Heller is competent, as are other technical credits. Picture was made in association with Wolf brothers' Romulus Films of Britain. Gib.

## My Brother, the Outlaw

Eagle Lion Classics release of Benedict Bogeaus production. Stars Mickey Rooney, Wanda Hendrix, Robert Preston, Robert Stack. Directed by Elliott Nugent. Screenplay, Gene Fowler, Jr., based on Max Brand's "South of the Rio Grande"; camera, Jose Ortiz Ramos; editor, George Crone. Tradeshown N. Y., Feb. 1, '51. Running time, 82 MINS.

My Brother, the Outlaw. Mickey Rooney Senorita. Carmel Alvarado Wanda Hendrix. Robert Preston Patrick O'More. Robert Stacy El Capitán. Carlos Muquizz Ortiz. Jose Torvay Burger. Fernald Wagoner. Jose. Felipe Flores Senora. Hilda Moreno Indio. Guillerma Calles Lorenzo. Margarita Luna Pablo. Jose Velasquez Enrique. Enrique Canino Pancho. Chel Lopez

"My Brother, the Outlaw," fails to qualify as adult entertainment and rates as mediocre fare for juvenile audiences. It's hard to understand why players such as Mickey Rooney and Wanda Hendrix, and a director of Elliott Nugent's calibre, were wasted on trite pulp fiction. Picture may pick up some business in secondary situations with the help of the Rooney name but there'll be scant word-of-mouth.

Producer Benedict Bogeaus may have been aiming at a fresh twist when he cast Rooney in a major oater role. But the pint-sized thespian is totally out of place on a horse, on the mesa or on a buckboard. For purposes of plot he's on his way from New York's 10th avenue to Mexico where brother Robert Stack is posing as a mine owner. Actually Stack is a notorious outlaw.

As adapted from Max Brand's "South of the Border," the script is so peppered with obvious situations and phony dramatics that it recalls to mind the oldtime cliff-hanger serials which used to pack 'em in on Saturday afternoons.

Relatively simple yarn tries to achieve a suspenseful aura through Rooney's efforts to track down his brother. Assisting him in the quest is ranger Robert Preston. Both are seized by the outlaws, but succeed in escaping along with Miss Hendrix, with whom Stack had been romantically inclined. A chase then develops and the frontier odyssey conveniently ends when the Mexican gendarmes intercede.

Performances, with few exceptions, seem half-hearted. Rooney is woefully miscast. Preston and Stack give a mechanical interpretation to the roles of the ranger and bandit chief, respectively. Miss Hendrix has little to do as a comely senorita. Jose Torvay tops the supporting cast. Most of these players are Mexican talent inasmuch as the film was lensed at a Mexico City studio. Elliott Nugent's direction was never able to overcome the slow pace of the Brand original. Camerawork of Jose Ortiz Ramos is fair. Gib.

## Blackmailed (BRITISH)

London, Jan. 30.  
GFD release of H. H. Films (Harold Huth) production. Stars Mal Zetterling, Dirk Bogarde, Fay Compton, Robert Fleming; features Michael J. Gough, James Robertson Justice. Directed by Marc Allegret. Screenplay, Hugh Mills, Roger Vadim; camera, George Stretton; editor, John Shirley; music, John Woodbridge. At Leon London, Jan. 30, '51. Running time, 85 MINS.

Mrs. Carol Edwards. Mal Zetterling Stephen Mundy. Dirk Bogarde Mrs. Christopher. Fay Compton Dr. Giles Ferguson. Robert Fleming Maurice Edwards. Michael Gough Mr. Sine. James Robertson Justice Alma. Joan Rice Huth Sainsbury. Harold Huth Lord Darsley. Wilfred Hyde White

A slow, old-fashioned style dominates this Harold Huth produc-

(Continued on page 18)



# EXHIBS BEEF, BUT BIDDING RISES

## Phonevision Test Breakdown

Chicago, Feb. 6. Orders for Phonevision screenings during the fifth week (Jan. 29-Feb. 4) of the Chicago test again dipped slightly from the previous frame, according to figures reported by Zenith Radio to the major film companies, which are supplying the product. Where orders for the fourth week totaled 505, representing about 23% of the possible audience, only 451 orders were received during the fifth round, or about 21% of the possibilities.

Following is a breakdown by the time of screenings each day for the fifth week of the test:

	2 p.m.	7 p.m.	9 p.m.	Total	% of Families Who Saw One Film
Jan. 29 (Mon.)	3	9	31	43	14
Jan. 30 (Tues.)	2	22	18	42	14
Jan. 31 (Wed.)	7	25	28	60	20
Feb. 1 (Thurs.)	3	30	44	77	25.6
Feb. 2 (Fri.)	8	54	32	94	31
Feb. 3 (Sat.)	4	30	39	73	24.6
Feb. 4 (Sun.)	11	17	34	62	20
Total	38	187	226	451	

## Phonevision's 26% B.O. Record Cues New O.O. of Halpern's 20% Forecast

Reports by Zenith Radio that Phonevision played to an average 26% of the possible audience during the first month of its Chicago trial have cued a reappraisal among film industry execs of a recent evaluation of the system by Nathan L. Halpern, theatre television consultant. Halpern, in a speech made last July, projected what he thought would be the largest average audience if any when Phonevision became a nationwide venture and came up with a figure of 20%.

Where Zenith prexy E. F. McDonald, Jr., estimated the potential return to the major film producing companies of over \$1,500,000, however, Halpern predicted the film companies would derive average rentals on their top "A" films via Phonevision of only \$250,000. Reason is that McDonald based his prognostication on the current receiver set circulation of 10,000,000, while Halpern, taking into account the American public's listening habits to the most popular weekly radio shows, estimated that Phonevision, even on a nationwide basis, would "have a boxoffice of 940,000 homes at the very most."

In his speech, Halpern declared that his projection was based on the "most favorable conditions" of a nationwide TV system for Phonevision and assumed 100% saturation of receivers. But, he pointed out, Zenith itself predicted that eventually only one-third of the nation's total telephone subscribers would subscribe to Phonevision. With approximately 14,000,000 homes now possessing phones, that would leave only 4,666,666 available to Phonevision under Zenith's estimates.

In addition, Halpern pointed out, rather than basing the potential audience on the current heavy

## N. Y. Projectionists To Insist Welfare Setup Be in Contract

New York Projectionists Local 306 will insist that its pension and welfare program be included in every contract negotiated in area covered by the union. Local 306, affiliated with International Alliance of Theatrical Stage Employees, recently got green light for plan after final agreement with larger circuits. IA unit now will seek to bring every member under the welfare program.

Loew's and RKO houses already are in the setup. Negotiations are in work with other circuits, including Randolph, Skouras and Independent Theatre Owners Assn.

Under plan, employers pay 5% of basic wage scale for each operator on basis of 54 weeks, which includes vacation relief man. Union members will contribute \$3.25 quarterly, in addition to regular dues. Thus, program provides for death payments of \$4,000 and retirement salary, due to age, of \$30 a week. Health and hospitalization benefits also are included.

## Super-Colossal

Hollywood, Feb. 6. In keeping with the magnitude of "The Greatest Show on Earth," Cecil B. DeMille will have no less than six assistant directors handling various groups under the big top. They are Eddie Salven, Danny McCauley, Al Mann, Bud Brill, Frank Bauer and Clem Jones.

## Religious Leaders Mass Opposition Vs. 'Miracle' Ban

New York State Board of Regents, after asking for the filing of briefs on "The Miracle" instead of taking personal depositions at last week's subcommittee hearings, was swamped this week by 82 affidavits protesting the Regents' projected ban on "The Miracle" as being sacrilegious.

Affidavits, submitted by religious leaders of all faiths, including the Roman Catholic, accompanied a brief filed with the subcommittee by indie distributor Joseph Burstyn, who is handling the film's release. Burstyn, without naming names, argued in his brief that many of those who have condemned "Miracle" have never seen the picture.

Distrib also claimed that two members of the Legion of Decency were not opposed to the film, asserting he would furnish proof of that to the Regents if requested to do so. Subcommittee is to make its recommendations by Feb. 15 to the full Board, which will then decide on whether the film is to be finally approved or banned. Under the existing N. Y. state law, the decision of the motion picture division of the Board of Education, (Continued on page 20)

## MOT's Jack Glenn Heads Eastern SDG; Noyes V.P.

Jack Glenn, of March of Time, was reelected to his third hitch as president of New York Screen Directors Guild at annual meeting Saturday night (3). Dana Noyes, free lance, was reelected first vice president.

Leslie Roush, Roush Productions, was elected second vice-president and Alexander Gansell, Audio Productions, was named recording secretary. Hans Mandell, also of Audio, was elected corresponding secretary. Ed Seward, free-lance, was chosen treasurer.

Elected to the board of governors were George L. George, Joseph Henaberry, William Resnick, Warren Murray and Herbert Kerkow.

## PENNSY, BALTO SUITS CUE SURGE

Approximately 1,400 theatres in the U. S. are utilizing competitive bidding privileges in acquiring their product and bidding tendency appears to be on the upswing despite growing exhib squawks. Number of new bidding deals each week exceeds the number dropping out, but the margin is slight and the acceleration of the practice has slowed down.

Renewed interest in bidding stemmed from recent court case in Allentown, Pa., where the Boulevard Drive-In had been refused first-run product by the majors. Drive-in had been offering higher prices than the distributors could get from indoor houses, but offers were nixed on grounds that, as general policy, drive-ins were not entitled to same consideration as indoor theatres. When court ruled in favor of the ozoner, a new spurt in bidding cases became noticeable throughout the country from both indoor and outdoor theatre operators.

Indications are that each distributor is handling nationally between 500 and 550 bidding deals weekly. One major company admitted to 591 auction situations on its books, while another said it handled "around 400."

Meanwhile, Allied States Assn. has been contending that there is nothing in the U. S. vs. Paramount case decree which requires competitive bidding except when invoked by an indie exhib in order to obtain a run formerly held by an affiliated or circuit theatre. Abram F. Myers, Allied general counsel, is reported to be trying to nudge distributors into seeking a formal court clarification of the issue. A formal letter, outlining his interpretation, is expected to go out to the sales managers following the association's board meeting in Washington next week.

Decisions in the Allentown case and another covering the Walbrook theatre, Baltimore, according to Myers, reinforce his view that a distributor may choose its own customer between two competing independents, provided the distrib is not in violation of the Sherman act.

Distributors, however, are continuing to grant bidding when requests are made and will go on operating under current procedures until instructed to do otherwise by court order.

## Gael Sullivan in D. C. To Clarify Wage Freeze In the Picture Industry

Gael Sullivan, executive director of Theatre Owners of America, left N. Y. yesterday (Tues.) for a visit of several days in Washington, where he will seek clearcut clarification of the wage-freeze order as pertaining to the film industry.

Sullivan hopes for an interpretation of the edict, particularly as concerning theatre employees and in light of the fact there has been no freezing of admissions. Actually, while a specific ruling is a possibility, it's not considered in the trade as likely at this time.

Also on his agenda are huddles with Sam Pinanski, TOA president who now is at work on spurring defense bond sales for the Government, and Marcus Cohn, TOA legal adviser on television.

On the latter matter, Sullivan is seeking ample notice of the hearing dates to be set by the Federal Communications Commission on theatre TV, so that TOA will have full time to prepare.

## RKO Rushes 'Thing'

Hollywood, Feb. 6. RKO is planning to rush Winchester Productions' "The Thing" into national release as soon as possible. Company hopes to have it in theatres by late April.

Picture is now in rough cut, with a few sequences still to be shot on location.

## IA's Failure to Win Pay Rises Brings Studio Stoppage, Union Ouster Threat

### Cauliflower Garden

Hollywood, Feb. 6. Warners studio looks like a garden of cauliflowers these days, with nine former pugilists enacting riot scenes in "I Was a Communist for the FBI." Ex-ringsters are Tommy Herman, Mike Dundee, Joe Glick, Jack Perry, Art Sullivan, Johnny Kearns, Phil Bloom, Billy McGowan and Sailor Billy Vincent.

## IATSE Moving Into Par Dispute As SEG Fades

Home Office Employees Local H-63 today (Wednesday) will start campaigning to have union designated as bargaining agent for Paramount white collarists. The contemplated move into Par by the International Alliance of Theatrical Stage Employees unit follows action on Monday (5) of National Labor Relations Board in ruling that Screen Employees Guild had lost its identity, as it was outgrowth of mergers and new affiliations with a parent body.

Local H-63 will need only 30% of Par workers to entitle it to petition NLRB to designate IA union as bargaining agent. However, indications were yesterday that Par workers would line up with IA by large majority.

NLRB ruling is expected to widen breach between Screen Office and Professional Employees Guild and Local H-63, both of which have been seeking to control home office workers. Situation started when SOPEG and Screen Publicists Guild merged in (Continued on page 20)

## Arbitration Code Applies To Film Labor Disputes

Code of ethics for labor-management arbitration is being distributed to all branches of the amusement industry following completion by three organizations active in settling employer-employee disputes. Code was drawn up during a two-year period by officials of American Arbitration Assn., National Academy of Arbitrators and Federal Mediation and Conciliation Service.

All arbitrators selected from panels of three groups will be required to follow precepts laid down in the code. J. Noble Braden, vice president of AAA, said Monday (5) code would make for speedier settlement of disputes because it provides union, management and arbitrators with uniform standards of conduct at hearings. A number of cases involving motion picture disputes will come in under new code, Braden said.

## All Peaches and Cream With the Coast SDG Now

Hollywood, Feb. 6. General membership meeting of Screen Directors Guild Sunday (4) developed into a routine affair with emphasis on the organization's problems. A spirit of unity prevailed which was far different from the previous meeting, last October, when members voted for resignation of officers following internal strife among the directorate over the issue of a loyalty oath. Joseph P. Mankiewicz, president opening the session said he wanted members to be apprised of progress since the last meeting and George Stevens, George Seaton and attorney Mabel Walker Willebrandt delivered reports.

Hollywood, Feb. 6. Threats of possible work stoppages on major lots and hints that a dissident group may seek to replace the International Alliance of Theatrical Stage Employees as bargaining agent for failure to obtain pay raises since 1947 was contained in a telegram sent to the IA exec Board and president Richard Walsh, at the opening of the regular midwinter general meeting of the board in Tucson yesterday (Monday).

Group, calling itself the Committee of Studio Workers, wired the meeting that "lack of pay increase since 1947 is creating bitterness among studio workers against IATSE. Unless immediate positive action is taken, petition to NLRB replacing IATSE as bargaining agent in Hollywood will follow."

Spokesmen for the group also declared that, while no official strike is contemplated, work stoppages may be used as an added weapon to bring on new wage talks. Group claims a membership of approximately 2,300, made up of segments in all IA locals.

In Tucson, Roy M. Brewer, IA international rep in Hollywood, said that "in view of past experience with persons who send telegrams but refuse to sign them," he questioned whether they were studio workers or represent anyone but selves. He maintained that IA will continue to honor unexpired contracts with studios but added that "in view of changes in cir (Continued on page 16)

## SPG Strike Threat Vs. 20th-Fox Eased as Two Ad-Pubs Are Taken Back

Strike threat of the Screen Publicists Guild against 20th-Fox faded yesterday (Tues.) when management and SPG buried the hatchet in controversy over dismissal of 10 employees in the ad-publicity dept. Company agreed to reinstate two of the discharged personnel and assured the SPG unit there would be no more layoffs during balance of the year.

Reinstated were James O'Neill, national magazine contact, and Harry Hochfeld, in charge of Roxy ads. Other demands by SPG, such as contract revision and cost of living increases, have been tabled for the time being.

Agreement reached yesterday in parleys with Jack Lang, 20th's labor relations chief, climaxed weeks of meetings and negotiations. Initial blowoff came Jan. 19 when dismissal notices were handed to 10 members of the department at quitting time. Strategy committee was set up and, by a vote of 48 to 3, was empowered to call a strike if negotiations with management broke down. Other SPG units in other home offices rallied to the 20th group and promised moral support in event of a walkout.

Current contract with publicists expires in September.

## TV RIGHTS STALL REP RENEWAL ON ROGERS

Hollywood, Feb. 6. Question of television rights is stalling contract renewal talks between Roy Rogers and Republic. Virtually all other points are agreed upon. Film cowpoke hasn't any teevee deals at the moment, but he is insisting on tele rights "if, and when."

Herbert J. Yates hasn't indicated whether he'll accede but speculation of peaceful settlement is cued by fact company plans to make a Rogers starrer in Scotland this year with frozen funds. It was postponed last year at Rogers' request when his vis-a-vis, Dale Evans, (Mrs. Rogers) retired from screen to have baby. Meanwhile, oater star's deal with Paramount for one picture still stands. It'll be made at wind up of present Republic contract in May.

# New Pix Lift L.A.; 'War' Standout, Terrific at \$42,000, 'City' Nice 21G; 'Mudlark' Mild 33G; 'Harvey' 22G, 2d

Los Angeles, Feb. 6. "At War With Army" is leading the city currently, being way ahead of other bills. It is soaring to great heights, best at these houses in nearly six months. "Dark City" is going for a nice \$21,000 in two spots, but "Mudlark" looks only mild \$33,000 in five situations. "Born Yesterday" continues to pace holdovers, having hit sharp \$26,700 in sixth frame in two sites. It is now in seventh round. "Harvey" rates a pleasant \$22,000 for second week in five situations, while "Kim" is \$16,000 in third round, two houses.

**Estimates for This Week**  
Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 70-91) — "Mudlark" (20th). Mild \$33,000. Last week, "Man Cheated Himself" (20th) and "Short Grass" (Mono) (2d wk-5 days), \$11,800.

**Hollywood, Downtown, Wiltern** (WB) (2,756; 1,757; 2,344; 70-110) — "Storm Warning" (WB) (2d wk). Slow \$20,000. Last week, nice \$33,800.

**Loew's State, Egyptian** (UA) (2,404; 1,538; 70-110) — "Kim" (M-G) and "Colorado Ambush" (Mono) (Loew's only) (3d wk). Off to \$16,000. Last week, \$24,300.

**Hillstreet, Pantages** (RKO) (2,890; 2,812; 60-61) — "Born Yesterday" (Col) (7th wk) and "Revenue Agent" (Col) (5th wk). Opened seventh week Monday (5) after sharp \$26,700 last week.

**Los Angeles, Hollywood Paramounts** (F&M) (3,398; 1,451; 60-61) — "War With Army" (Par). Smash \$42,000. Last week, "Branded" (Par) (2d wk), \$10,700.

**Orpheum, Hawaii** (Metropolitan) (2,210; 1,106; 70-110) — "Dark City" (Par) and "Hue and Cry" (Indie). Good \$21,000. Last week, "Watch Birdie" (M-G) and "Sierra Passage" (Mono) (9 days), \$20,200.

**United Artists, Ritz, Vogue, Studio City, Culver** (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-110) — "Harvey" (U) and "Wicked City" (EL) (2d wk). Pleasing \$22,000. Last week, smart \$36,000.

**Four Star** (UA) (900; 70-90) — "Magnificent Yankee" (M-G) (7th wk). Finals at \$2,200. Last week, fair \$2,600.

**Fine Arts** (FWC) (677; \$120-\$240) — "Cyranos" (UA) (12th wk). Into 12th frame (6) after solid \$5,500 last week.

**Beverly Canon** (ABC) (520; \$120) — "Trio" (Par) (7th wk). Big \$4,000. Last week, about same.

## 'Frenchie' Brisk \$11,000, Seattle; 'Joan' Fast 5½G, 'Helmet' Strong \$10,000

Seattle, Feb. 6. Mills Bros., back at the Palomar, with "Rogue River," are giving that house a great week and standout in view of what the theatre has been doing recently. "Frenchie" shapes as biggest new film, but "Joan of Arc" and "Steel Helmet" are doing well. "Born Yesterday" is smash on holdover at Fifth Avenue as is "Pagan Love Song" at MH. Otherwise its new bills.

**Estimates for This Week**  
**Blue Mouse** (Hamrick) (800; 65-90) — "Operation Pacific" (WB) (m.o.). Mild \$3,000. Last week, "Harvey" (U) (5th wk-6 days), oke \$3,400.

**Coliseum** (Evergreen) (1,877; 65-90) — "Halls Montezuma" (20th) and "Bandit Queen" (Lip) (2d wk). Good \$9,000 in 8 days. Last week, immense \$15,600.

**Fifth Avenue** (Evergreen) (2,349; 65-90) — "Born Yesterday" (Col) (2d wk). Huge \$11,000. Last week, \$12,700.

**Liberty** (Hamrick) (1,650; 65-90) — "Frenchie" (U) and "Underworld Story" (UA). Big \$11,000. Last week, (2d wk-4 days), "Watch Birdie" (M-G), oke \$4,200.

**Music Box** (Hamrick) (850; 65-90) — "Joan of Arc" (RKO). Solid \$5,500 at pop scale. Last week, "Devil in Flesh" (Indie), \$3,400.

**Music Hall** (Hamrick) (2,200; 65-90) — "Pagan Love Song" (M-G) and "California Passage" (Rep) (2d wk). Okay \$7,500. Last week, great \$12,500.

**Orpheum** (Hamrick) (2,600; 65-90) — "Storm Warning" (WB) and "Pride Maryland" (Rep). Slow \$6,500. Last week, "Operation Pacific" (WB) (2d wk), \$6,200.

**Palomar** (Sterling) (1,350; 50-61) — "Rogue River" (EL) (2d run) (Continued on page 22)

## Broadway Grosses

**Estimated Total Gross**  
**This Week** \$572,900  
(Based on 17 theatres.)  
**Last Year** \$568,000  
(Based on 17 theatres.)

## 'At War' Great \$16,000, Omaha

Omaha, Feb. 6. "At War With Army" is bringing the Orpheum out of the doldrums, packing in the customers consistently. "Prehistoric Women" and "Two Lost Worlds" given circus bally shapes terrific at the Omaha. Other houses around town were still considerably stymied. "Kim" in second week at Paramount, still is okay.

**Estimates for This Week**  
**Orpheum** (Tristates) (3,000; 16-70) — "At War With Army" (Par). Smash \$16,000. Last week, "The Milkman" (U) and "Outside Wall" (U), \$10,500.

**Omaha** (Tristates) (2,100; 16-70) — "Prehistoric Women" (EL) and "The Two Lost Worlds" (Indie). Terrific \$11,000, way above average for house. Last week, "Branded" (Par) and "When Smiling" (Col) (m.o.), \$7,000.

**Brandeis** (RKO) (1,500; 16-70) — "Operation Pacific" (WB) (2d wk). Okay \$6,000. Last week, \$7,500.

**Paramount** (Tristates) (2,800; 16-70) — "Kim" (M-G) (2d wk). Held at \$7,500. Last week, good \$11,000. **State** (Goldberg) (865; 16-75) — "Watch Birdie" (M-G). Fair \$5,000. Last week, "Next Voice" (M-G) and "Counaspy At cmfwyp fair play" "Counterspy" (Mono), \$4,000.

## School Janitors' Strike Helps Mpls.; Stageshow Tilts 'Grounds' \$30,000

Minneapolis, Feb. 6. Small and bigger fry, kept from public high and grade school classrooms by a janitors' strike, apparently are attending the film theatres instead, judging by the box office. This takes off some of the curse from 25-35 below weather. It appears that more than bitter cold is needed to hold the youngsters indoors when the films beckon. A brief spell of relief from sub-zero readings also was a weekend help. Radio City currently is in the driver's seat with one of its occasional stageshows with "Grounds for Marriage." Straight film newcomers are being topped by "Mrs. O'Malley and Mr. Malone" at State. It's the fourth loop week for "Harvey" and third for "Born Yesterday."

**Estimates for This Week**  
**Century** (Par) (1,600; 50-70) — "Mudlark" (20th). Solid \$7,000. Last week, "Harvey" (U) (3d wk), oke \$4,000.

**Gopher** (Berger) (1,000; 50-70) — "Halls Montezuma" (20th) (3d wk). Okay \$4,500 after nifty \$6,000 preceding stanza.

**Lyric** (Par) (1,000; 50-70) — "Kim" (M-G) (3d wk). Strong \$5,000 after \$6,500 second stanza. **Radio City** (Par) (4,000; 65-61) (Continued on page 22)

## Record Cold Nips Indpls. Boom; 'Pacific' Hot \$10,000, 'Missile' 9G

Indianapolis, Feb. 6. Record cold wave has nipped the new year boom in showbiz here, holding current first-runs to moderate totals. "Operation Pacific," at Indiana, is leading grosser, with "Flying Missile" at Loew's also getting fair attention. "Walk Softly, Stranger" is below par at Circle. "At War With Army" is holding up well in a moveover at Keith's.

**Estimates for This Week**  
**Circle** (Gamble-Dolle) (2,800; 44-65) — "Walk Softly, Stranger" (RKO) and "Man on Eiffel Tower" (RKO). Slow \$7,500. Last week, "Storm Warning" (WB) and "Bowery Battalion" (Mono), \$9,000.

## 'Yankee' Paces Prov. At Oke 15G; 'Halls' \$12,000

Providence, Feb. 6. "Magnificent Yankee" is leading the list here in a fairly good session with the State getting its best competition from Majestic's "Halls of Montezuma," comparatively strong. RKO Albee's "Korea Patrol" is so-so.

**Estimates for This Week**  
**Albee** (RKO) (2,200; 44-65) — "Korea Patrol" (EL) and "Double Deal" (RKO). So-so \$8,700. Last week, "Prehistoric Women" (EL) and "Hunt Man Down" (RKO), \$9,000.

**Majestic** (Fay) (2,200; 44-65) — "Halls Montezuma" (20th). Very nice \$12,000. Last week, "Mudlark" (20th) and "Golden Salamander" (WB), \$13,000.

**Metropolitan** (Snider) (3,100; 44-65) — "Johnny, One-Eye" (UA) and "Troquois Trail" (UA). So-so \$7,000. Last week, "High Lonesome" (EL) and "Eye Witness" (EL), weak \$6,500.

**State** (Loew's) (3,200; 44-65) — "Magnificent Yankee" (M-G) and "Gasoline Alley" (Col). Steady \$15,000. Last week, "Kim" (M-G) (2d wk), \$9,000 in five days.

**Strand** (Silverman) (2,200; 44-65) — "September Affair" (Par). Opened Monday (5). Last week, "Second Face" (EL) and "Rogue River" (EL), fair \$8,500.

## 'Tomahawk' Tops In Philly, \$15,000

Philadelphia, Feb. 6. Two comedies, both on holdover, are making the most noise at first-runs here currently, with new product causing few flurries. "Mudlark" shapes disappointing in nine days at the Fox and being yanked. However, "Tomahawk," aided by personal appearance of Van Heflin and neat bally, is hitting a sturdy figure at Goldman. "Gambling House" looks fair at Earle. "Company She Keeps" is very disappointing at the Randolph.

**Estimates for This Week**  
**Aldine** (WB) (1,303; \$130-\$260) — "Cyranos" (UA) (3d wk). Fine \$13,500. Last week, \$15,000.

**Boyd** (WB) (2,360; 50-99) — "Born Yesterday" (Col) (2d wk). Great \$25,000 after \$28,000 debut. **Earle** (WB) (2,700; 50-99) — "Gambling House" (RKO). Fair \$14,000. Last week, "Vendetta" (RKO) (2d wk), \$11,000.

**Fox** (20th) (2,250; 50-99) — "Mudlark" (20th). Disappointing \$17,000 in 9 days. Last week, "Halls Montezuma" (20th), \$13,000 in 5 days of third stanza.

**Goldman** (Goldman) (1,200; 50-99) — "Tomahawk" (U). Great \$15,000. Last week, "Frenchie" (U) (2d wk), \$9,000.

**Masbaum** (WB) (4,360; 50-99) — "Operation Pacific" (WB) (3d wk). Dull \$12,000. Last week, \$18,000.

**Midtown** (Goldman) (1,000; 50-99) — "Harvey" (U) (4th wk). Fine \$8,000. Last week, \$10,000.

**Randolph** (Goldman) (2,500; 50-99) — "Company She Keeps" (RKO). Lean \$12,000. Last week, "Never Dull Moment" (RKO) (2d wk), \$8,500.

**Stanley** (WB) (2,950; 50-99) — "At War With Army" (Par) (3d wk). Rousing \$23,000 after hefty \$26,000 second week.

**Stanton** (WB) (1,473; 50-99) — "Bowery Battalion" (Mono) and "California Passage" (Rep). Okay \$11,500. Last week, "Sun Sets at Dawn" (EL), good \$13,000.

**Trans-Lux** (T-L) (500; 50-99) — "Seven Days to Noon" (Indie). Big \$7,000 or close. Last week, "Macbeth" (Rep) (2d wk), \$2,200 for last 4 days.

**World** (G&S) (500; 50-99) — "Bitter Rice" (Indie) (12th wk). Holding at \$4,500. Last week, \$5,000.

## Sub-Zero Sloughs Det. Biz Albeit 'Pacific' \$25,000; 'Mudlark' Mild 20G

### Key City Grosses

**Estimated Total Gross**  
**This Week** \$2,443,000  
(Based on 24 cities, 205 theatres, chiefly first runs, including N. Y.)  
**Total Gross Same Week**  
**Last Year** \$2,902,000  
(Based on 24 cities, and 208 theatres.)

## 'Kim' Sultry 20G Paces Cold Pitt

Pittsburgh, Feb. 6. Still another miserable weather break but it started to clear and get warmer Saturday (3), so biz picked up promptly. With any assistance at all from the mercury for remainder of session, "Kim" should bang out enough at Penn to insure a holdover. Second stanza of "Born Yesterday" at Harris ought to be good enough to rate a third. "Operation Pacific" got off slowly at Stanley but shows signs of winding up moderately well. "Halls of Montezuma" is doing okay in Fulton holdover.

**Estimates for This Week**  
**Fulton** (Shea) (1,700; 50-85) — "Halls Montezuma" (20th) (2d wk). Dipping to around \$8,500, still good. Last week, smash \$13,000 and likely would have done better but for freezing weather.

**Harris** (Harris) (2,200; 50-85) — "Born Yesterday" (Col) (2d wk). Dropping only slightly and will stay a third week. Fine \$10,500. Last week, \$12,000.

**Penn** (Loew's) (3,300; 50-85) — "Kim" (M-G). Got a great sendoff from crux. Shapes at least sock \$20,000, and sure holdover. Last week, second of "At War With Army" (Par) (2d wk), neat \$10,000 in 5 days. Moved to Ritz.

**Stanley** (WB) (3,800; 50-85) — "Operation Pacific" (WB). Teed off slowly despite sock exploitation and Navy Night ceremonies opening day. Moderate \$14,000 looks all. Last week, "Branded" (Par), \$11,000.

**Warner** (WB) (2,000; 50-85) — "Never Dull Moment" (RKO). Only so-so \$7,000. Last week, "Storm Warning" (WB) (m.o.), only \$5,000.

## 'VENDETTA' TRIM 15G, DENVER; 'BORN' 19G, 2D

Denver, Feb. 6. Second week of "Born Yesterday" still is leading the city and holds two extra rays in third week in two theatres. "At War With Army" is only a step behind terrific opening stanza. "Vendetta" shapes nice at Orpheum. Milder weather is helping all spots.

**Estimates for This Week**  
**Aladin** (Fox) (1,400; 40-80) — "Mister Universe" (EL) and "Young Lovers" (EL), day-date with Tabor, Webber. Good \$3,000. Last week, "Highway 301" (WB) and "Showdown" (Rep), \$2,500.

**Broadway** (Wolfberg) (1,500; 40-80) — "King Solomon's Mines" (M-G) (7th wk). Big \$6,500. Last week, \$7,000.

**Denham** (Cockrill) (1,750; 40-80) — "At War With Army" (Par) (2d wk). Great \$16,000 or near. Last week, three-year record at \$17,000.

**Denver** (Fox) (2,525; 40-80) — "Born Yesterday" (Col) and "Revenue Agent" (Col) (2d wk), also Esquire. Fine \$16,000. Last week, \$20,000.

**Esquire** (Fox) (742; 40-80) — "Born Yesterday" (Col) and "Revenue Agent" (Col) (2d wk). Also Denver. Fine \$3,000. Last week, \$4,000.

**Orpheum** (RKO) (2,600; 40-80) — "Vendetta" (RKO) and "Double Deal" (RKO). Nice \$15,000. Last week, "Kim" (M-G) and "Hunt Man Down" (RKO) (2d wk), \$11,500.

**Tabor** (Fox) (1,967; 40-80) — "Mister Universe" (EL) and "Young Lovers" (EL), also Aladin, Webber. Good \$5,000. Last week, "Highway 301" (WB) and "Showdown" (Rep), \$4,000.

**Webber** (Fox) (750; 40-80) — "Mister Universe" (EL) and "Young Lovers" (EL), also Aladin, Tabor. Okay \$2,000. Last week, "Highway 301" (WB) and "Showdown" (Rep), \$1,700.

Detroit, Feb. 6. Despite sub-zero temperatures and 6 inches of snow, "Operation Pacific" is heading toward good session at the Michigan. "The Mudlark" looks mild at the Fox, but rave reviews may help it to higher ground. "Pagan Love Song" is shaping slow at United Artists. "At War With Army" will do well in five-day stay in third week at Palms. "Highway 301" is slippery at the Madison. Last week's grosses took sharp dip late in week as result of the cold and snow.

**Estimates for This Week**  
**Fox** (Fox-Detroit) (5,000; 70-95) — "Mudlark" (20th) and "Border Treasure" (RKO). Mild \$20,000. Last week, "Halls Montezuma" (20th) (2d wk), \$19,000.

**Michigan** (United Detroit) (4,000; 70-95) — "Operation Pacific" (WB) and "California Passage" (Rep). Good \$25,000. Last week, "Woman on Run" (U) plus Arthur Godfrey Talent Scouts onstage, \$22,000.

**Palms** (UD) (2,900; 70-95) — "At War With Army" (Par) and "Second Face" (Indie) (3d wk). Okay \$10,000 in 5 days. Last week, smash \$18,000.

**Madison** (UD) (1,800; 70-95) — "Highway 301" (WB). Oke \$12,000. Last week, "Mystery Submarine" (U) and "Texan Meets Calamity Jane" (Rep), \$8,000.

**United Artists** (UA) (1,900; 70-95) — "Pagan Love Song" (M-G). Slow \$8,000. Last week, "Kim" (M-G) (3d wk), \$7,000.

**Adams** (Balaban) (1,700; 70-95) — "Edge of Doom" (RKO) (2d wk). Down to \$6,000. Last week, okay \$9,000.

**Downtown** (Balaban) (2,900; 70-95) — "Korea Patrol" (EL) and "Forbidden Jungle" (EL) (2d wk). Down to \$4,000. Last week, fair \$7,000.

## 'Kim' Solid at \$17,000, K.C.; 'Helmet' Hep 14G, 'Mudlark' Okay \$9,000

Kansas City, Feb. 6. Pace continues brisk here. New-comer "Kim" at the Midland looks big. "Steel Helmet" is over average in three Fox Midwest houses, and "Mudlark" is fairly steady at the Orpheum. "At War With Army" is having a great second week at the Paramount. Missouri also is okay in second with "Operation Pacific." First sub-zero weather of the season crimped opening days of current week.

**Estimates for This Week**  
**Esquire** (Fox Midwest) (820; 45-60) — "Harvey" (U) (m.o.). Nifty \$4,000. Last week, "All About Eve" (20th) and "Stars in Crown" (M-G), 4 days, \$1,500.

**Kimo** (Dickinson) (550; 60-85) — "Lost One" (Col). Average \$1,500. Last week, "Kind Hearts" (EL) (5th wk), \$1,200.

**Midland** (Loew's) (3,500; 50-75) — "Kim" (M-G) and "Tougher They Come" (Col). Solid \$17,000. Last week, "Great Manhunt" (Col) and "Emergency Wedding" (Col), slow \$10,000.

**Missouri** (RKO) (2,650; 50-75) — "Operation Pacific" (WB) and "Mark of the Gorilla" (Col) (2d wk). Satisfactory \$7,500. Last week, pleasant \$13,000.

**Orpheum** (Fox Midwest) (1,913; 50-75) — "Mudlark" (20th). Opened in frigid weather, but got going on weekend for okay \$9,000. House switches from legit to films. Holdover likely.

**Paramount** (Tri-States) (1,900; 50-75) — "At War With Army" (Par) (2d wk). Continues smash at \$10,000, and may stay a few extra days. Last week, great \$14,000.

**Tower - Uptown - Fairway** (Fox Midwest) (2,100; 2,043; 700; 50-75) — "Steel Helmet" (Lip). Topping average despite slow start because of snow and cold, \$14,000. Last week, "Harvey" (U), sock \$19,000.

## 'Born' High 20G, D. C.; 'Vendetta' Hot \$10,000

Washington, Feb. 6. Cold wave hurt biz along main stem over weekend, with sole exception of "Born Yesterday" at the Warner, which is terrific. "Vendetta" at RKO Keith's, is outdressing the weather to a solid take. "At War With Army" in holdover week at Loew's Palace, shapes fancy.

**Estimates for This Week**  
**Capitol** (Loew's) (2,434; 44-90) — "Cause for Alarm" (M-G), plus vaude. Sluggish \$17,000. Last week, (Continued on page 22)



# Frigid Weather, H.O.s Clip Chi B.O.; 'Sun Sets' Dim \$13,000; 'At War' Plus Stage Boff 49G, 2d; 'Born' 22G, 3d

Chicago, Feb. 6.

Loop has only two new bills this session, and both loom murky. Mercury tailspin prior to weekend sent last week's big grossers downwards but biz generally is still satisfactory. United Artists entry of "Sun Sets At Dawn" and "California Passage" looks mediocre. "Palace" reissue bill of "Salerno Beachhead" and "Fighting Sullivan" has light \$10,000 in sight.

"At War With Army" and stage-show at Oriental is holding to socko \$49,000 in second turn despite frigid weather. Only lightly dented is "Born Yesterday" with big \$22,000 for third round at Woods.

"Tomahawk" and Ink Spots in person at Chicago is heading for fairly good \$27,000 in second stanza. "Cyrano" continues fast at Selwyn with \$13,000. "Halls of Montezuma" ended second frame at State-Lake with fancy \$20,000. "Kim" in fourth week at Grand is firm \$11,000.

## Estimates for This Week

Chicago (B&K) (3,900; 55-98) — "Tomahawk" (U) plus Ink Spots topping stage-show (2d wk). Okay \$27,000. Last week, \$50,000.  
Grand (RKO) (1,200; 55-98) — "Kim" (M-G) (4th wk). Big \$11,000. Last week, \$12,000.  
Oriental (Indie) (3,400; 55-98) — "At War With Army" (Par) and vaude topped by Cathcart's Continentals (2d wk). Socko \$49,000. Last week, \$55,000.  
Palace (RKO) (2,500; 55-98) — "Salerno Beachhead" (20th) and "Fighting Sullivan" (20th) (reissues). Okay \$11,000. Last week, "Gambling House" (RKO) and "Pride of Maryland" (Mono), \$10,000.  
Roosevelt (B&K) (1,500; 55-98) — "Operation X" (Col) and "Stage To Tucson" (Col) (2d wk). Light \$10,000. Last week, \$11,500.  
Selwyn (Shubert) (1,000; 1.125-\$2.40) — "Cyrano" (UA) (3d wk). Big \$13,000. Last week, \$15,000.  
State-Lake (B&K) (2,700; 55-98) — "Halls of Montezuma" (20th). Finished second week Sunday (3) with tall \$20,000. Last week, \$39,000.  
United Artists (B&K) (1,700; 55-98) — "Sun Sets At Dawn" (EL) and "California Sunset" (Rep). Average \$13,000. Last week, "Man Cheated Himself" (20th) and "Rogue River" (EL) (2d wk), \$13,500.  
Woods (Essaness) (1,073; 98) — "Born Yesterday" (Col) (3d wk). Great \$22,000. Last week, \$30,000.  
World (Indie) (587; 80) — "Bitter Rice" (Indie) (5th wk). Fancy \$6,000. Last week, \$6,500.  
Ziegfeld (Lopert) (434; 98) — "Great Manhunt" (Col) (2d wk). Tidy \$4,800. Last week, \$5,000.

# 'Affair' Hotsy \$14,000, Frisco; 'Tomahawk' Big 16G, 'Helmet' Fair 18G

San Francisco, Feb. 6.

Holdovers are holding up in sturdy fashion here this stanza despite adverse weather. Hypoed by strong bally, "Tomahawk" is heading for big session at the Orpheum. "Steel Helmet" is only fairish at the huge Fox while "Gambling House" looms mild at Golden Gate. But "September Affair" looks smash at St. Francis after a swank charity preem with personals by Joseph Cotten and Elizabeth Scott. "Operation Pacific" shapes strong in second Paramount round.

## Estimates for This Week

Golden Gate (RKO) (2,850; 60-85) — "Gambling House" (RKO) and "Call of the Klondike" (Mono). Mild \$12,000 or over. Last week, "Korea Patrol" (EL) and "Texan Meets Calamity Jane" (Col), \$9,500.  
Fox (F&M) (4,651; 60-95) — "Steel Helmet" (Lip) and "Bandit Queen" (Lip). Fair \$18,000 or near. Last week, "Storm Warning" (WB) and "Bowery Battalion" (Mono), \$15,000.  
Warfield (Loew's) (2,656; 60-85) — "Kim" (M-G) (3d wk). Down to \$11,000. Last week, stout \$14,000.  
Paramount (Par) (2,646; 60-85) — "Operation Pacific" (WB) (2d wk). Strong, \$15,000. Last week, sock \$2,500.  
St. Francis (Par) (1,400; 60-85) — "September Affair" (Par) with charity preem scaled at \$35. Smash \$14,000. Last week, "Inheritance" (Indie) (2d wk), \$7,500.  
Orpheum (No Coast) (2,448; 55-85) — "Tomahawk" (U) and "Joe Palooka in the Squared Circle" (Continued on page 22)

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

# 'Yankee' Neat 30G In Stormy Hub

Boston, Feb. 6.

Biz continues along a fairly even pace this stanza with holdovers of "At War With Army" at Met and "Halls of Montezuma" at Memorial still strong. Newcomer, "Magnificent Yankee" at State and Orpheum suffered by stormy week but is doing very well. "Steel Helmet" at Paramount and Fenway shapes neat.

## Estimates for This Week

Astor (B&K) (1,200; 50-95) — "Mudlark" (20th) (4th wk). Off to about \$6,500 after fair \$8,000 for third.  
Beacon Hill (Beacon Hill, Inc.) (780; 40-90) — "Bitter Rice" (Indie) (7th wk). Okay \$5,000. Last week, \$5,200.  
Boston (RKO) (3,200; 40-85) — "Under the Gun" (U) plus Jack Carson, Janis Carter, Don Cherry, others, onstage. First week of stage-shows in eight months at this house hurt by miserable weather. Fairish \$18,000. Last week, "Prehistoric Women" (EL) and "Atrocities at Fort Santiago" (Indie), okay \$14,500.  
Fenway (NET) (1,373; 40-85) — "Steel Helmet" (Lip) and "Fingerprints Don't Lie" (Indie). Fair \$5,500. Last week, "Storm Warning" (WB) and "North Great Divide" (Rep), \$4,500.  
Majestic (Shubert) (1,100; 1.120-\$2.40) — "Cyrano" (UA) (4th wk). Break in weather should help hold to \$9,000. Last week, nice \$8,500.  
Memorial (RKO) (3,500; 40-85) — "Halls of Montezuma" (20th) and "Texan Meets Calamity Jane" (Col) (2d wk). Holding at \$18,000. Last week, bopped by storm but wound with solid \$24,500.  
Metropolitan (NET) (4,367; 40-85) — "At War With Army" (Par) and "Sierra Passage" (Mono) (2d wk). Big \$22,000. Storm also hurt this one last week but pulled great \$33,500.  
Orpheum (Loew) (3,000; 40-85) — "Magnificent Yankee" (M-G) and "Gasoline Alley" (Col). Plenty of bally landing neat \$19,000. Last week, "Kim" (M-G) (2d wk), \$13,000.  
Paramount (NET) (1,700; 40-85) — "Steel Helmet" (Lip) and "Fingerprints Don't Lie" (Indie). Nice \$13,000. Last week, "Storm Warning" (WB) and "North Great Divide" (Rep), same.  
State (Loew's) (3,500; 40-85) — "Magnificent Yankee" (M-G) and "Gasoline Alley" (Col). Good \$11,000. Last week, "Kim" (M-G) (2d wk), \$9,000.

# 'Trail' Ritter Lusty 14G, Balto; 'War' Big 13G, 2d

Baltimore, Feb. 6.

Trade here continues fairly brisk in spite of several holdovers and sharp drop in temperature accompanied by snow. Of new entries, "Iroquois Trail" tied to personals by Tex Ritter and Minnie Pearl, is building a pleasing figure at combo Hippodrome. Most of last week's strong entries are okay on oldover, with "At War With Army" a standout at the Stanley.

## Estimates for This Week

Century (Loew's-UA) (3,000; 20-70) — "Kim" (M-G) (2d wk). Maintaining nice pace at \$9,000 after big \$13,200 opener.  
Hippodrome (Rappaport) (2,240; 20-80) — "Iroquois Trail" (Col) plus stage-show headed up by Tex Ritter. Combination of action and hill-billy stuff pointing to bright \$14,000. Last week, "Company She" (Continued on page 22)

# NEW BLIZ HITS CLEVE; 'AFFAIR' DULL \$11,000

Cleveland, Feb. 6.

Another weekend bliz trimmed trade here, chopping "September Affair" at State down to a mild gross. "Operation Pacific" on second week at Hipp is doing relatively better in a stanza heavy with stayovers. Liveliest ones are "At War With Army" in third frame at Stillman and Allen's "Born Yesterday" also in third.

## Estimates for This Week

Allen (Warners) (3,000; 55-80) — "Born Yesterday" (Col) (3d wk). Fine \$11,000 in 6 days after big \$13,000 last week.  
Esquire (Community) (704; 55-80) — "Trio" (Par). Oke \$4,500. Last week, "Edge of Doom" (RKO) (3d wk), \$2,000 in 8 days.  
Hipp (Warners) (3,700; 55-80) — "Operation Pacific" (WB) (2d wk). Hearty \$13,000, following big \$17,500 last week.  
Lower Mall (Community) (505; 55-80) — "Bitter Rice" (Indie) (7th wk). Oke \$4,000 after \$4,800 last folio.  
Palace (RKO) (3,300; 55-80) — "Company She Keeps" (RKO). Lean \$9,500. Last week, "Montezuma" (20th) (2d wk), nice \$9,000.  
State (Loew's) (3,450; 55-80) — "September Affair" (Par). Mild \$11,000. Last week, "Kim" (M-G), bright \$18,000.  
Stillman (Loew's) (2,700; 55-80) — "At War With Army" (Par) (m.o.) (3d wk). Good \$7,000 after solid \$9,000 for last week.

# 'At War' Rousing \$22,000, St. Loo

St. Louis, Feb. 6.

After almost a week of sub-zero temperature and several heavy snowstorms that badly sloughed biz, the weather moderated over the weekend. As a result, grosses climbed surprisingly fast. "At War With Army" which is stand-out currently will hit a terrific total at the Missouri. "Halls of Montezuma" also looms okay on moveover to the Ambassador, making third stanza downtown. "Kim" shapes stout in second Loew's round.

## Estimates for This Week

Ambassador (F&M) (3,000; 60-75) — "Halls of Montezuma" (20th) (m.o.) and "Walk Softly, Stranger" (RKO) (2d wk). Okay \$9,000. Last week, "Storm Warning" (WB) and "Walk Softly, Stranger" (RKO), \$6,500.  
Fox (F&M) (5,000; 60-75) — "Frenchie" (U) and "Mystery Submarine" (U). Opened Tuesday (5). Last week, "Operation Pacific" (WB) and "Woman on Run" (U), mild \$12,000.  
Loew's (Loew) (3,172; 50-75) — "Kim" (M-G) (2d wk). Holding at \$15,000 following big \$19,000 first stanza.  
Missouri (F&M) (3,500; 60-75) — "At War With Army" (Par) and "High Lonesome" (EL). Terrific \$22,000 or near. Last week, "Halls of Montezuma" (20th) and "Emergency Wedding" (Col) (2d wk), \$8,500.  
Shubert (Ind) (1,500; 60-75) — "Highway 301" (WB) and "Second Face" (EL). Fine \$6,000. Last week, "Prehistoric Women" (EL), and "Two Lost Worlds" (EL), \$5,500.

# 'Pacific' Loud 14G, Buff; 'Prehistoric' Oke \$9,500

Buffalo, Feb. 6.

Biz is lagging a bit here this week. Outstanding of straight-filmers is "Operation Pacific," which is solid at the Paramount. "Prehistoric Women" looks okay at Century.

## Estimates for This Week

Buffalo (Loews) (3,500; 40-70) — "Johnny One-Eye" (UA) and Louis Prima orch and stage-show. Fairly good \$16,000. Last week, "The Mudlark" (20th) and "Father's Wild Game" (Mono), mild \$10,000.  
Paramount (Par) (3,000; 40-75) — "Operation Pacific" (WB). Solid \$14,000. Last week, "Storm Warning" (WB) and "Third Time Lucky" (Indie), \$13,200.  
Center (Par) (2,100; 40-75) — "Man Cheated Himself" (20th). Fair \$7,000. Last week, "Halls of Montezuma" (20th) (2d wk), fine \$7,500.  
Lafayette (Basil) (3,000; 40-70) — "Born Yesterday" (Col) (3d wk). Still big at \$8,500. Last week, \$11,500.  
Century (20th Cent.) (3,000; 40-70) — "Prehistoric Women" (EL) and "Second Face" (EL). Okay \$9,500. Last week, "Gambling House" (RKO) and "Modern Marriage" (Mono), \$8,500.

# B'way Big Despite Storms, Strikes; 'Mister'-Kaye Giant 115G, 'Pacific' Stout 58G, 'Affair' Mild at \$118,000

Although battered by snow, a cold wave, icy streets, New Jersey bus strike and the creeping railway strike, Broadway first-runs are giving a remarkable account of themselves boxoffice-wise this week. Wednesday's (31) snow-storm was followed by sleet and rain making the following day, Thursday, the low point of the week. Theatres such as the Music Hall, which depend to considerable extent on commuter trade, also were hard hit the same day, by the New Jersey walkout. Even potential patrons who might have used their cars in the absence of busses, were afraid to take their autos on the slippery streets. Railroad strike kept many commuters in the city, living at hotels.

In the face of these handicaps the Roxy is doing surprisingly well with its stage-show headed by Danny Kaye and "Call Me Mister" on screen. Terrific \$115,000 is in prospect although the b.o. was hurt opening day by the snow-storm and also hit by adverse conditions Thursday (1), the second day of run. It is the biggest figure at this house in weeks.

Next strongest newcomer is "Operation Pacific," with Denise Darcel, Joey Bishop, Victor Lombardo band and others, onstage at the Strand. Combo is headed for stout \$58,000. "Second Woman" looks okay \$17,000 at Rivoli despite opening on worst day of session.

"September Affair" with stage-show, badly slugged by strikes and its having to preem on Thursday, lightest day of week, likely will wind up with mild \$118,000 at Music Hall. Pic built after a wobbly tie-off. "At War With Army" plus Ella Fitzgerald, Harvey Stone, Boyd Raeburn band onstage, is holding at big \$88,000 in second stanza at the Paramount. Film got a strong lift from two personals by Dean Martin-Jerry Lewis, stars of pic, Saturday (3) night, with long lines for that added feature.

"The Enforcer" with Lionel Hampton band and revue onstage, is doing well enough with good \$45,000 in second Capitol week to win a third frame. "Born Yesterday" is pacing the long-runs with great \$26,000 in sixth Victoria session.

## Estimates for This Week

Astor (City Inv.) (1,300; 55-\$1.50) — "Harvey" (U) (7th wk). Current round ending today (Wed.) holding okay at \$14,000 or near. Last week, strong \$17,000. Holds about two weeks longer at current gait, but no successor set as yet.  
Bijou (City Inv.) (589; 1.120-\$2.40) — "Cyrano" (UA) (12th wk). The 11th frame ended last night (Tues.) held steady at \$11,000, about same as last week. Continues.  
Capitol (Loew's) (4,820; 55-\$1.50) — "The Enforcer" (WB) with Lionel Hampton orch, revue onstage (2d wk). Initial holdover session ending today (Wed.) hurt by bad weather and new nearby competition, with good \$45,000 or near likely. First week was big \$62,000, with snowstorm, icy streets cutting in. Holds third round, with "Vengeance Valley" (M-G) opening Feb. 15.  
Criterion (Moss) (1,700; 50-\$1.75) — "Company She Keeps" (RKO) (2d-final wk). Sagging to around \$6,000 after okay \$11,000 opener. "Frenchie" (U) opens Saturday (10).  
Globe (Brandt) (1,500; 50-\$1.20) — "Mad Wednesday" (RKO) (3d wk). Second week ended last night (Tues.) held fairly well with \$9,000 after good \$12,500 opening round. "Sugarfoot" (WB) opens Saturday (10).  
Mayfair (Brandt) (1,736; 50-\$1.20) — "Last Gangster" (M-G) and "Big Store" (M-G) (reissues) (2d wk). Still big at \$14,500. Last week, \$19,000.  
Palace (RKO) (1,700; 55-\$1.20) — "Mystery Submarine" (U) with vaude. Shapes fine \$21,000 or better. Last week, "Kansas Raiders" (U) and vaude, \$20,000.  
Paramount (Par) (3,664; 55-\$1.50) — "At War With Army" (Par) plus Ella Fitzgerald Harvey Stone, Boyd Raeburn orch, others, onstage (3d wk). Second stanza ended last night (Tues.) held surprisingly well at big \$88,000, with boost from personal by Martin-Lewis onstage at two shows Saturday (3) night, and assist from televising of Gen. Eisenhower's speech, Friday night. First week was terrific \$110,000, highest for non-holiday week at current scale.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40) — "September Affair" (Par) with stage-show. Despite opening on worst day in week last Thursday (1), this is managing to wind up at mild \$118,000. Solid trade Friday (2) night and big weekend partly overcame this bad handicap. Holding. Last week, "Magnificent Yankee" (M-G) and stage-show (2d wk), \$100,000.

Rialto (Mage) (594; 44-98) — "Heritage of Desert" (Indie) and "Light of Western Stars" (Indie) (reissues). Open today (Wed.). Last week, "Hitler's Life and Loves" (Indie) (reissue), only lukewarm \$6,000 or less, and out.  
Rivoli (UAT-Par) (2,092; 60-\$1.25) — "Second Woman" (UA). Partly overcoming severe handicap of opening on Thursday (1) to get okay \$15,000. Holds. In ahead, "Mudlark" (20th), down to \$8,500 in final five days of sixth week after good \$15,000 for fifth frame.  
Roxy (20th) (5,886; 80-\$1.75) — "Call Me Mister" (20th) with stage-show headed by Danny Kaye (2d wk). Soared to terrific \$115,000 in initial round ended last night (Tues.) despite being hurt by storm. Long lines Saturday and Sunday, however, spurred huge trade over weekend. In ahead, "Halls of Montezuma" (20th) with Al Bernie, ice-show, onstage (4th wk-5 days) \$35,000.

State (Loew's) (3,450; 55-\$1.50) — "Steel Helmet" (Lip) (3d wk). Second week ended last night (Tues.) dipped sharply to \$12,000 after sturdy \$20,000 opening week, below expectancy.  
Strand (WB) (2,756; 55-\$2) — "Operation Pacific" (WB) with Denise Darcel, Joey Bishop, Berry Bros., Victor Lombardo orch onstage. Heading for stout \$58,000 (bit less). Holds. In ahead, "Dallas" (WB) with Dean Murphy, Betty Bruce, Betty Reilly, others, onstage (3d wk), \$20,000.

Sutton (R & B) (561; 90-\$1.50) — "Trio" (Par) (18th wk). The 17th frame ended Monday (5) was okay \$6,400 after \$6,500 last week. Continues with "Kon-Tiki" (RKO) slated to open next.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50) — "Seven Days To Noon" (Indie) (8th wk). Seventh session ended Sunday (4) fell to \$8,000 after \$9,700 last week. Stays on at this gait.

Victoria (City Inv.) (1,060; 95-\$1.50) — "Born Yesterday" (Col) (7th wk). Sixth session ended Monday (5) held to great \$26,000 after \$32,000 last week. Stays on.

# Cold Hurts Cincy; 'Born' Boffola \$14,000, 'Halls' Hefty 12G, 'Helmet' 10G

Cincinnati, Feb. 6.

This week's swell product array was battered by burg's worst freeze and snow in 35 years, yet general score is favorable. "Born Yesterday," a lusty newcomer in Albee, is pacing "Halls of Montezuma" at Capitol and "Steel Helmet" in Palace. Holdovers "Kim," "At War With Army" and "Operation Pacific" are par or better.

## Estimates for This Week

Albee (RKO) (3,100; 39-75) — "Born Yesterday" (Col). Lusty \$14,000. Last week, "Operation Pacific" (WB), bright \$13,000.  
Capitol (Mid-States) (2,000; 39-75) — "Halls of Montezuma" (20th). Socko \$12,000. Last week, "At War With Army" (Par) (2d wk), swell \$9,500.  
Grand (RKO) (1,400; 39-75) — "Kim" (M-G) (3d wk). Six days. Satisfactory \$6,000 after solid \$9,500 second stanza.  
Keith's (Mid-States) (1,542; 39-75) — "At War With Army" (Par) (m.o.). All right \$6,000 on third downtown week. Last week, "Emergency Wedding" (Col), light \$4,500.  
Palace (RKO) (2,600; 39-75) — "Steel Helmet" (Lip). Sturdy with \$10,000. Last week, "Storm Warning" (WB), moderate \$9,500.

# W. S. Holman, SDG Settle

Los Angeles, Feb. 6.

William S. Holman's \$5,000 breach-of-contract suit against the Screen Directors Guild was dropped after an out-of-court settlement. Holman was dropped as executive secretary of the Guild last July after a disagreement on policy.



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# U.S. Films Follow GI's Into Field In Korea as in Last World War

Tokyo, Jan. 30.

U. S. motion pix, as they did during World War II, are following the American GI's right into the field. In Korea, despite bitter cold and the unwelcome nearness of communist armies, UN fighting men are entertained at upwards of 200 shows nightly throughout the combat zone. Films are provided by the Army's Special Services section of General MacArthur's Far East Command headquarters in Tokyo.

Attendance at these Army shows in Korea averages 500,000 monthly. Pix are distributed evenly to all UN units, including British, Dutch, French and Turkish, as well as American. Admission throughout Korea and in military hospitals in Japan treating wounded fighters is free. Profits from military theatres elsewhere in the Far East Command finance the cuffed entertainment. Cost has been held down by special rental agreement of 3c, a head which U. S. distribs have offered for all Army shows in Korea. This is considerably lower than that for GI theatres elsewhere in the Far East, profits from which normally go to the soldier's welfare fund.

Earnings from the FEC film division also have paid for 400 new 16m projectors recently ordered for the Korean operation. They will replace old Signal Corps projectors, mostly of World War II vintage.

**Really Cold Air-Conditioning**  
Most Korean shows are al fresco in the areas occupied by combat troops. Customers sit on boxes, crates or improvised benches and pay little attention to the sub-freezing weather, probably the most brutally efficient air-conditioning ever devised for theatre patrons. Troops in rear supply areas usually have the luxury of a mess hall or other enclosure for their nightly shows. Great popularity of screen product partly stems from the fact that they are virtually the only form of entertainment available in Korea.

Far East Command receives four new releases a week for the 325 GI theatres it operates throughout Japan, Okinawa, Guam and the Philippines. Operation is big biz, with total attendance in 1950 of approximately 15,500,000 at a top admission tab of 30c. Both 35m and 16m prints are distributed.

Four narrow gauge prints of each new release are flown to Korea so troops there get the same screen fare. In addition, a library of 400 to 500 prints is maintained at a central supply point in Korea so that units in the field can stock up with enough oldies for a show each night. In and around Pusan and other rear areas, pix travel a regular circuit with a four to five week payoff.

Korean operation is managed by John H. Gillhouse of Los Angeles, field rep for the FEC motion picture division. Director in Tokyo is Lawrence E. Ady. Entire FEC Special Services setup is bossed by Brig. Gen. Paul B. Kelly.

## 'Blondes' Film

Continued from page 3

with Col pending receipt of 20th's final offer.

Cohn is anxious to have the property to star Judy Holliday, who is currently winning hit grosses in the film repeat of her dumb-blonde role in the legitier "Born Yesterday." Darryl F. Zanuck, 20th production boss, is understood desirous of getting "Gents" as a vehicle for Betty Grable, who has requested it.

On the other hand, Par is reportedly going to waive its preemptive rights because of casting. Betty Hutton, who would be the lot's natural for the role, is said to have expressed an aversion to it.

Legitier is in its 61st week of a tremendously profitable engagement at the Ziegfeld, N. Y. Box-office receipts at \$6 top have totalled \$2,822,500. Profit has been \$360,000 on an investment of \$200,000.

Carol Channing, who stars, is tied up by Levin and Smith until the middle of 1952. Expectation is that the show will run to at least next June on Broadway and very likely beyond that. Then it will tour, which is why the producers are anxious to push off the picture release as long as possible.

## 20th Finishes 'Decision,' Ready to Start on 'Rat'

Munich, Jan. 30.

Production on the third 20th-Fox pic made in postwar Germany, "Decision Before Dawn" is now finished and film is now in the cutting room.

Pic was produced by Anatole Litvak and Frank McCarthy, with Litvak directing. McCarthy is now planning to film a story of the former German Africa campaign general, Erwin Rommel. It is tentatively titled "Desert Rat."

## Disney Picks Dick Todd As Lead in 'Robin Hood'; Into Production, May 1

London, Feb. 6.

Perce Pearce, the Disney producer, who is in London finalizing arrangements for filming "Robin Hood," has signed Richard Todd for the title role in addition to Robert Newton, who will play Friar Tuck. Screen tests start in a few days for a British actress to portray Maid Marion. To be lensed in Technicolor, film is to be directed by Ken Annakin and goes into production at Denham May 1. Location work will be partly in Sherwood Forest, the authentic setting for "Robin Hood," and some in the New Forest.

Shooting schedule is expected to continue until September with two units working simultaneously. Walt Disney is due in London this summer and will take an active part in the final production stages. Apart from Pearce, entire crew and cast will be British.

The last Disney British venture, "Treasure Island," had an American director and star in addition to Pearce, who was the producer. The frozen earnings of that picture and "Cinderella," together with some of RKO's iced balances, will be used to finance this film which will have a budget substantially over \$1,200,000.

## New Rank Prod. Process Clears Up Backgrounds

London, Feb. 6.

A new production process which is designed to give greater background clarity has been perfected by the J. Arthur Rank Organization. It is the Travelling Matte Process, which, to an immeasurable extent, supersedes the present method of back projection, but allows also for more variety and scope in production "tricks." Travelling Matte Process uses a special beam-splitter camera which records on two rolls of film at once, one making a normal image and the other a pure silhouette. The necessary background is later combined with these two films in the lab, and the whole is blended into a finished composite which has perfect clarity and unusual depth of focus.

Experimental film demonstrated by the Rank Organization contrasts the clarity obtained as against the former back projection method. A small coin held by the camera man immediately in front of his camera was reproduced on the screen with perfect definition against a clear background. A closeup of a wrist-watch against a railway station was also achieved without any blurring.

The Travelling Matte system already has been used on a small number of British productions, including 20th-Fox's "No Highway," ABPC's "Laughter in Paradise" and Korda's "Cry of Beloved Country." It's also available for use by Hollywood, but for the time being can be processed only at the Denham labs. The equipment, however, is available for transportation with a unit on short notice.

## Austrian Exhib Tax Squawk

Vienna, Jan. 30.

The Kultur Groschen (a tax on film theatre tickets for legit subsidies) is being used for all sorts of payments excepting royalties.

This fact is contained in a protest, lodged by the Austrian Authors, League at the Ministry of Education. Grand total which the producers owe is nearly \$10,000.

## U.S. Pix Lead in Israel

Tel Aviv, Jan. 30.

Playing time given by Israel cinemas in key-cities to films during the year 1950 was highly favorable to the American distribs.

All U. S. companies obtained 73.3% of all the playing time in the country. Other countries in order of importance were Great Britain, 6.3%; Russia, 4.3%; Yiddish picture, 4.2%; France, 4%; Italy, 2.8%; Hungary, 1.3%; and Israel, 1%.

## Safety Film To Cut Brit. Costs

London, Jan. 30.

The introduction of safety film which is expected to become fairly general by midsummer may save British theatre owners a repair bill of approximately \$30,000,000. A new set of safety regulations drawn up by the Home Office have been put on the shelf until the end of this year and will be reexamined after experts have had an opportunity to examine workings of safety stock.

In contrast to meeting this enormous repair bill, the entire industry will, between them, have to share approximately an additional \$1,000,000 annually to meet the extra cost of safety film. Against this increase, however, must be reckoned the possible reduction in insurance premiums paid by distributors, and the lower transport costs made possible via use of less expensive packing.

Reported that it will take at least two or three years before the complete switchover from nitrate to safety stock is effected, and Home Office action will probably be governed by this timetable. Technical experts believe that the government department will be prepared to settle for alterations which would cost only a minor fraction of the original \$30,000,000 reported to have been put on exhibits. Saving clause will insure that these modified terms are conditional on the use of nonflam stock.

One apparent effect would be elimination of the use of many oldies, particularly on Sunday bills, unless reprinted on safety stock. Present shortage of raw material may limit the number that could be reprinted. Believed that distribs would take all protective measures to see that their reissues are not barred from playdates.

## 'Roberts' Scores in Paris On Preem; Stars Dauphin

Paris, Feb. 6.

In an exemplary presentation, "Mister Roberts" opened at the Theatre des Varieties yesterday (Mon.) to an enthusiastic reception. Marcel Duhamel adapted from the Joshua Logan-Thomas Heggen original.

Play stars Claude Dauphin, who is supported by a fine cast. First-nighters enjoyed the Yank humor and frequently applauded.

## British Exhib Into Aussie

Sydney, Jan. 30.

Max Corne, British exhib, has bought out Otto Camphain's loop at Katoomba and other vacation spots in the Blue Mountains zone. Corne moves in Feb. 16, placing his two sons in charge.

## Current London Shows

(Figures show weeks of run)

London, Feb. 6.

"Accolade," Aldwych (22).  
"Blue for Boy," His Majesty's (10).  
"Carousel," Drury Lane (35).  
"Cocktail Party," New (40).  
"Dear Miss Phoebe," Phnix (17).  
"Dish Ran Away," Vaude (32).  
"Fol de Rols," St. Martin's (5).  
"Follies Bergere," Hipp (70).  
"Gay Invalid," Garrick (2).  
"His Excellency," Piccadilly (37).  
"Holly and Ivy," Duchess (39).  
"Home & Beauty," Wyndham (19).  
"King Rhapsody," Palace (72).  
"Knight's Mad'n's," Vic. Pal. (47).  
"Lace on Petticoat," Ambass. (8).  
"Little Hut," Lyric (24).  
"Pt. Departure," York's (6).  
"Reluctant Heroes," W'ch'll (21).  
"Ring Round Moon," Gibe (45).  
"Seagull's Sorrento," Apollo (34).  
"2d Tanqueray," Haymarket (23).  
"Take It From Us," Adelphi (14).  
"To Dorothy a Son," Savoy (11).  
"Who Is Sylvia," Criterion (15).  
"Will Any Gent," Strand (22).  
"Worm's View," Comedy (198).

# Prod. Shutdown by One Film Co., Folds By Two Others Stir West Germany

Frankfurt, Jan. 30.

## Mexico's C. of C. Group Asks More Tourist Aid

Mexico City, Jan. 30.

Asserting that tourist trade is far in front as a money producer for Mexico, the confederation of Chambers of Commerce has asked President Miguel Aleman to expand the government's program for attracting and catering to visitors. Better railroad, sea and air transportation, hotel and restaurant accommodations, guides and a bigger war on those who profiteer at the visitors' expense are urged.

The Confederation told the president that a gross of more than \$117,580,000 yearly is already a fact for Mexico via tourism. Also that with further improved facilities, the annual take will be at least doubled.

## Small Portuguese Film Importers Get More \$1; Costa Rica Exhib Pact

Washington, Feb. 6.

Small film importers have been cut a larger slice of the dollar melon in Portugal. While the same \$600,000 is permitted for remittance to the U. S., a deal has been worked out whereby the small companies, which had been allowed only \$66,000, will now be permitted to remit \$102,000 annually of their earnings in Portugal, reports Nathan D. Golden, director of the Commerce Department motion pictures-photographic products division. Small importers protested that large companies were getting all the dollar gravy. U. S. companies okayed the larger share of dollars for the indies.

Golden also reported on the following:

Spain: During first 11 months last year, 56 import licenses for features were awarded to producers of 35 Spanish films. In addition, enough other foreign pictures were imported, because of available dollars, to make a total of 84 during the first half. Spanish producers get import permits as a bonus for domestic production. They sell the permits to foreign film companies and use the proceeds in making their own pictures in Spain.

Costa Rica: New agreement has been reached between the Central Bank of Costa Rica and film exhibitors. Imported pictures are to be subjected to the normal customs charges, plus a 5% income tax and a 10% exchange surtax. These extra taxes are deductible from the gross amounts remittable to foreign producers on their rental earnings.

## RKO—W-K

Continued from page 5

require the 18 months. This obviously means that RKO must step up its studio activity.

Financing deal calls for the banks to make available any funds which are required, but the total amount is not likely to go above \$8,000,000, it's understood. Both Ned E. Depinet, RKO proxy, and Harry Watkins, v.p. of Bankers, have returned to N. Y. from the Coast after negotiating meetings with RKO topper Howard Hughes and his aides, Noah Dietrich and Tom Slack.

Loans will be protected by RKO's \$40,000,000 in general corporate assets, with no collateral in the form of specific liens. Firm has no significant liabilities or obligations outstanding.

W-K pact with the same banks makes available about \$5,000,000 in production money over a one-year period. Terms have been agreed to and final papers now are being drawn by attorneys.

Banks will provide W-K with 60% of the production costs and the balance, in the form of second and completion financing, will come from RKO. W-K loans carry an interest rate reported at 5%.

Interest in the RKO deal is said to be considerably lower. It is understood to be about 3% on the amounts actually borrowed, with no commitment fee.

Western Germany's biggest production company announcement that further production is no longer assured, the third biggest distributor's filing of bankruptcy and folding of one of the most prominent film financing organizations, represent a serious crisis in the local film industry. Announcement by Real Film, of Hamburg, on its shutdown was a shock to the industry. All employees connected with production will be fired as of Feb. 3, the date when Real's latest film is expected to be completed. Action reportedly was taken because further production beyond that date is not assured.

Real Film, with 20 films produced, is the biggest company in western Germany. There are only three other companies which produced 10 or more films since the war's end. Action came two weeks after Omnium Film, of Duesseldorf, third ranking distributor, announced bankruptcy. Understood the reason for this was Omnium's heavy commitments with new German productions. It was reported that Omnium has guaranteed about \$120,000 for each of three new German films, but grossed less than that for all three. In addition, Omnium was unable to meet certain contractual obligations with Associated British Pathe, Ltd., and Eagle-Lion runs here under the name of Eagle-Gamma.

The Hamburg announcement was preceded by the folding of the Film Finanzring Gesellschaft which is a respectable financing outfit, backed by local private capital. The company, which liberally financed North German producers was reported to have received only minor back payments on its credits.

All banks now refuse to grant such credits. Besides the problem of uncertain credit repayments, there also was the problem of certain banks granting credits which led them into heavy debt. These developments appear to be the heaviest blow yet suffered by the slowly reviving pix industry. Excessive outlays for costly production also was one factor in banks refusing loans. Real Film, for instance, spent almost \$400,000 for its musical "Third from Right" or twice the average production cost. It is also known that Germany's second biggest producer, Junge Film Union, similarly from Hamburg, had been running into financial difficulties for over a year.

## Monopolies Also Seen As Threat

Another threat to the independent producers is seen in the possibility that the remaining financiers, generally big industrialists, might revive forbidden monopolies, patterned on the Nazi state owned UFA combine. Such a group already has been founded in the Ruhr state of North Rhine-Westphalia, where industrialists and the state teamed up with former UFA executives and formed a Film Financing Company. Headed by Alfred Greven, director for UFA interests in France during the war, as general manager, the company points towards a new state-influenced combine.

Best tip-off of this trend is the division of the basic \$476,000 capital. National Film, a syndicate headed by Greven, the North Rhine-Westphalia state, and another bank each hold \$119,000 worth of shares. Also reported that Max Winkler, right-hand firm man of propaganda minister Josef Goebbels, is now on the payroll of National Film as an adviser. Ludwig Klitzsch, former general manager and Alfred Hugenberg, former founder of UFA, are reportedly working through Winkler.

With the production-distribution problem thus assured, western officials fear that outfit might try to grab UFA assets, which include 18 of the best of 40 UFA-owned theatres, decreed to be auctioned. That would complete the circle, and would mean competition which minor producers (who are the majority in Germany) could not long face. Other bad news for producers was an announcement by the UFA liquidation committee that it would stop auctioning UFA films (some 200 were still to be sold) and would release them by a new distribution company set up by the committee.



# Not Starting Any New Pix, Rank Has 8 in Production, 5 Ready for Exhibs

London, Feb. 6.

Although not initiating production, the J. Arthur Rank Organization will have a substantial lineup of British films during the coming months. Besides "The Dark Man" and "Blackmailed," which are currently showing here, eight films are in various stages of production, four from Ealing. Rank also has three others just completed.

The productions completed are "The Adventurers," which was filmed mainly on location in the Transvaal with Dennis Price starred; Anthony Asquith's screen adaptation of "The Browning Version," with Michael Redgrave, Jean Kent and Nigel Patrick; and "Night Without Stars," with David Farrar and Nadia Gray topping the cast.

Now in production at Pinewood are "Hotel Sahara," with Yvonne de Carlo; "White Gorridors," starring Googie Withers, and "Valley of the Eagle," now on location in Scandinavia. Jack Warner, John McCallum and Nadia Gray play leads in "Valley." A new Betty Box picture, "Appointment With Venus," now in preparation, will be made under the new three-way production scheme which the Film Finance Corp. announced last week.

First of the Ealing productions will be "Pool of London," which opens in the West End Feb. 22. It will be followed by "Lavender Hill Mob," which stars Alec Guinness. Harry Watt is now on location in Kenya for Ealing with "No Vultures Fly," while currently on the studio floor is "Man in the White Suit," also starring Guinness. Future productions planned at Ealing are "Brandy for the Parson," "Gentle Gunman," "Secret People," "Road to Nowhere" and "His Excellency."

## Arg. Exhibs Eye Array Of Top U. S. Films At Uruguay Fest Enviously

Buenos Aires, Jan. 30.

The opening of the film festival at Punta del Este, over in Uruguay, in February is focusing the attention of all Latin American film industry toppers on the Uruguayan beach community. Many connected with the film biz here are going to Uruguay to join in the jamboree. The Argentine industry officially will not be represented, but execs hope to persuade the international film personalities attending to visit here before returning home.

Joaquin Rickard, representing the Motion Picture Producers Assn. of America in Latin America, went to Uruguay to meet the important Hollywood contingent attending the festival. The U. S. pix to be shown are "All About Eve," "Harvey," "Cyrano," "Sunset Boulevard" and "Treasure Island," all films that exhibitors here would like showing instead of old reissues. Formerly these oldies were distributed mainly to lesser nabe theatres, but now they are helping to keep the first runs operating.

These reissues have produced some curious results. For instance, "Adventure" (M-G), did mildly when first released two or more years ago. Now at the downtown Ideal, on a double bill, it has grossed much better than it did first time out. "Champion" (UA), one of the batch of 17 pictures imported by United Artists as capital investment in 1950, is proving sock. Although it had stayed on the screen during most of August, September and October, it has been revived for a run at the Normandie.

## London Legit Bits

"South Pacific," which follows "Carousel" at the Drury Lane, is not expected to be staged by Prince Littler before the fall as he fully expects the latter show, despite its slow start, to stand up well for the summer as a Festival of Britain attraction. "The Madwoman of Chailott" opens at St. James' Feb. 15. H. M. Tennent's new production at the Haymarket theatre, replacing the revival of "The Second Mrs. Tanqueray," is titled "Pennies for a Song," and is scheduled for early February, with Ronald Squire, Marie Lohr, Alan Webb and Dennis Rickleby starred. Peter Brook will produce.

## 'Pygmalion' London Run Barred by Executors

London, Feb. 6.

Production of George Bernard Shaw's "Pygmalion," which concluded a short run at the Embassy, Swiss Cottage, last night (Mon.), has been barred from the West End by the Incorporated Society of Composers, Authors & Playwrights, who act as the late author's literary executors. It had been intended to switch the production to the Westminster theatre.

The ban has been imposed because arrangements have already been made for a number of Shaw's plays during the next few months, for which permission was obtained many months ago. It was felt undesirable to have too many of his plays in the West End at the same time. Scheduled revivals include "Man and Superman," "Caesar and Cleopatra," "Capt. Brassbound's Conversion" and "The Applecart."

## Japs' Sponsored Radio Due Soon

Tokyo, Jan. 30.

Japan's long-awaited commercial radio, which has been in the "formulative" stage for the last five years, may get under way this summer, according to latest predictions in the industry. But recent developments indicate the advent of the new medium will not be marked by the competitive free-for-all that most observers forecast when the authorizing legislation was passed last summer. The Radio Regulatory Commission, body formed to govern the use of Nip air waves, had received 70 applications for licenses by end of 1950. Agency tossed out all petitions last month and called for new applications to conform to broadcasting standards adopted in December. Only 18 new applications had been received by the Jan. 10 deadline.

Reason lies in the fact that the RRC announced in December that only two private stations would be licensed in Tokyo for the time being, with one each in Osaka and about seven other large cities, making 10 to 11 for all Japan. Problem here is that Broadcasting Corp. of Japan, nation's present monopoly web, operates 114 stations in its two nets, coupled with the fact that AM stations in Japan must broadcast on wide channels because of poor selectivity of most Nipponese receivers.

In Tokyo, four large concerns which originally applied for separate broadcasting licenses announced this week they had pooled their plans and would operate jointly a single station if their new application is approved. Firms are the city's three largest newspapers, Asahi, Mainichi and Yomiuri, and the nation's largest advertising agency, Dentsu. It will be named Radio Tokyo.

## Al Margolies Launches 1st of British TV Pix

London, Jan. 30.

Production started this week at Merton Park studios on the first of three in a series of 52 TV films planned by Albert Margolies, of New York. Production is being carried out in association with the Film Producers Guild. Two of the first three are being directed by Harold Purcell; third will be done by Ken Hughes. An Anglo-American cast is being used, it being planned to have the three films cut and edited by the end of February.

The series, which is being lensed under an overall title, "The Eyes," is being filmed on 16mm Kodachrome, using a new combined film and TV technique designed to slash shooting schedules. Margolies returns to N. Y. early in March with the first three films, and is due back in May to supervise the completion of the series, also to be done in association with the Film Producers Guild. It is planned to offer the pix to the British Broadcasting Corp. for British TV as well as to American outlets.

## Bulgarian Legit Plans 40 Russian Plays in '51

Sofia, Jan. 30.

The number of Soviet plays to be shown in Bulgarian legitimate theatres will be increased this season, it was officially announced. The program of the Bulgarian National Theatre calls for the production of 61 plays for the season, of which 13 will be classical Russian plays while 27 plays will represent contemporary Soviet theatrical productions.

This compares to a total of 23 Russian and Soviet plays in 1947-48.

## U.S. Distribs See Aussies Easing Money Freeze

Sydney, Jan. 30.

Possible visit by World Bank execs to the Aussie zone this year has raised the hope of some distributors and importers of U. S. talent that there may be a decided easing on dollar restrictions within the next few months.

The visit follows that \$100,000,000 loan recently floated by Aussie Prime Minister Robert G. Menzies. They want to review the Aussie financial setup operating under the current liberal government, and the dollar freeze in particular.

U. S. distributors feel that such a huge loan should do away with the current 50% freeze. They hope to be able to get at least 75% of their frozen coin back to the U. S.

Buyers of U. S. talent say with a dollar takeaway ease more top Yank stars could be enticed to do Aussie tours.

## \$100 Per Film Rap On Mex Pictures Seen As Boost for Native Prod.

Mexico City, Jan. 30.

Shrewd showmen here do not share the alarm the pic trade generally feels about the 1% per lineal foot duty on films that the U. S. now imports. The popular belief is that this hike by the U. S. treasury, an average of \$100 per pic, practically bars Mexican films from U. S. screens.

Smart producers believe the import duty hike will prove a boon. They contend that costlier exporting to the U. S. will limit the market, with exporters now only able to afford shipping better product. These observers say that will work out okay for Mexican pix, since it will prevent the shipping into U. S. of any but first-class films, and that only the cream of Mexican product would be played in America.

Optimists are convinced this will benefit Mexico with more coin and greater cinematographic prestige.

## Towers Sees B'dcasting As Competitive Setup

London, Feb. 6.

The rejection by the Beverage Committee of broadcasting on sponsored radio for Britain was discussed by Harry Alan Towers on his return from N. Z. last week when he spoke at a meeting of the Incorporated Advertising Managers Assn. The interests for and against sponsored radio, he thought, were about even, but in his view, good broadcasting was competitive broadcasting. The only way to get competitive radio would be to have a commercial system.

If the British newspapers in the 1920's had followed the view of the press in other parts of the world, that they could not stop commercial radio and so would go in for it themselves, he thought there would have been commercial radio in Britain long ago.

Towers, who is chief of Towers of London, said the present cross-frontier commercial broadcasting at Luxembourg was a big factor and might grow into a larger one. His own organization supplied two-thirds of the programs to advertisers who used that station. Many of the advertisers were using the programs as an investment rather than as a true return for money spent.

# Too Many H.O.s Slow West End Biz; 'Point' Boff \$5,600, 4 Days, 'Drive' 5 1/2 G; 'Cinderella' Good 7G in 6th

London, Feb. 6.

## 'Shoes' Tops Israel's B.O.; 'Belinda' Big 2d

Tel Aviv, Jan. 30.

"Red Shoes" (EL) was the biggest boxoffice success in Israel in 1950, with 12 weeks at capacity houses here. Second big grosser was "Johnny Belinda" (WB), which played 11 weeks in Tel Aviv. Third was Russia's pro-Soviet "Fall of Berlin."

Other toppers, in order of biz, getting capacity, were "Sword in Desert" (U), "Hamlet" (U), "Carnegie Hall" (UA), "Third Man" (SRO), "Madame Bovary" (M-G), "Three Musketeers" (M-G), "The Heiress" (Par) and "Letter from Unknown Woman" (U).

## Flu Bopping Spanish Biz

Madrid, Jan. 30.

Attendance at cinemas and other theatres has slumped sharply here and in the provinces because of the spread of the flu epidemic. First blow was sustained by the north provinces, with 4,000 declared cases of influenza in San Sebastian, alone. There showbiz came to a virtual standstill for touring companies since they had so many actors out sick, and no people attending the theatre.

Declared cases of flu in Madrid now total about 25,000 with 500 deaths since Christmas. The theatres are kept open and under studies are working hard. But nearly every day, two or three theatres announce via the radio that they are not giving the matinee or night performances because too many in the cast are on the sick list.

Carnival time which is usually the best period for showbiz, but this year attendance is less than half of what it was last season.

## Cheap Arg. Peso Bars Madriguera, Cab Dates

Buenos Aires, Jan. 30.

There is some disappointment among pop music lovers here over the news that no Argentine impresario has been able to meet the coin demands of Enric Madriguera and Cab Calloway for a visit to Argentina on their South American tours. Both are playing in Uruguay this month.

The Argentine currency is so low in ratio to the dollar that importation of North American acts of this type becomes increasingly difficult. On the other hand, Uruguayan currency is gradually rising. In addition, the Uruguayan government itself guaranteed the booking of the two U. S. bands as added attractions for Uruguayan beach resorts.

Argentine composers hope to benefit to some extent by the Calloway and Madriguera treks south, since they believe they can persuade the two band leaders to popularize some of their tunes. Rich Argentines still manage to get over to the Uruguayan beach resorts for their summer vacations, despite the exchange handicap. This may help disk sales on tunes played in Uruguay.

## Olivier to Do 'Anthony,' 'Caesar' at British Fest

London, Jan. 30.

As his contribution to the Festival of Britain, Sir Laurence Olivier is to present Shakespeare's "Anthony and Cleopatra" and George Bernard Shaw's "Caesar and Cleopatra." In both, Vivien Leigh will appear as Cleopatra. Olivier will play the male leads in both.

"Caesar" will open at the St. James May 10, while "Anthony" will start the following week. Subsequently the two plays will go into the repertoire.

West End film business has taken a noticeable decline recently. Most of the holdovers from the Christmas holiday period continue, but at lower figures, and the new bills, with one or two exceptions, do little more than average biz.

"Samson and Delilah," now solo at the Carlton, finished sixth week with near \$10,000. "King Solomon's Mines" with stagelike ending its run at the Empire with \$16,500 in seventh week. "All About Eve" was down to \$8,500 in seventh session at Gaumont. "Cinderella," too, dipped to near \$7,000 in sixth round at Prince of Wales.

Strongest newcomer is "Breaking Point" with powerful \$5,600 in opening weekend at the Warner. "711 Ocean Drive" looks over \$5,500 in first at London Pavilion. "Grounds for Marriage" was modest \$3,000 in initial Ritz week.

**Estimates for Last Week**  
Carlton (Par) (1,128; 65-\$1.60)—"Samson and Delilah" (Par) (6th wk). Strong at near \$10,000. Stays about four more weeks.

Empire (M-G) (3,099; 50-\$1.60)—"King Solomon's Mines" and stage-show (7th-final wk). Healthy \$16,500. "Kim" (M-G) in next.

Gaumont (CMA) (1,500; 45-\$1.60)—"All About Eve" (Fox) (7th wk). Dipped somewhat to round at \$8,500. "Blackmailed" (GFD) opened Feb. 1.

Leicester Square Theatre (CMA) (1,753; 45-\$1.60)—"Battle of Powder River" (GFD), and "Fat Man" (GFD) (2d wk). Modest \$6,700. Stays another round.

London Pavilion (UA) (1,217; 45-\$1.60)—"711 Ocean Drive" (Col) and "Affairs of Sally" (Col). Looks to finish at nearly \$5,500. In ahead "So Young, So Bad" (UA) (3d wk), very good \$4,800.

Odeon, Leicester Square (CMA) (2,200; 45-\$1.60)—"Walk Softly, Stranger" (RKO) and "Secret Fury" (RKO) (3d wk). Off to \$5,700. "Pandora and Flying Dutchman" (IFD) opened Feb. 1.

Odeon, Marble Arch (CMA) (2,200; 45-\$1.60)—"Dark Man" (GFD). New British feature teed off at average \$7,300.

Plaza (Par) (1,902; 65-\$1.60)—"Branded" (Par). Okay \$7,800. Stays at least another two weeks.

Prince of Wales (Moss Empires) (1,200; 45-\$1.60)—"Cinderella" (RKO) (6th wk). Down to \$7,000, still good and stays until Feb. 10.

Rialto (LFP) (592; 45-\$1.25)—"City Lights" (UA) (reissue) (14th wk). Sturdy \$4,200. Stays on.

Ritz (M-G) (432; 45-\$1.60)—"Grounds for Marriage" (M-G) and "Watch Birdie" (M-G). Fair \$3,000, about average for this small-seater. Holds.

Warner (WB) (1,735; 45-\$1.60)—"Breaking Point" (WB). Opened powerfully at \$5,600 in first four days, attracting long lines. Stays three weeks or longer.

## 'Samson' Mex City Champ Grosser With \$100,556; 'Champion' in 3d Place

Mexico City, Feb. 6.

Biz continues big here for real boxoffice films. "Samson and Delilah" (Par) has just grossed \$100,556 in 28 days playing, with 21 simultaneous days at the Cines Mexico, Mariscal, and the Mariscal. Runner-up is the Italian film, "Bitter Rice," with a \$67,723-gross in 70 days at the Cine Arcadia. The "Samson" showing is the more remarkable because it is playing at the new-high admission scale here of 56c.

Handily copping third place is the American, "The Champion" (UA), grossing \$22,063 in 21 days at the Cine Chapultepec. Crowding close is the Mexican, "Sandwiches, Kid," starring "Cantinflas" (Mario Moreno), top comic, with \$20,914 in 19 days at the Cine Opera. Another Mexican, "We, the Stenographer," is well up with \$18,578 in 21 days at the Cine Orfeon.

Two American pix are among top big seven, "The White Tower" (RKO), \$17,357 in 14 days, and "Kiss Tomorrow Good-Bye" (WB), \$14,936, in 12 days. Both played the Cine Alameda.

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## Antitrust Squawks Amounting To \$12,000,000 Hit Major Cos.

Three anti-trust cases in which plaintiffs seek nearly \$12,000,000 in damages were filed against major companies during the last week. Complaints were docketed in Los Angeles, Chicago and Wichita, Kas.

Biggest of the trio of cases was filed in Los Angeles Federal court. Charging discrimination in allotment of product, the Skyline Drive-In Theatre Corp. and Pacific Drive-In Theatres, representing 14 ozone houses, asked treble damages totalling \$11,551,000. Defendants were all majors except Columbia, Metro and RKO.

### Sullivan Asks \$220,000

Wichita, Feb. 6.

O. F. Sullivan, veteran exhib, filed an antitrust action against eight major film distributors and Fox Midwest Amus. Corp. in federal district court here last Monday (29). Sullivan charged that various practices entered into between the defendants constituted a violation of the antitrust laws and conspiracy in restraint of trade.

Sullivan asked damages in excess of \$220,000 suffered at the Crawford theatre from the period of Sept., 1941, to Jan. 1, 1949, as a result of these practices. The period for which damages is sought ended with the Jan. 1, 1949, date since that marked the advent of competitive bidding into the territory.

An exhib for over 25 years, Sullivan operates the Civic, Tower and Crest theatres here in addition to the Crawford and drive-in theatres in both Kansas and Oklahoma. He also is president of Allied Independent Theatre Owners of Kansas and Missouri.

Defendants named in the suit include Metro, 20th, Paramount, Warner Bros., RKO, Columbia, Universal, United Artists and Fox Midwest. Litigation is the second of its kind here within six months, suit by the Brookside theatre recently ending in an award of more than \$1,000,000 to the plaintiff.

### New Starview Action

Chicago, Feb. 6.

Amended complaint to year-and-half old Starview Drive-In antitrust action against the majors was filed today (Tues.) in Federal court here. Altered suit asks \$150,000 triple damages, whereas only equal playing time was sought when case was initially filed in May, 1949.

Suburban Elgin, Ill., ozoner alleges distribs gave prior clearance to the Great States houses, Crocker, Rialto and Grove, and originally named Balaban & Katz, Great States, its subsid, and all the majors except United Artists. Present action excludes Loew's, Inc., with which settlement has been effected.

## PAR WILL RELEASE 12 FROM MARCH THRU JULY

Paramount will release 12 pictures, five in Technicolor, during period from March through July. Lineup includes general release of "Samson and Delilah," which has been on a pre-release schedule up to now.

"Samson" is on the March program, which also includes "Red-head and the Cowboy," "Molly" and "The Mating Season." April's releases will be "Quebec," in Technicolor, and "Lemon Drop Kid." Slated for May are "Appointment With Danger" (formerly "U. S. Mail") and "Last Outpost," also in Technicolor.

"Dear Brat" and "Passage West" are down for June release, while "Ace in the Hole" and "Warpath," latter in Technicolor, will hit the screens in July.

## Named to Terrytoon Bd.

Michael A. Morrissey, former president of both the American News Co. and Union News Co., has been elected to board of directors of Terrytoons, Inc.

Morrissey is honorary chairman of the boards of the two news companies and holds directorates in several banks. He is a prominent Catholic layman.

## Shoulda Stood in Bed

All pic press agents seem to dream of some day breaking away from films into straight commercial publicity. Former Goldwyn flack Lynn Farnol recently got an outboard motor account. The client gave him a motor. He had to buy a boat to go with it, then a car rack to carry the boat, then a car on which to put the rack. Account has turned into a net loss.

P.S.: He's back to taking picture accounts.

## BENNIE BERGER GRABS COMPETITIVE PLUMS

Minneapolis, Feb. 6.

Although the Minnesota Amus. Co., Paramount-owned, owns four of the loop's leading and largest theatres, including the 4,000-seat Radio City, paradoxically Bennie Berger's 1,000-seat Gopher has grabbed off on competitive bids one of Paramount's greatest box-office plums of the year, "At War With the Army."

In the last analysis, this seeming paradox in the face of the fact that the local Paramount theatres naturally always have been giving Paramount product the best possible boxoffice breaks in playdates and holdovers, is a development arising from the recent U. S. Supreme Court decision in connection with the consent decree suits. Berger admits that the decision has been a lifesaver for the Gopher. After its acquisition from the Minnesota Amus. Co., which sold it in compliance with the Paramount consent decree, the Gopher, under Berger ownership, dragged along in the red. Playing double bills of "B" and lower picture classification, the only product available, it was a bust.

Finally, however, Berger took the bull by the horns and demanded of all distributors, under the Supreme Court decision, the privilege of bidding for all pictures for the Gopher. At the same time, he announced a new long-run "A" picture policy for the house.

It didn't take long for four of the companies, at least, to meet Berger's demand and, on competitive bids, he first landed "King Solomon's Mines," which ran seven weeks to sensational business. Next, on competitive bids, he copped "The Fuller Brush Girl," and it came through nicely for two weeks. "Halls of Montezuma" is just finishing a highly successful three-week run. And "At War With the Army" follows. Berger, of course, has much more than recouped his initial losses, and the theatre currently is a big money-maker.

## Daff, Feldman Continue Get-Acquainted Tours

Al Daff, Universal's global sales chief and domestic distribution topper Charles Feldman have passed the half-way mark in their get-acquainted meetings with U exchange personnel throughout the country. Both relatively recent appointees, Daff and Feldman for the past six weeks have devoted Thursdays to Mondays to tours of the branches for informal confabs with fieldmen and exhibs.

Each Monday morning they return to their h.o. desks for their sales-directing duties. Last week they completed realignment of the field staff with the promotion of James V. Frew from Atlanta branch manager to district chief in charge of Atlanta, Charlotte, Cincinnati, Indianapolis and Memphis. Atlanta branch post went to William D. Kelly, Jr., who had been sales head at that exchange.

Additionally, P. F. Rosian has been shifted from the Cincinnati territory to the Cleveland district, which includes Albany, Buffalo, Detroit and Pittsburgh. Latter area had been handled by P. T. Dana, who recently was named eastern sales manager.

## Wolff in N. Y.

Robert S. Wolff, RKO managing director in England, arrived in N. Y. from London yesterday (Tues.) for his annual visit at the home office.

He'll be in the U. S. about six weeks.

## Allocation Near On Rawstock

Production of film rawstock has reached saturation point and Eastman facilities now are working at absolute capacity. Pix and TV industries are on very brink of allocations, whether they realize it or not, according to toppers close to situation. If armed forces increase their demands for rawstock by slightest margin, rationing and allocation must follow.

Meanwhile, in Washington yesterday, efforts were being made to get DuPont to reduce its 25% cutback of raw stock, as announced last week. At a meeting attended by Joyce O'Hara, acting Motion Picture Association president; Nathan Golden, of National Production Authority, and K. P. Molin, director of rawstock sales for DuPont, latter agreed to re-canvass supply. Molin will study all phases of current critical situation in effort to make more film available. O'Hara will go to Wilmington next week to parley with DuPont officials on film shortage.

Swapping of footage definitely is out. A company needing film stock for a commitment cannot borrow from another company's allocation. For example, if company "A" wanted to let company "B" have some footage from "A's" own Eastman allocation, "A" can kiss that film goodbye because "B" would not be able to replace it. Besides, Eastman won't permit it.

Meanwhile, labs are continuing to serve only their old customers. New customers are out in the cold and will have to stay there for duration of emergency.

### Price Ceiling on Rawstock

Washington, Feb. 6.

Motion picture rawstock purchased by Hollywood is under price ceilings, even though the sale and rental price of the finished motion picture is not. This was made clear over the weekend by the Office of Price Stabilization, in response to a query.

"The general ceiling price regulation," explained OPS, "establishes ceiling prices for all commodities, except those specifically exempt by Sec. 14. As to motion pictures, Sec. 14 (d) exempts only rates charged by any person in the business of operating a motion picture enterprise. Sec. 14 does not specifically exempt raw stock."

## 13 New Pix Included In Revamped 'MGM Story'

Hollywood, Feb. 6.

Footage from nine films which was used in original version shown to Theatre Owners of America convention in Houston last fall will be dropped from Metro's revamped "MGM Story." New version for public consumption will have scenes from 13 other pix. Films trailerized in original version having already been released. It will go out in March as a 60-minute feature, instead of original 43 minutes.

Four reels will be in Technicolor, two in black and white. Total of 25 features will be repped in "Story," which will be released gratis to 11,000 theatres around the country. Studio is ordering 400 prints to meet the demand. Last year's "Some of the Best" hit 9,000 houses.

Dore Schary appears in the prolog and epilog, and handles off-screen narration. Herman Hoffman wrote and directed.

### Pix Museum Ups Prices

Museum of Modern Art, N. Y., last week hiked its admission charge to 50c, plus 10c tax, for adults; children's bite is now 17c, plus 3c tax.

Boost, according to the Museum, was necessitated by increased costs of operation, which are said to have risen more than 80% in the past 10 years.

Resident membership in the organization, however, remains at \$12.50 annually.

## Inside Stuff—Pictures

Motion picture industry, which has always desired to be classified with publishing and radio as a communications medium, isn't finding much comfort in the new price freeze exemptions. Films are classed with press and radio in being exempted by the Price Administration, but so are night clubs and sports contests, such as prizefights and baseball games. It has never been contented that these have special status as communications industries.

Some flimflits issued statements last week congratulating pictures for being categorized with press and radio. Issue is important in that communications media are exempted from censorship and other restrictions under the First Amendment to the Constitution.

Matty Fox, former Universal exec and board member, is partnered with Joseph Harris, Detroit exhib, in Flamingo Films, which recently acquired a flock of former Eagle Lion pix for TV distribution. Fox is believed acting only in a consultative capacity. Actual operation is in the hands of Harris' son, James B. Harris, president.

Fox continues to concentrate his attention on the Indonesian development company which he set up several years ago. The elder Harris is a partner in Realart (formerly Harris-Broder), which owns reissue rights to Universal films. Reports that he is advancing \$250,000 of operating coin to Arthur Krim and Robert S. Benjamin in their deal for acquisition of United Artists control are understood to be untrue.

United Nations is getting publicity breaks in nine films, either in production or in release, the latest being "Storm Over Tibet," a Summit Production. Other pictures, according to Mogens Skot-Hansen, UN rep in Hollywood, are: 20th-Fox's "Girl on Telegraph Hill" and "Mr. 880"; Paramount's "Here Comes the Groom" and "When Worlds Collide"; Hal Wallis' "Peking Express"; Metro's "It's a Big Country"; RKO's "Korean Story" and Eagle Lion's "Korean Patrol."

Tieup between Columbia and True Story mag on an upcoming Col pic starts paying off in the publication's May issue when the monthly will carry an editorial box: "Coming Soon at Your Local Theatre. Watch for Columbia's new movie, 'My True Story,' with Helen Walker and Willard Parker. Filmed in cooperation with the editors of True Story." Mag has a circulation of 2,750,000 and claims a readership of about 4,000,000.

The Princeton Playhouse and Garden theatres in Princeton, N. J., obviously took seriously a cartoon in the New Yorker mag a couple weeks ago. They are following its cue on their heralds and other advertising. Under the title of each film, the larger Princeton Playhouse carries the line: "See it on our 62,000-square-inch screen." The small Garden advertises "See it on our 34,000-square-inch screen."

## Allied, TOA Tie Unlikely

Continued from page 5

ation of the affiliated chains from their respective distributing companies is only a matter of time. However, whether enforced divestiture by these five and other circuits will effectively increase competition, is yet to be seen.

The divorce-divestiture enforced by antitrust courts is significant in the future of TOA and Allied because of the makeup of the exhib organizations. Allied has never accepted affiliated theatres or large chains as members. It has sold itself as the champion of the little fellow.

TOA's membership has included affiliated circuits and most of the better-heeled theatre ops of the country. It has always, therefore, been identified psychologically as representing the rich boys, whose aims and points of view were not necessarily parallel to those of their poorer relations.

Actually, TOA has quite a few small indie members and there is a considerable number of exhibs who belong to both organizations. Allegiances vary from territory to territory, depending on which group has a unit there and how effective the local leadership is. Allied has 20 regional units and TOA 28.

Should divorce and divestiture really operate effectively, the interests of the two exhib organizations would obviously become increasingly parallel. That's why this is such an important point in discussing the possibility of merger.

More important, however, are personalities. Evidence of that was seen at the recent meetings of the exec board of the Council of Motion Picture Organizations, where leaders of the two exhib groups sat across the table from each other. The outbursts between them were oftentimes bitter.

### Abe Myers An Opponent

Abram F. Myers, counsel and board chairman of Allied, is seen as a leading opponent of unification on that side of the fence. Equally unwilling to merge unless they could be assured of almost undisputed control are a whole flock of TOA leaders.

The way the theatre boxoffice goes will also have a lot to do with potential unification. If biz gets a lot worse, leaving all exhibs with their tongues hanging out, they may well decide that they can't afford the luxury of not having a single organization to speak for them.

Merger on the local levels would be a lot tougher even than on a national scale. Some of the regional leaders are paid and thus hold a vested interest in maintaining the status quo. In other cases,

it's just a matter of power and personalities. That means that on the local level, just as on the national, no melding of forces is possible until old-line leaders pass from the scene.

Fear of loss of some of their hold by vested interests in the regional groups was one of the things that made so difficult finding a formula for TOA and Allied to work together in COMPO. While this has been attributed in less knowing quarters to "petty jealousy," what's actually involved is often a lot deeper. There can be important commercial advantages to an exhib in being a local leader.

## Studio Stoppage

Continued from page 7

cumstances we are doing everything honorably possible to get producers to negotiate changes in line with changed circumstances."

Brewer declared IA has kept studio workers pay ahead of those of comparable workers in the nation for the last decade. Support for that claim came from a California Labor Statistics bulletin which showed average weekly earnings of \$105.02 for December, up \$2.10 over November and \$5.89 over December, 1949.

Studio workers average consistently tops those of any other industry in the state. IA studio pacts do not come up for reopening until August. Since a 60-day notice is required, new wage negotiations are expected to be among points discussed at Tucson.

## Tradeshows

Continued from page 5

contracted for a group of pictures in advance, screenings of completed product may be held from time to time so that exhib may exercise cancellation privilege. Definite procedure along that line has not been determined as yet.

In compliance with exhibitor squawks that they were unable to see product before buying, the government and defendant distribs in antitrust case agreed to tradeshow provisions in consent decree. Exhibitors, however, virtually ignored the screenings. At times pictures were run in empty screening rooms in order to comply with the law.

Tradeshows have been continued on more or less regular basis since final court findings. Exhibs are still ignoring them, and sales chiefs claim practice is costly in both time and money.



This guy  
gets plenty  
of Awards!



# SMITH, A MIGHTY MAN IS HE!

**PETE SMITH  
BRIGHT SPOTS  
ON ANY PROGRAM:**

Now in release... "WRONG WAY BUTCH"... "SKY SKIERS"... coming soon "FIXIN' FOOL"... "CAMERA SLEUTH"...

He doesn't like to be photographed but we want you to see Pete Smith, the man who has given more people more chuckles than any one individual in the entire amusement world! Nobody ever had a record like this:

**FOR 10 CONSECUTIVE YEARS!**

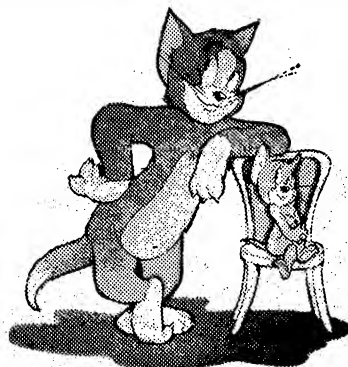
Boxoffice-BAROMETER Tops in live-action shorts!

**FOR 8 CONSECUTIVE YEARS!**

Winner of M. P. Herald-FAME poll in live-action shorts!

**FOR 7 CONSECUTIVE YEARS!**

Showmen's Trade Review-LEADER in live-action shorts!



**"TOM AND JERRY"** say: "We're mighty proud of Pete and are happy to report that we also are FIRST again in all the CARTOON POLLS, in M. P. Herald-FAME, and for the 4th year in both Boxoffice-BAROMETER and Showmen's Trade Review-LEADER. And Six Academy Oscars! No other Shorts Series in the industry can equal it."

**TECHNICOLOR TREATS PRODUCED BY FRED QUIMBY:**

"Tom & Jerry" shorts now in release: "CASANOVA CAT," "JERRY AND THE GOLDFISH." Watch for "JERRY'S COUSIN."

## M-G-M SHORTS ARE LIKE M-G-M FEATURES, THE BEST!

In addition to the "Tom & Jerry" Technicolor Cartoons and Pete Smith Specialties we have M-G-M Specials, FitzPatrick's "People on Parade" (Technicolor), Gold-Medal Reprint Cartoons (Technicolor), and we're especially proud of our live-wire newsreel M-G-M NEWS OF THE DAY!

Film Reviews

Continued from page 6

Blackmailed

tion. "The Blackmailed," based on Elizabeth Myers' novel, "Mrs. Christopher," is an episodic story describing the experiences of the victims of a blackmailer. Its b.o. appeal appears limited.

Although the blackmailer, played by James Robertson Justice, is killed in the first reel, the story is only indirectly concerned with finding the murderer. Instead, the plot describes the subsequent experiences of the persons who were present. Firstly, there is Mrs. Christopher herself, the actual killer. She is patroness of a London hospital, and was there on behalf of a patient, Dr. Giles Freeman was paying up finally for committing some unprofessional conduct, and Mrs. Carol Edwards, who had stolen money to pay for hospital treatment for her asthmatic husband, was parting with a legacy. There is also Stephen Munday, an army deserter who is on the run with an escapee from a girls' reformatory.

This story-telling formula cuts out all suspense and presents the yarn in a pedestrian way. There is no excitement, with a minimum of action and little interest created in the principal characters, despite some commendable acting. Mal Zetterling as Mrs. Edwards, Dirk Bogarde as the deserter, Fay Compton as the murderer and Robert Fleming as the doctor, give nicely-timed, sincerely-smooth performances. Joan Rice, screen newcomer, is a warm, attractive type who creates undue sympathy for the runaway girl. Myro.

Rough Riders of Durango

Hollywood, Feb. 2.

Republic release of Gordon Kay production. Stars Allen "Rocky" Lane, Black Jack (equine); features Walter Baldwin, Aline Towne, Steve Darrell, Ross Ford. Directed by Fred C. Brannon. Written by M. Coates Webster; camera, John MacBurnie; editor, Irving M. Schoenberg. Previewed Jan. 31. Running time, 40 MINS.

Allen "Rocky" Lane takes deftly to the saddle heroics in "Rough Riders of Durango," giving the western market an actionful oater. The standard plot is moved along swiftly for 60 minutes, and the Saturday matinee juves will like the results.

The M. Coates Webster story is the one about a villain who schemes to force ranchers into bankruptcy so he can up their land at little cost. To do this he has his outlaw gang raid wheat shipments and, just when the ranchers borrow \$40,000 to bail themselves out, his boys steal that, thus bringing Lane into the scene to deal out some justice.

Script and Fred C. Brannon's direction mix in some comedy aimed at the youngsters without neglecting the action as the story unfolds. Lane is a good saddle-polisher, making his deeds as the hero forthright enough to satisfy his followers. Walter Baldwin, as a grumpy rancher, supplies the comedy touch while Aline Towne and Ross Ford take care of the romance. Steve Darrell heads the heavies who fail to get away with their dirty work.

Budget production by Gordon Kay gives the film an okay dressing for the market, and technical assists are in keeping. Brog.

Rhythm Inn (MUSICAL)

Hollywood, Jan. 31.

Monogram release of Lindsey Parsons production. Stars Jane Frazee, Kirby Grant, Charles Smith; features Lois Collier, Fritz Feld, Helen Sanford. Directed by Paul Landres. Screenplay, Bill Ryan; camera, William Sickner; songs, Armida, Edward Kay, Bill Raynor, Eddie Maxwell; editor, Ace Herman. Previewed Jan. 29. Running time, 70 MINS.

Monogram has a fair program musical in "Rhythm Inn." It's a bit too pretentious for plot content and strings itself out longer on the footage than it should have but, for the supporting market and family trade, is okay.

Plot complications involve a Dixieland band's pawned instruments, a dumb music store clerk who wants to write songs, and his gal who yearns to be a vocalist.

Kirby Grant is the bandleader who pawns the instruments in the music store where Charles Smith works. Band chimp, Jane Frazee, talks Smith into smuggling out the tools of trade each night so the orchestra can fill its nitery engagement, on promise his tunes will be used on a broadcast.

A lot of footage deals with the nightly smuggling and the misunderstanding that develops with Smith's girl, Lois Collier, when she mistakes Miss Frazee's attentions to the boyfriend. Finale sees Smith's songs being aired with Miss Collier doing the singing after Miss Frazee is locked in the music shop.

Mixed in are several specialties, via song and dance, by Armida, as well as Jean Ritchie, Ames & Arno, and Ramon Ros, in the nitery sequences. Anson Weeks and side crew bleat out two of the nine numbers used while a Dixieland group takes care of the remainder. Miss Frazee canaries "Swing Low, Sweet Chariot" and "Window Wiper Song," latter from the BMI catalog, while Miss Collier has "With a Twist of the Wrist," "It's a Big Wide Wonderful World," both BMIs, and "Love," by Edward Kay and Bill Raynor, among others.

Performances are standard for the very light demands made by Paul Landres' direction and the Bill Raynor script, and none stands out. The Lindsey Parsons production supervision is okay for budget requirements, and technical credits are stock. Brog.

Spoilers of the Plains (SONGS)

Hollywood, Feb. 3.

Republic release of Edward J. White production. Stars Roy Rogers and Trigger (equine); features Penny Edwards, Gordon Jones, Grant Withers, Foy Willing and the Riders of the Purple Sage. Directed by William Witney. Written by Sloan Nibley; camera, Jack Martz; editor, Tony Martinelli; songs, Jack Elliott, Aaron Gonzales, Foy Willing. Preview Feb. 2. Running time, 44 MINS.

Roy Rogers, whose last few sagebrushers haven't been up to his usual good standard, makes amends for any lags with "Spoilers of the Plains." It's one of his better oaters, loaded with fast movement, rough and ready action, and little touches that will go over strong with his juvenile fans.

Foreign spies and rockets are mixed up in the standard oater material to give it a different twist and motivation. Gimmick that keeps the plot boiling concerns efforts of a crooked gang led by Grant Withers to steal a long-range weather forecasting instrument being developed at a desert rocket-launching site.

Rogers, his horse, Trigger, and dog, Bullets, are hard put with a good lineup of heroics to best the heavies but they manage to survive ambush, booby-traps and several knock-down and drag-out fistfights. Climax has Rogers battling Withers atop an oil derrick with latter plunging to his death.

Good use is made of Trigger and Bullets as essential parts of the story, touches that will click with the kiddies. Rogers, Penny Edwards and Foy Willing and the Riders of the Purple Sage find spots for four typical prairie tunes without slowing the action stirred up by William Witney's fast direction. Sloan Nibley did a competent job on the script, giving some comedy business to Gordon Jones as a Rogers pal. Miss Edwards is a pert femme lead and Withers a good heavy. Others are capable.

The Edward J. White production is properly mantled for release intentions and rates excellent lensing from Jack Martz and tight editing from Tony Martinelli. Brog.

The Horsemen (RUSSIAN) (MAGICOLOR)

Artkino release of Mosfilm Studios production. Features Sergei Gur, T. Gridov. Directed by Konstantin Yudin. Screenplay, M. Volpin, N. Erdman; camera, L. Gelstein; music, A. Spadavetsky. At Stanley Theatre, N. Y., Jan. 27. Running time, 100 MINS.

Vasya Voronov... Sergei Gur  
Voronyov... T. Gridov  
Nadya... Tamara Chernova  
Rolsky... S. Solys  
Kozhin... N. Mordvinov  
Schvalbe... R. Plyat  
Schultz... R. Shigel

(In Russian; English Titles)

Most of the ingredients of American oat operas are com-

bined in this Russian import. If the writers had inserted a last-minute sequence in which a ranch mortgage was paid off, pic might be sold as a Russian western with a horsetrack flavor. Plenty of fast riding, fist fights, sleuthing, a sprinkling of comedy and excellent scenic shots have been woven together to make a highly satisfactory offering. Because it is devoid of propaganda, film has good chance in art houses as a whole, not being limited to those catering to Russia sympathizers.

Tinting, described as Magicolor, is not as vivid or as natural as U.S. processes, but it adds value and allows viewers to get a good idea of the rustic beauty of the Caucasus. Femme patrons are likely to complain that pic is too short on romance. Principal love angle is hero's devotion to his horse, and vice versa.

Story spans period from 1939 to end of hostilities in World War II. Sergei Gur, young farmer and parttime jockey, refuses to believe that his racehorse, Buyam, is of no further value on the track. By careful training, with assistance of his older friend, Gridov, horse wins big race. Then comes the Nazi invasion and occupation. Both the horse and Gur are drawn into underground activities. There is spying and counter-spying. As in so many early U.S. westerns, the horse saves the wounded hero by lying down and letting his master crawl on his back and be transported to safety.

Scenes of German parachute landings, blowing up of train carrying retreating Nazis, cavalry charges by Cossacks and battle scenes are thrill-packed. Either propaganda was cut out in U.S. release prints or producer shot pic strictly for entertainment. In either case, net results are pleasing. Alst.

Britain Festival

Continued from page 2

the Friese-Greene biog, "The Magic Box," the production of two documentaries and a two-week festival in the West End from June 4-17. At this festival, only British films will be shown.

After Dollar-Laden Tourists

Naturally, the Festival organization wants to attract the largest possible number of dollar-carrying tourists. The attractions are being widely advertised in America and Canada, with literature and pamphlets being distributed on a lavish scale. As a special aid, facilities have been arranged to enable potential visitors to book their seats for any show before leaving for England through all the principal ticket agencies.

At a press conference last Thursday (1), Sir Laurence Olivier, speaking on behalf of all legit managements, said the whole theatre biz realizes its responsibilities to the Festival, but was pleased that they had been allowed "to muddle through" rather than be officially organized. One earlier proposal that there should be four plays specially produced incorporating almost every known big name of the stage, was impossible to arrange.

RKO Sale

Continued from page 3

Confident of actually closing with Hughes is Wall Streeter David J. Greene. He controls 300,000 shares of RKO pic stock directly and is loosely allied with other investors who own over 1,300,000 shares. Hughes would turn over his 929,000 theatres shares in exchange for the Greene group's pic securities. Hughes also owns 929,000 pic shares.

Also seeking the theatre control is Harry Brandt, N. Y., indie circuit op who engaged in a long series of huddles with Hughes and Dietrich before but to no avail.

Sam Dembow, Jr., Brandt's representative, is back on the Coast in another effort to put together a deal. This involves the Wall Street firm of Blair, Rollins & Co.

Outfit operates on the basis of directly acquiring control of a corporation and thereupon installing its own management. If Dembow is successful in his new attempts, B-R will buy the Hughes circuit stock and will place Brandt at the head of operations.

Additionally, proposition entails issuance of some stock by B-R to Brandt.

IN DEFENSE OF DICKENS, WHO CREATED FAGIN

Roanoke.

Editor, VARIETY:

In view of the controversy over whether J. Arthur Rank's production of "Oliver Twist" should be banned, because the depiction of Fagin might engender anti-Semitism, I'd like to say a few words in defense of a man, now dead 80 years, who had plenty of faults but was certainly no exponent of racial or religious bigotry — Charles Dickens, the author of "Oliver Twist."

The charge, open or implied, that Dickens was hostile to Jews, is nothing new. Some years before Dickens' death a cultured Jewish woman, Mrs. Eliza Davis, wrote to him, protesting against the character of Fagin, the "fence" who taught small boys to be pickpockets and girls to be street walkers. Dickens replied that he had made Fagin a Jew, "because, unfortunately, at the period of the story, criminals of that type almost always were Jews." But he added that no sensible person should have failed to observe that all the other bad characters in the book were Gentiles.

Dickens also told Mrs. Davis that he had a favorable opinion of the Jews, always spoke well of them and never failed to bear witness to their perfectly honorable dealing in all transactions he had with them. He added that, to help make amends for the injury he had unintentionally done them in "Oliver Twist," he would introduce a character in his next book who would present the favorable side of Jewish life and culture.

The next book was "Our Mutual Friend," a much finer work than "Oliver Twist," regarded by some as the best novel Dickens ever wrote, but one which, unfortunately, has had probably not more than a tenth as many readers as "Twist." One of the prominent characters is a benevolent old Jew named Riah, who is employed by a rascally Gentile money lender, "Fascination" Fledgeby. Probably no more eloquent defense of the Jews against the charges of their traducers has ever been introduced into a work of fiction than the words that Dickens puts into the mouth of Riah.

It has also been contended that Dickens was anti-Catholic in sentiment, but "Barnaby Rudge," one of his earlier novels, is devoted in great part to an account of the Gordon riots of 1780, in which English Catholics were outrageously persecuted, and Dickens' sympathies are flamingly with the Catholics throughout. In fact, the man was, during his mature life, the uncompromising foe of all forms of intolerance. It is possible that, at the very beginning of his career, as a poor, not particularly well educated reporter, he shared the popular prejudices against Jews and Catholics, but if he did he soon overcame them. And when he toured the United States in 1842 he cut short a visit to the south because of being unable to bear the sight of human slavery.

Jim Walsh.  
(WSLS)

AMPA's 38 New Members

Thirty-eight new members of Associated Motion Picture Advertisers will be presented to organization at closed meeting in N.Y. tomorrow (Thurs.) at Trader Tom's restaurant.

Chet Friedman, chairman of AMPA's membership committee, will introduce the new members.

Par Policy

Continued from page 4

last week's meeting with Y. Frank Freeman, studio chief; A. W. Schwalberg, sales head; ad-pub topper Max Youngstein and other execs at the homeoffice.

Balaban is said to have told the group that business is on the upgrade and he expects the trend to continue in effect for some time. He stressed, though, the important factor is the extent of the improvement and, specifically, whether it would warrant the boost in releases and the maintenance of a big backlog of pix.

Since the precise turns in future business conditions isn't predictable, of course, it's understood the meeting decided on the flexible policy with production and releasing schedules to be adjusted from time to time.

Allied's Okla. Progress May Be Revealed At

March 18-20 Convention

Oklahoma City, Feb. 6.

Extent to which Allied Theatre Owners of Texas has been able to lure members for an Oklahoma unit of Allied States Assn. may be revealed here next month when Theatre Owners of Oklahoma holds its annual convention. Theatre Owners of America unit has set annual powwow for March 18-20.

Texas Allied has been trying to get a foothold among the Sooner state exhibs for several years. Latest move was a letter to all Oklahoma exhibitors from Col. H. A. Cole, Allied of Texas prexy, who sought to win TOA members and non-members over to the Allied side. Action brought a burning letter from Oklahoma TOA chief Morris Loewenstein to Cole, copies of which were circulated throughout the state. Weight of both letters may be reflected by attendance at next month's conclave.

Some Oklahoma exhibs are wonding if Allied will employ tactics similar to those followed a few years ago in Kansas City. While Kansas-Missouri Theatres Assn. (TOA) was holding convention, Allied moved in and organized new unit.

Only national TOA officer slated to appear at Oklahoma sessions is Herman Levy, general counsel.

'Korean Story' Back

On RKO Schedule

Hollywood, Feb. 6.

"Korean Story" is being reactivated at RKO by exec producer Sam Bischoff, with shooting slated to start this month. Script was completed some months ago but project was shelved because of warfront setbacks.

Renewed interest was occasioned by brighter military picture. Col. E. Sykes of USAF planed in today (6) to function as official Government contact on film.

COMPO Charter

Continued from page 5

in agreement with the new changes in board and exec committee representation. This is the conclusion drawn from the fact that no objections have been raised nor, in fact, have any queries been put to TOA headquarters in N. Y.

Allied board, at its meeting, will be empowered to vote for all units of the national org so that local polls, as being taken by the TOA groups, will not be required. Fact is the state outfits already have formally decided in favor of the principle of establishing COMPO. For this reason voting on the charter changes, individually, is deemed unnecessary. Only dissenter has been the Eastern Pennsylvania unit.

As previously reported, COMPO steering groups will be comprised of one representative from all local as well as national unit members. Also, the exec committee will consist of seven reps of TOA, seven reps of Allied, seven at large, and one from each of the other eight charter members.

Following completion of its organization, COMPO will be set to get underway with its intended operations. First on the slate will be determining the industry's role in the national defense program and establishing machinery for carrying it out.

This will be followed by projects previously approved, including plans for a "starmakers' contest," film festivals, a motion picture exposition and other programs for improving film business.

Breen in N. Y.

Continued from page 5

yesterday (Tues.) he had not communicated with ELC.

However, in view of fact the revisions have been made as he suggested, it's generally expected formal approval of "Twist" will be forthcoming.

Breen also is slated to visit Motion Picture Assn. of America headquarters in Washington before returning to the Coast. He'll probably huddle with Joyce O'Hara on the new MPAA setup resulting from leave-of-absence taken by prexy Eric A. Johnston.





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MATURE!**

**Shrewd...  
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...a Gambler!**

The crime-smeared  
tale of Mike Fury,  
fall guy, who became  
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HOUSE**



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# Indies' Clamor Brings MPAA Aid On German OK's

Paradox of the 10 additional permits recently won by the Society of Independent Motion Picture Producers for importation of pix into Germany is that they were obtained through the good offices of the Motion Picture Assn. of America.

That's not entirely an indication of a new spirit of good fellowship, although the two organizations have been working progressively closer in dealings abroad. It represents principally a threat by the indies to yell "Murder!" concerning practices of the majors in Germany if they weren't cut in on some of the gravy.

As a result of meetings between SIMPP prez Ellis G. Arnall and John G. McCarthy, director of the international division of the Motion Picture Assn. of America, McCarthy sent word to Marc Spiegel, MPAA's rep in Frankfurt, to lend a helping hand to SIMPP. The 10 added permits were shortly forthcoming.

At the same time the majors got 50 permits, each of the 10 members of the Motion Picture Export Assn. being awarded five. That's in addition to the same number previously allotted since the German film year began last September. Indies had received 10 previously during the same period.

The 100 licenses that MPEA and 20 that SIMPP members have received since September compare with 170 awarded to the majors and 10 to the indies during the previous film year. Arnall put up a mighty holler about that ratio and claims the present five-to-one is just about right.

Indies are in a much tougher position than the majors on the licenses. When none is forthcoming, the majors can send their product in anyhow, since they do their own distributing. Indies release through German firms that won't touch a pic unless they see an import permit for it.

Licenses and all Reich governmental matters relating to U. S. films were delayed for a time by the suicide of the German national in charge of them. He is said to have indicated that the complexity of the problem and the conflicting demands of the Yank distribs and German producers were more than he could cope with, leading him to take his own life.

Although the MPAA and SIMPP have often found their interests in conflict abroad, they are working together to eliminate the license system entirely in Germany and establish freedom of imports. They have conveyed this demand to the State Dept., which has made known to the High Commissioner for Germany its sympathy with the viewpoint. HICOG has passed it on to the Germans. Legislative action to this end is now being sought.

MPAA and SIMPP have let it be known they'll compromise with the demands of the domestic film industry to the point of accepting a 30% screen quota for German product if the import licensing system is abolished.

## Moscow Swiping

Continued from page 3

seeking to create anti-American propaganda.

State Department has received no answer to its protests to Moscow about the showing of pirated and distorted versions of "Mr. Smith Goes to Washington" and "Mr. Deeds Goes to Town," both made by Columbia.

However, word here is that these pictures had some bad reaction from the Russian viewpoint. For instance, "Mr. Smith" was intended to prove to Russians how terrible the U. S. government was. But some Russians caught on quickly to the point that in the U. S. a man was not afraid to stand up in public and criticize his government.

Such things don't happen behind the iron curtain.

Voice of America in its international broadcasts has been making hay on the "Smith" and "Deeds" cases. Voice is pointing out that the Russians have been stealing American films and screening them without payment to the owners.

## Arbitration

Continued from page 5

idents, sales chiefs or both. That was taken as indicative of their great interest in the subject. TOA was the only exhib group on hand, but indications were that all the other important theatremen's associations except Allied would give support to a method of solving intra-industry disputes without litigation.

### N. Y. Confab Pointless

The New York stanza ended up minus tangible results because of Allied's absence. Distribs took the attitude that establishment of an arbitration setup was not worthwhile if Allied was not in it. The exhib organization represents most of the small theatre owners of the country. They have in large measure been responsible for the plethora of lawsuits which arbitration is designed to halt.

Metro sales chief William F. Rodgers was designated at the New York huddles to call on Allied board chairman and general counsel Abram F. Myers to sell him on the idea of participating in confabs on arbitration. Rodgers is understood to have seen Myers. Results were dubious.

Distribs and other exhib organizations are anxious to see Allied's board give Myers the go-ahead for taking part merely in exploratory conferences on arbitration—which is all that the Sawyer meetings would be. There is some underground feeling that Myers personally does not like the arbitration idea, and failure of his board to act would be a convenient excuse for his ducking participation in exploratory sessions.

TOA and the distribs are willing to let go until later the mechanics of mediation. They feel that, whether there is a single industry member arbitrator, panels, composed of all industryites or mixed panels is a minor consideration. That could be easily decided, they say, once the will for arbitration is established.

Polls of exhibs by TOA and others have been purported to indicate that about 90% of the nation's exhibs favor an arbitration system. Among those in favor are said to be many Allied members. That leads to the idea that the Allied exec board would put a quick okay on Myers' attendance at the Sawyer meetings if the issue were voted on.

Pacific Coast Conference of Independent Theatre Owners, Metropolitan Motion Picture Theatres Assn. of New York and Independent Theatre Owners Assn. of New York all have indicated they favor arbitration.

## N. Y. Booking

Continued from page 5

ly be described as "hot" at this time, it is known to be intensifying gradually.

### RKO Approaches Par

RKO circuit recently approached Par for pix and while a deal has yet to be consummated, the fact that discussions took place is taken to indicate that the old booking procedures are in for an overhauling.

Any such changes in booking habits has the effect of throwing the present system completely out of balance, not only as concerning the two primary circuits, but with subsequent outlets as well.

Century Theatres, Brandt, Skouras, Randforce and Prudential all customarily follow either Loew's or RKO as the pix come off the two big chains. They, of course, would be upset in licensing procedures when changes are made in the primary bookings.

Exec for one of the top circuits said flatly that the two main chains in the future will be looking to all distribs for product without any regard for booking precedents. Similarly, it was added, the film companies want the best deals obtainable and their past relationship with either RKO or Loew's will not be a consideration.

Actually, court edicts enjoin the film firms from favoring old customers. However, in the N. Y. area both RKO and Loew's figure to produce about the same amount of revenue. Consequence is that if the two chains make the same offer for a pic, the distrib would have no reason to switch from the old customer. This could not be regarded as favoritism.

## No Comfort

Picture people were finding little comfort in the Administration proposal this week for upping excise taxes on TV sets from 10% to 25%. They thought it might slow the sale of receivers temporarily, but would have no ultimate effect on tele's growth.

Most picture people have become thoroughly realistic in the past year that video must be accepted as a permanent form of competition and business must be geared to it.

## No Tax Rise

Continued from page 3

ernment educational uses in connection with the war effort.

Secondly, it is felt that the big missionary job done on Congress will make it unlikely that any legislator will want to introduce the bill to up admission levies. By strong hometown campaigns commitments were obtained from practically every member of Congress to reduce admission tax and it is not thought they'd want to be in position now of upping it.

Yesterday's recommendations would lift the 10% manufacturers' excise on radio and television receivers, phonographs records and musical instruments to 25%. This would yield an estimated increase of \$87,000,000 a year. In addition, the \$20 per year per table or alley, now levied on bowling alleys and billiard tables, would be upped to 20% of the charge for their use—in other words, the equivalent of the 20% admissions tax on theatres. The present tax brings in \$4,000,000 a year. The new one, it is estimated, would yield \$20,000,000.

In addition, to admissions unchanged in the new bill are the taxes on raw film, cameras and other photographic apparatus, and coin operated devices. However, motion picture and other corporations in show biz would be hard hit by the proposed increases in the corporate income tax rates, and individuals would feel the upward changes in the personal income tax levies.

## Pic Stocks

Continued from page 3

20th-Fox, placed on the "medium grade" recommended list.

Pic stocks generally were said by Reynolds in its "morning letter" to customers to offer "certain speculative attraction." This firm said its preference was for RKO Theatres and Paramount.

Big example of the abnormally low prices was given in the case of Col. Stock sells for less than half of the net working capital alone, after deducting all debts and preferred shares and not counting in valuable fixed assets.

Supporting the renewed interest in film shares were a number of factors, which already are being reflected in improved boxoffice grosses across the country.

Upward trend, which first was spotted around Jan. 1, continued in effect the past week. This has had the effect of encouraging numerous trade execs, including those who characteristically incline to caution and conservatism in their business analyses.

Improved outlook is based partly on the expected cut in television receiver production, which, of course, means less pic competition; curbs on consumer credits and added costs and taxes on a wide assortment of commodities, with this likely to result in additional money for entertainment; and the overall Government defense program and mobilization, which traditionally mean an entertainment binge on the part of the public.

### Closing Stock Prices

New interest in film issues was demonstrated by gains in the N. Y. Stock Exchange listings. Paramount and RKO Theatres both reached new highs yesterday (Tues.). Closing prices and changes follow:

	Mon.	Chge	Tues.	Chge
Col.	13 3/4	+ 3/8	14 1/4	+ 3/4
Loew's	17 1/4	+ 3/4	18 1/4	+ 1
Par	22 1/4	+ 3/8	23 1/4	+ 1
RKO Pix.	4 1/4	+ 1/4	4 1/4	+ 1/4
RKO Th.	4 3/4	+ 3/8	5	+ 1/4
20th	22	+ 1/2	23 1/2	+ 3/4
UPT	20 1/4	+ 3/8	20 3/4	+ 3/4
Univ	11 1/4	+ 1/8	11 1/2	+ 3/8
WB	12 1/4	+ 1/2	12 3/4	+ 3/8

\* Indicates new high.

## Japan B.O. Hits

Continued from page 1

000,000. There's a tremendous output of the pix.

Helpin' was in Tokyo to make a deal for distribution of Korda's personal product and that of his British Lion distributing company there. He made a two-year contract, starting in the fall, for distribution of 10 pix by a new firm, Towa Films. This is headed by Nagamasa Kawakita, veteran pre-war Jap distrib. Pact is not exclusive, but Kawakita must obtain Korda approval before taking on any other product.

No Korda or BL product has been released in Japan for more than 10 years, leaving a minimum of about 50 big pix in the producer's backlog there. The 10 to be released first will include "Jungle Book," "Thief of Bagdad" and "Tales of Hoffman," since these are being admitted as orientation pix by the Supreme Command Allied Powers, Gen. MacArthur's headquarters. They do not come under a quota. Others are being submitted on this basis and the choice of product hinges on which are designated to the orientation classification.

To capitalize on the tremendous response to "Red Shoes," initial Korda release will be "Tales of Hoffman," a ballet followup by the same producers, Michael Powell and Emeric Pressburger.

Other big grosses in Japan have been Bob Hope's "Paleface," Disney's "Snow White," Metro's "The Yearling" and the French-made "Manon." In addition to "Shoes," two other British pix have also done exceptionally well. They are "Henry V" and "Hamlet," Helpin reports.

Voted best pic by the Japanese critics, Korda rep said, was "The Bicycle Thief," Italian production by Vittorio De Sica. Aside from the evident quality of the film, Helpin said it indicated a desire by the reviewers to point out to their own producers that good pix can be made under depleted conditions.

Taxes are murderous to the industry, Helpin said. They were originally 75% of the exhibitor's share and 75% of the producer's on the b.o. take. That's now down to 50% and 50% and the hope is that the Diet (legislature) will halve that in April.

## IATSE-Par

Continued from page 7

to SEG last summer and, in turn, affiliated with Distributing, Processing and Office Workers of America. SEG was asked to prove that it had not lost its identity by joining DPOWA and matter went to NLRB.

Although H-63 will seek immediate designation, it is understood that Par will recognize SOPEG and SPG pacts until expiration in September, except provisions regarding maintenance of membership. Workers will not be fired for non-payment of dues as stipulated in original pact.

The IA unit leaders feel that the NLRB ruling paves way for Par workers to select a new bargaining agent if they wish. The board's denial of SEG motion was "without prejudice to the filing of new petitions at an appropriate time." This permits SEG to call for new election, but also opens avenue for Local H-63 to set up shop at Paramount. At least, that's the interpretation taken by the IA local.

Harold Spivak, attorney for Local H-63, said NLRB ruling could apply to other companies where SOPEG has a strong foothold. Test, however, will start off at Paramount.

## 'Wall' Plot

Continued from page 3

Selznick's wife, Jennifer Jones, will likely not appear in the pic. It is also assumed, of course, that the yarn will be in a commercial vein to meet demands of financiers.

Hersey story is a tragedy of life in the Warsaw ghetto during the occupation of Poland. Selznick had some idea of filming it in Warsaw when he required the property and made inquiries at that time. The possibility of using such locale now is admitted to be out of line. As a result, Selznick has done some more recent exploration regarding shooting it in Sicily or Israel.

# See 'Message Pix' Back of Georgia Censorship Bills

Atlanta, Feb. 6.

With the Georgia Legislative session having less than two weeks to go, a bill for State censorship of motion pictures and live stage entertainment has been introduced in the State Senate. A second bill, providing for the registration and licensing of each feature, has been introduced in the House.

Measures are believed to reflect strong opposition by a certain segment of the Georgia population to the recent flood of "message pictures" which some claim are disturbing and trouble-making. The lateness of the bills' introduction is also a matter of considerable interest in State house circles. Talk is that the measures were offered at virtually the last minute on the chance that they might be quietly stamped through the session's closing hours.

The Senate bill is the one which has caused the most concern because of its scope. A three-man State board of censorship would be created which would review all features and shorts and even press books and advertising material for pictures. It would also review all stage shows and theatrical productions. They would require licenses to operate in Georgia.

The State censors would be empowered to make arrests for non-compliance. Reviewing fees would range from \$5 per reel for films to \$25 for the press books and accessories for each feature and \$25 for each theatrical production. This, of course, would cover individual vaude acts.

The other bill provides for registration of feature pictures at a cost of \$500 apiece before they may be shown in Georgia theatres.

## 'Miracle' Ban

Continued from page 7

which twice approved the film, cannot be reversed so long as "reasonable justification" exists for that action.

In addition to statements from the religious leaders to the effect that "Miracle" is not sacrilegious, Burstin pointed to several other factors to prove his contention that the Board of Education was fully justified in okaying the picture. Among these he reprised the facts that the film was licensed in Italy, that it was accepted for the 1948 Venice Film Festival with no objection from Vatican representatives on the awards committee and that "Ways of Love," trilogy which includes "Miracle," was selected as the "best foreign film" of 1950 by the N. Y. newspaper critics.

In another phase of the current dispute over the film, which stems from the public ban issued on it recently by Francis Cardinal Spellman, the management of the Paris theatre, N. Y., where "Miracle" is now playing, complained this week to Fire Commissioner George P. Monaghan that charges of the theatre having violated fire regulations constituted its being "singled out" for censure. According to Mrs. Lillian Gerard, Paris' managing director, the fire inspectors have looked over the house monthly since it opened and had never previously found cause for complaint. Monaghan denied any discrimination.

## O'seas Lensing

Continued from page 1

turns" and Walt Disney's "Robin Hood."

Matty Kemp is readying "The Pan American Way" for filming in Central and South America. Twentieth-Fox will make "The Way of a Gaucho" in Argentina, and Metro will shoot "Montes, the Matador" in Mexico.

Pine-Thomas will lens part of "Hong Kong" in China. Twentieth-Fox picked a German locale for "Operation Cicero." Alexander Paal will film "Rendezvous in Vienna" in that city. Benagoss will shoot "The White Road" in France, and Lesser will use several European countries as back-grounds for "The Sixth Column."





**And add these  
Banner Year Hits!**

**THE MUDLARK**

Irene Dunne

**BIRD OF PARADISE**

TECHNICOLOR

Louis Jourdan, Debra Paget  
Jeff Chandler

**I CAN GET IT**

**FOR YOU WHOLESALE**

Susan Hayward,  
Dan Dailey, George Sanders

**FOLLOW THE SUN**

Glenn Ford, Anne Baxter

**HALF ANGEL**

TECHNICOLOR

Loretta Young, Joseph Cotten

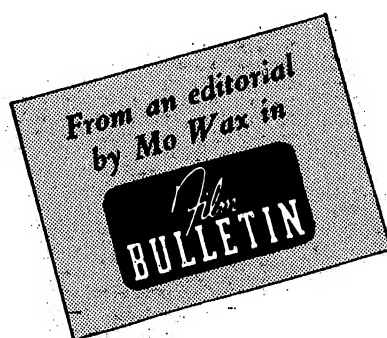
**RAWHIDE**

Tyrone Power  
Susan Hayward

**ON THE RIVIERA**

TECHNICOLOR

Danny Kaye, Gene Tierney,  
Corinne Calvet



“20th CENTURY-FOX won 1950’s production honors hands down—and the distribution branch performed a magnificent job in exploiting the great product it had to sell. The program was versatile and wonderful. There were times during the past year when exhibitors felt that 20th Century-Fox, almost single-handed, was sustaining the industry. The new season is off to a blazing start with the top war film of the past decade, “HALLS OF MONTEZUMA”. On the agenda to follow are such worthy subjects as “CALL ME MISTER” (Betty Grable-Dan Dailey), from the smash Broadway musical; “THE THIRTEENTH LETTER” (Linda Darnell-Charles Boyer), “I’D CLIMB THE HIGHEST MOUNTAIN” (Susan Hayward-William Lundigan), “THE FROG MEN” (Richard Widmark-Dana Andrews), “NO HIGHWAY” (James Stewart-Marlene Dietrich), “WILL YOU LOVE ME IN DECEMBER” (Monty Woolley). The list also includes what promises to be one of the screen’s greatest spectacles, “DAVID AND BATHSHEBA” (Gregory Peck-Susan Hayward).

The above is enough to suggest that 1951 will be another banner year for 20th Century-Fox.”

There's No Business Like **20<sup>th</sup>** Business!  
CENTURY-FOX

# Clips From Film Row

## NEW YORK

James R. Grainger, Republic sales chief, returned to the home-office Monday (5) after a four-day trip to Boston. John P. Curtin, New England division manager, accompanied him.

Harry Stern, head of the special features division of Azteca Films and Clasa-Mohme, leaves for the Coast today (Wed.) for homeoffice product confabs.

Maurice A. Bergman, Universal h.o. exec, addressing Publicity Club of Chicago tomorrow (Thurs.) and Cincinnati Variety Club on Saturday (10).

Ed Svigals, formerly with Superfilm Distributing Corp., joined Scalera Film Distributing Corp. as general sales manager.

## PITTSBURGH

Bill Zeilor, long-time manager of J. P. Harris theatre downtown, returned to that post by Harris Amus. Company. For some time he has been supervising circuit's city houses. Zeilor replaces DeFazio, who is transferring to Liberty, nabe spot.

William R. Wheat, owner-operator of the Sewickley Theatre, bought the Coraopolis from the F. E. McGillick Co. Wheat's Sewickley outfit has had a mortgage on the Coraopolis property for a number of years. Sale and transfer removes from exhibition, a vet in the business, F. E. McGillick, who once operated three theatres.

Stanley Jack Lange resigned his booking berth at RKO to join Republic as a salesman in West Virginia territory. He succeeds Frank Reller, who has gone back to Palmyra, Mo., where his father, an indie exhibitor in Kansas City, purchased a theatre for him.

More than \$2,000,000 will be invested in expanding the West Erie Plaza drive-in shopping center, where Dipsons Plaza Theatre recently opened.

Hugh McKenzie named to handle exploitation for RKO in the Pittsburgh-Philadelphia-Wash-

ington territory. He replaces Doug Beck, who is being transferred to another district.

Ray MacNealy, manager of Shea's Orpheum here in McKees Rocks, shifted to Geneva, O., Orpheum post goes to William Kibridge, formerly assistant at chain's New Philadelphia, O., house.

Last first-run, holdout against general increase in admission scales here, Loew's Penn., finally fell into line. Originally Fulton and Harris were first downtown keys to go from 45-80 cents to 50-85; a couple of weeks later, the two WB sites, Stanley and Warner, did likewise.

## DALLAS

The B&B Booking Service formed here by Bob Hartgrove and B. Crim, has begun operations. Hartgrove formerly was with South-west Theatres here as booker.

Southwest Theatres moved its booking office from here to Corpus Christi. Leo Newman, partner in circuit, is in charge of the office.

R. V. Payne named confidential secretary to Interstate Theatre Circuit general manager, R. J. O'Donnell. Payne was formerly at the Majestic as treasurer. Payne was replaced at Majestic by Alec Barr, who formerly was Palace treasurer.

Ben Ferguson sold his Hearne Drive-In at Hearne to Frank Navels.

Jay Raney, assistant manager of Metropolitan in Houston, called to active duty in the Navy.

Maurice Easterling opened the National Theatre at Mexia on the site of the old Palace. House was completely remodeled.

Ed Terhune, who has been with RKO exchange here in charge of exploitation for more than four years, is leaving to become owner and operator of the Fiesta, nabe house in Kansas City, Mo. Prior to coming here, Terhune represented RKO in St. Louis and Salt Lake exchanges.

## CHICAGO

Appeal before Illinois Supreme Court to ban drive-in construction in Skokie, Ill., was lost by suburban officials last week. Circuit court last year nixed suburb's demand to restrain Skokie Amus. Co. from erecting its ozoner on the grounds it was a health menace.

Balaban & Katz' Tivoli theatre televised General Eisenhower's speech last week. Tivoli is now circuit's key theatre TV house, having beamed local 5-11 blaze and Truman's State of Union already in 1951.

Georgia Theatre Co., United Paramount affiliate, is bankrolling daily quarter-hour quiz shows in Georgia. Package is handled by Hal Tate Productions here.

Variety Club of Illinois will hold its installation dinner for new Chief Barker, Irving Mack, Feb. 16 at the Blackstone.

Allied of Illinois official Van Nomikos returned from Washington trade confabs to officiate in farewell ceremony for Lou Abramson, retiring Allied secretary.

## ST. LOUIS

The Allen, Franklin, Ill., operated by Mrs. M. Boreck, St. Louis, shuttered because of poor biz.

C. M. Slater, Alton, Ill., has closed his Avon, 1,750-seater in Medora, Ill., for an indefinite period.

The Vernon, Mr. Vernon, Ill., owned by the Southern Enterprises of St. Louis shuttered for face-lifting.

A 10c admission boost placed in effect at Capitol, Pickneyville, Ill., owned by T. D. Beninati.

Irvin Katches, manager of the St. Louis Amus. Co.'s Kingsland, resigned to enter insurance field.

Joseph Kotnik, 75, former owner of McNaire, indie house here, under treatment for heart trouble.

John A. and Elmer J. Kraus readying their new theatre in Nauvoo, Ill. for February opening.

The Clinton, Beckmeyer, Ill., owned by Deane DuComb, re-lighted under lease by Henry Garcia, Jr.

The Avon, operated by Paul Schroeder, Breese, Ill., undergoing face-lifting.

John Florino, owner of the State, Duquoin, Ill., removing several rows of seats to increase patron comfort.

Sol Hankin, St. Louis Monogram salesman, bedded in the Jewish hospital here.

A stat. wagon, donated by the

St. Louis Variety Club to a South St. Louis woman to facilitate the operation of a clinic for underprivileged children, stolen from in front of Mrs. Regie Newell's home.

Julius Leventhal, owner and operator of two downtown film theatres, was seriously injured last week when he was pinned beneath his auto following a collision. His leg was shattered so badly in the crash that amputation was necessary.

Edward B. Arthur, general manager of Fanchon & Marco Service Corp. and the St. Louis Amus. Co., distributed \$2,150 in cash to managers of theatres controlled by the organization following a 13-week "Showmanship and Best Gross" campaign.

## CINCINNATI

City amusement tax collections declined 19.19% in 1950 as compared with 1949. Tax of 3% has been levied by Cincy since Ohio dropped its amusement tax several years ago. Theatre tax last year dropped off 27.10%.

Col. Joseph F. Goetz, vet theatre executive and recently Capitol and Shubert manager here, returns to active duty Feb. 5 at Air Force headquarters in the Pentagon as chief of the film and entertainment section. He held the position for two years before resuming reserve status 10 months ago. He will supervise operation of Air Force base theatres and procure and organize entertainment talent for overseas tours.

## SAN FRANCISCO

Bill Blake, who has been plugging J. Arthur Rank product on roadshow tours out of New York, moves to San Francisco, where he has been named press rep for RKO Golden Gate theatre. Prior to joining Rank organization in New York, Blake was eastern story editor for Universal.

## WASHINGTON

(Continued from page 8)

"Frenchie" (U), plus vaude, okay \$19,000.

Dupont (Lopert) (375; 50-85)—"Orpheus" (Indie). Firm \$3,500. Last week, "Queen of Spades" (Indie), good \$4,000.

Keith's (RKO) (1,939; 44-80)—"Vendetta" (RKO). Solid \$10,000. Last week, "Mystery Submarine" (U), \$7,000.

Metropolitan (Warner) (1,163; 44-74)—"California Passage" (Rep). Okay \$5,000. Last week, "Once a Thief" (UA) and "Gun Crazy" (UA), \$3,500.

Palace (Loew's) (2,370; 44-74)—"At War With Army" (Par) (2d wk). Holding to fancy \$15,000. Last week, sock \$22,000.

Playhouse (Lopert) (485; \$1.20-\$2.40)—"Cyrano" (UA) (3d wk). Nice \$6,000 after good \$7,000 last week.

Warner (WB) (2,174; 44-74)—"Born Yesterday" (Col). Sock \$20,000, breaking year's record for this company show case, and leading town by wide margin. Last week, "Operation Pacific" (WB) (2d wk), \$11,000.

## SAN FRANCISCO

(Continued from page 9)

(Mono). Big \$16,000. Last week, "Born Yesterday" (Col) (3d wk), \$17,000.

United Artists (No. Coast) (1,207; 55-85)—"Born Yesterday" (Col) (m.o.). Sock \$12,000 on fourth week downtown. Last week, "Harvey" (U) (m.o.), \$6,500, also fourth downtown round.

Stagedoor (A-R) (370; \$1.20-\$2.40)—"Cyrano" (UA) (3d wk). Holding at \$7,300. Last week, capacity \$8,000.

Clay (Rosener) (400; 65-85)—"Dancing Years" (Indie) (2d wk) (reissue). Oke \$2,200. Last week, \$2,600.

Larkin (Rosener) (400; 65-85)—"Bitter Rice" (Indie) (7th wk). Oke \$2,000. Last week, \$3,300.

Vogue (S. F. Theatres) (365; \$1-\$1.20)—"Trio" (3d wk). Nice \$6,500. Last week, \$6,800.

## SEATTLE

(Continued from page 8)

plus Mills Bros. onstage. Prices upped, but still great \$13,000. Last week, "Never Dull Moment" (RKO) (2d run) plus vaude, \$5,400 at 50-84c scale.

Paramount (Evergreen) (3,039; 65-90)—"Steel Helmet" (Lip) and "3 Desperate Men" (Lip). Fine \$10,000. Last week, "At War With Army" (Par) and "Call Klondike" (Mono) (2d wk), \$7,300.

# Picture Grosses

## MINNEAPOLIS

(Continued from page 8)

"Grounds for Marriage" (M-G) and stage show headed by Ames Bros., Janis Paige and Jerry Colonna. Fine stage bill started well and may build by reason of favorable word-of-mouth. Big \$31,000. Last week, "Dallas" (WB), \$10,500 at 50-70c scale.

RKO-Orpheum (RKO) (2,800; 35-70)—"Gambling House" (RKO). Mild \$8,000. Last week, "Born Yesterday" (Col) (2d wk), big \$9,600.

RKO-Pan (RKO) (1,600; 35-70)—"Born Yesterday" (Col) (m.o.). Robust \$7,000. Last week, "Wyoming Mail" (U) and "Massacre Hill" (Indie), slow \$4,000. State (Par) (2,300; 50-70)—"Mrs. O'Malley, Mr. Malone" (M-G). Okay \$7,500. Last week, "Storm Warning" (WB), \$7,000. World (Mann) (400; 50-85)—"Bitter Rice" (Indie) (2d wk). Big \$4,000. Last week, \$3,500.

## Pacific' Wow \$18,000, Port; 'Husbands' 10G

Portland, Ore., Feb. 6. John Wayne has always been a big draw at local cinemas, and his latest, "Operation Pacific" at Oriental and Orpheum is living up to past experience, being smash. Other pictures are definitely not up to par. However, "At War With Army" looks good in final 5 days of second week. Nabe houses are still doing well with 50c and 65c scale as against 90c top at downtown first-runs.

Estimates for This Week

Broadway (Parker) (1,890; 50-90)—"Three Husbands" (UA) and "Once a Thief" (UA). Oke \$10,000. Last week, "Pagan Love Song" (M-G) and "D. O. A." (UA) (2d wk), \$9,000.

Mayfair (Parker) (1,500; 50-90)—"Wyoming Mail" (U) and "Forbidden Jungle" (Mono). So-so \$5,000. Last week, "Mystery Submarine" (U) and "Undercover Girl" (U), \$6,000.

Oriental (Evergreen) (2,000; 50-90)—"Operation Pacific" (WB) and "Bandit Queen" (Indie), day-date with Orpheum. Sock \$7,500. Last week, "At War With Army" (Par) and "High Lonesome" (EL), good \$6,300.

Orpheum (Evergreen) (1,750; 50-90)—"Operation Pacific" (WB) and "Bandit Queen" (Indie), also Oriental. Smash \$10,500. Last week, "Highway 301" (WB) and "Southside 1-1000" (UA), \$7,000.

Paramount (Evergreen) (3,400; 50-90)—"At War With Army" (Par) and "High Lonesome" (EL) (2d wk). Good \$7,000 in 5 days. Last week, \$10,500.

United Artists (Parker) (890; 50-90)—"Grounds for Marriage" (M-G) (2d wk). Mild \$5,000 or less. Last week, \$7,000.

## 'Caged' Smash \$20,000, Toronto; 'Dallas' 12G

Toronto, Feb. 6. With biz generally on the upbeat, "Caged" is pacing the city to big returns, with "Dallas" and "So Long at the Fair" also top grossers among newcomers. "Pagan Love Song" is also neat on second week.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 470; 698; 694; 35-57)—"Midnight and Dawn" (Col) and "Captive Girl" (Col). Neat \$13,500. Last week, "Outrage" (RKO) and "Counterspy Scotland Yard" (Col), \$15,000.

Elgin, Victoria (FP) (1,180; 1,140; 38-77)—"Man Who Cheated Himself" (20th). So-so \$6,000. Last week, "Next Voice" (M-G), \$5,000.

Imperial (FP) (3,373; 38-77)—"Caged" (WB). Smash \$20,000. Last week, "At War With Army" (Par) (2d wk), sock \$12,500.

Loew's (Loew) (2,096; 48-67)—"Pagan Love Song" (M-G) (2d wk). Fine \$9,000. Last week, \$12,500.

Northern, University (FP) (959; 1,556; 38-77)—"Where Danger Lies" (RKO). Fair \$10,000. Last week, "September Affair" (Par) (2d wk), \$9,000.

Odeon (Rank) (2,390; 50-90)—"So Long at Fair" (EL). Hefty \$12,000. Last week, "Mudlark" (20th) (3d wk), same.

Shea's (FP) (2,386; 38-77)—"Dallas" (WB). Lusty \$12,000. Last week, "Breakthrough" (WB), \$10,500.

Uptown (Loew) (2,743; 38-67)—"Frenchie" (U). Light \$5,500. Last week, "Harvey" (U) (6th wk), \$4,500.

## 'At War' Smash \$16,000 Despite L'ville Storm

Louisville, Feb. 6. Worst snowstorm in over 25 years hit town, last week, and paralyzed traffic for a couple days. Town is still blanketed by the white stuff, and some downtown houses are feeling the effects. Standout exception is the Rialto, where "At War With Army" is doing terrific biz. Schools were closed part of week, and teenagers made most of the holiday. Took current winter spell to close some of drive-ins, a few of which have been operating all winter.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Operation Pacific" (WB) (2d wk). Moderate \$4,500. Last week, bumper \$9,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"At War With Army" (Par) and "Federal Man" (EL). Surprise week of year. With worst winter snow in quarter of century, Martin-Lewis starrer likely will hit sock \$16,000. Last week, "Halls of Montezuma" (20th), \$15,000 and m.o.

State (Loew's) (3,000; 45-65)—"Kim" (M-G) and "Revenue Agent" (Col). Opened Sunday (4) while town was still hard hit by snow. Should get moderate \$9,000 or more. Last week, "Grounds for Marriage" (M-G) and "Counterspy Meets Scotland Yard" (Col), same.

Strand (FA) (1,200; 45-65)—"Walk Softly, Stranger" (RKO) and "Double Deal" (RKO). Mild \$4,500. Last week, "Undercover Girl" (U) and "Mystery Submarine" (U), ditto.

## BALTIMORE

(Continued from page 9)

Keeps" (RKO) and vaude headed by Jack La Rue, \$10,400.

Keith's (Schanberger) (2,460; 20-70)—"Target Unknown" (U). Opened today (Tues.) after second week of "Branded" (Par) added \$5,000 to mild \$7,300 preem.

Mayfair (Hicks) (980; 20-70)—"Al Jennings of Oklahoma" (Col) (2d wk). Holding to mild \$4,000 after better than average starter \$5,000.

New (Mechanic) (1,800; 20-70)—"Halls of Montezuma" (20th) (2d wk). Going well at \$10,000 after fine initial round at \$14,800.

Stanley (WB) (3,280; 25-75)—"At War With Army" (Par) (2d wk). Rousing \$13,000 on heels of big \$17,300 preem.

Town (Rappaport) (1,500; 35-70)—"Born Yesterday" (Col) (3d wk). Still in good shape at \$7,000 after fancy \$14,800 last week.

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# NBC PREPPING 'BIG SHOWDOWN'

## Thrown by a Half-Nielsen

Some of the trade gripes against the Nielsen rating sample and its powerful impact on American radio and television are being dramatized as follows:

With 41,000,000 radio homes in the U. S. and upwards of 85,000,000 sets, how, it's being asked, can the trade justify a rating based on 1,500 audimeters (and allowing for faulty mechanisms, etc., it's estimated the figure is closer to 1,200)? Who, many are asking, are the individuals whose tastes in radio programming are considered as representative of the nation's likes and dislikes? Has anyone seen them? What are the economic levels and age brackets of these chosen few?

It's this same 1,200 sample, critics point out, on which hangs in the balance the careers of talent, big and small, on which is determined the continued existence of programs representing outlays of millions of dollars; that create crises and upheavals within industrial empires such as Procter & Gamble, Colgate, General Foods, etc., since the rating system is accepted as the criterion in the overall radio-TV advertising pattern.

## CBS Lines Up Flock of Summer Shows With Top Pix Personalities

With the radio networks expected to have as much free time opening up this summer as in previous years, CBS this week set tentative plans for seven new half-hour programs to bow in during the hiatus period. As in years past, CBS hopes the summer preems will serve a double purpose. Besides filling the free time, they will also be actual on-the-air auditions, which will give the web's sales department a better chance in pitching them to prospective sponsors and agencies for a continued ride next fall and winter.

Six of the new shows, which were lined up this week in huddles between program veepee Hubbell Robinson, Jr., and the web's Coast veepee, Harry Ackerman, are to originate from Hollywood. They'll spotlight some top film personalities, including Claudette Colbert, who will be making her debut in a regularly-scheduled series. CBS, as far as possible, will try to sustain the basic pattern of each evening in its current programming by slotting the new mystery shows, for example, on Thursday nights (Continued on page 34)

## 850G CBS Billings In New PM Buy

CBS grabbed itself additional annual gross billings of \$850,000 last week, when Philip Morris bought the Thursday night 10-10:30 period, effective March 15, for a revival of its "Philip Morris Playhouse" series. Bracketed with the "Hallmark Playhouse" (9:30-10), it gives CBS a full hour of dramatic entries.

PM bought the web on a 150-station basis. It gives CBS a clean sweep of all the cliche company's AM-TV nighttime programming, all channeled through the Blow agency, and including "Truth or Consequences" on radio and video, and the Horace Heidt AM-TV stanzas. (Cecil & Presbrey handles PM's daytime programming.)

Philip Morris buy represents one of the major half-hour nighttime sales in recent months, a rarity these days insofar as it completely bypasses the multiple-faceted trick deals abounding in the medium.

PM's takeover of the 10-10:30 time will cue the switchover of the "Lineup" sustainer to a new time segment.

## Gamble Buys KCMJ

Palm Springs, Feb. 6. Ted Gamble, theatre owner, and his brother, Joe, have bought KCMJ, affiliate of CBS, from Dick Joy and Don McBain. Station went on the air in 1946 on license to Joy, KNX announcer-newscaster, and McBain, former CBS engineer and now United Airlines captain.

Ted Gamble was chairman of the Bond Drive during the last year and is active in exhibitor circles. His brother will manage the station.

## True Life Stories

Chicago, Feb. 6. WBBM, Chi CBS mouthpiece, has been running its staffers through the shot line with more than 70 employees receiving flu vaccinations. But the anti-flu campaign was temporarily halted last week when WBBM nurse Bernice Malec, who had been yielding the needle, was sent to a hospital. She was bedded with the flu.

## Directors to Fight CBS Loyalty Quiz, Back Non-Signers

Resolution condemning CBS loyalty questionnaire and mapping plans to defend those declining to sign was unanimously passed at a New York membership meeting of the Radio-Television Directors Guild Monday (5).

Declaring that it approved CBS' aim of averting possible sabotage and subversion, RTDG local said it "deplored" CBS' loyalty quiz because "it will do harm to innocent persons." It said that it is not proper for a private corporation "to assume powers belonging to the Federal Government" and that it "resents the admission of the element of political faith into the determination of a man's right to work."

RTDG said that while CBS has the legal right to quiz employees, "we equally respect the individual's right to refrain from answering these questions. The individual's abstention is in no way to prejudice his position nor in any way to be regarded as self-incriminatory." Guild said it would "employ every means" to "protect and sustain in his job at CBS any one of its members who refuses to answer the form."

Directors union has expanded its committee which handles grievances, the loyalty oath and "blacklist" issues. Legal committee is (Continued on page 36)

## BREWERS POUR COIN INTO BOGARTS' STANZA

Brewers have accounted for 40% of the 209 markets already signed for the Humphrey Bogart-Lauren Bacall "Bold Venture" transcriber, which kicks off March 26.

In the three weeks the Frederic W. Ziv Co. open-order has been on sale it has been picked up for 82 cities by beer companies. Among the outfits inking for 52-week deals are: Pfeiffer Brewing, via Maxon agency, which has purchased "Venture" for 32 Michigan and midwest cities; Stegmaler Brewing, via Croll agency, using 25 eastern cities; Theo. Hamm Brewing, via Campbell-Mithun agency, for nine cities; and Globe Brewing, via Joseph Katz, for six Virginia outlets.

## WEB TO PROBE RATING STAND

By GEORGE ROSEN

The "big showdown" on "The Big Show" appears to be on tap.

The upcoming meeting of the NBC Station Planning Advisory Committee, comprised of key affiliate members, which will take place in New York next week (14-15), has particular significance. For high on the agenda is an item that the network and its affiliates will try to resolve once and for all and which, in the process of resolving, may have wide repercussions within broadcasting.

NBC will ask the affiliates point blank what they think about the network's Sunday evening star-spangled "Big Show," on which the web lavishes about \$50,000 a week in an attempt to compete against Jack Benny on CBS. Thus far NBC has garnered nothing but praise (encomiums that have rated the show anywhere from "the season's best" to the "most razzle-dazzle comedy-entertainment layout since broadcasting was invented"). But while NBC has been showered with kudos for the 6 to 7:30 Sabbath spread, CBS has been grabbing off the Nielsens—and where the advertiser is concerned, that's the ultimate in payoff.

NBC doesn't believe the Nielsens are telling the accurate story. When the affiliate boys congregate, NBC will ask: Is it true what they (Nielsen) say about Dixie, the midwest, northwest, and New England, that the "Big Show" not alone failing to meet the Benny challenge, doesn't even stand up in audience draw with Columbia's "Rate Your Mate" sustainer or "Our Miss Brooks"?

### Affiliate Problem

To the affiliates, who have waited nearly three years for NBC to come up with the Sunday evening answer, this is a vital problem, since a lot of sponsorship coin has been at stake while they've been forced to play 6 to 7:30 as "sustaining time" over too long a period. It's known that some of the affiliate managers, representing stations in key markets, agree with NBC on the basis of their own home-ground studies, that somewhere along the line something's gone askew. They say they can furnish evidence that the "Big Show" outdraws the CBS competition in their own particular balliwick, and thus refuse to place reliance on the national Nielsen projection.

NBC points with pride to the fact that, no sooner had it announced that it was running a Show Train out of New Haven for the Feb. 18 broadcast, than Bostonians chimed in with a "count us in, too," with result that a second Show Train special will carry 500 from (Continued on page 60)

## Dallas Scores 'Big Show' For Lack of Local Slant; 'Hodgepodge of Nothing'

Dallas.

### Editor VARIETY:

In a recent issue of VARIETY there appeared an article concerned with the failure of NBC's "The Big Show" to live up to some expensive expectations. Although a subsequent Trendex report showed it to better advantage than the Nielsen, the fact remains that the super-extravaganza is not all that a lot of pretty hep characters thought it would be, and they can't understand why. All that money, all that time, and all those names seem to add only to a surefire hit in the minds of those persons who inhabit Radio City.

And yet, viewed from a local—and detached angle—the reason for the show's being less than tremendous seems perfectly obvious. Of what significance is "the local angle"? For one thing, all radio is essentially local radio. A listener in Dallas doesn't listen to NBC, nor is he impressed with the amount of money NBC is spending. He doesn't care. He listens to his (Continued on page 38)

## One Big Industry-Supported Rating Organization Proposed to Put End To Current State of Confusion

### Never Say Die

Despite his red ink operation last year, the defection of NBC from his television service and some agency qualms over the limited rating sample and belated reports which are still five-six weeks behind, A. C. Nielsen envisions a bigtime future for his radio and TV research operations, confident that he'll lick the bugaboo.

In his annual report, just released, Nielsen highlights the addition of 39 new subscribers (including 18 advertisers, 15 agencies) to his radio-video index services, with 60% of all Nielsen clients now subscribing to his TV service, inaugurated during '50.

There has been increased agitation of late among some of the key figures in radio and television for some action looking toward the eradication of the confusing rating situation and the return to an industry-supported setup which could take over.

The present chaotic state of affairs among the competing nose-counting organizations both in radio and TV is unprecedented, it's recognized, and is costing broadcasters, agencies and advertisers millions of dollars annually. Practically everybody agrees that the present turbulent situation is anything but healthy. No two ratings tell the same story; networks are divided into rating camps favoring the systems that project their shows in the most favorable light.

Broadcasters now recognize that the days of Archibald Crossley and his industry-supported CAB were halcyon ones, when everybody could agree on the same set of figures, and few others were around (with the notable exception of Hooper, who eventually bought out CAB) to challenge the findings. Today, with the recognition that TV's ascendancy opens brand new vistas in research and a chance to cash in on video ratings, there are nearly a dozen competing outfits, topped by A. C. Nielsen, fighting it out for supremacy.

Those favoring a return to an industry rating organization agree that it would bring about a saving of millions annually. But more important, they aver, it would end the continuous intra-trade bickering as to "who's right and who's wrong" and help write fits to the most confused facet of industry operation.

Some had hoped a few years back that the creation of Broadcast Measurement Bureau would help resolve the situation. But BMB, on which \$1,000,000 and more was lavished annually by the broadcasters, apparently got off on the wrong foot from the start and never succeeded in capturing the required momentum or general acceptance.

## Hal Bock Quits NBC on Coast

Hollywood, Feb. 6.

Harold J. (Hal) Bock, NBC director of talent relations, has resigned after 17 years with the network. He joined the web in San Francisco, where he had been VARIETY correspondent.

After a short hitch in publicity, Bock became western division press manager with headquarters in Hollywood. He was named KNBH manager when the NBC telestation took to the air and held that position until late year. In the past few months Bock was liaison between network and the talent. He will rest at Palm Springs before making a new connection.

## RCA MULLING MARCH '\$64 QUESTION' BOWOUT

NBC has been told to alert itself to the probability of the Sunday night 10 to 10:30 period opening up, with RCA mulling a March cancellation of the "Take It or Leave It" show (formerly "Take It or Leave It"). Package is owned by the Milton Biow agency, with J. Walter Thompson handling the RCA account.

RCA, which has been using the program to plug its 45 rpm machines and records, picked up the tab for "\$64 Question" when Ever-sharp bowed out a few months ago. Jack Paar currently emcees,

## Winsor Taking Over At Biow in Revere Spot

Roy Winsor takes over the radio-TV spot at the Biow agency left vacant by the sudden death last week of Tom Revere.

As with Revere, Winsor will concern himself principally with the Procter & Gamble programming handled by the Biow agency, including "FBI in Peace and War" on CBS and the daytime "Welcome Traveler" show on NBC.

## Theatre for Freedom Aired Debuts Drive Vs. Commies in Show Biz

Four-point program to combat Communism in legit, pix, radio, television and music was announced Wednesday (31) by Theatre for Freedom, Inc., which is headed by John Wayne, on a half-hour NBC program. Show, titled "The Right to Freedom," was given time by the network as an answer to a stanza prepared by the American Civil Liberties Union over the web Dec. 13. That airer, while attacking Communism here and abroad, scored the McCarran Act as "notorious" and urged preventing the spread of violations of the Bill of Rights to "keep democracy's record untarnished."

TFF's platform was announced by Benjamin Gitlow, onetime head of the U. S. Communist Party who broke with the Reds in the '20's and is now TFF executive director. Purpose of TFF, Gitlow declared on the NBC broadcast is: to mobilize all branches of the entertainment world to combat Communism; to encourage the writing and production of plays, radio and TV programs that will counteract Communist ideology by stressing American ideals; to eliminate Communist influence from the entertainment world; and to enlist not only the moral but also the financial support of loyal Americans to realize this program.

Senator Pat McCarran, speaking by transcription on the show, said that Communist forces are misin-

(Continued on page 38)

## CBS Collarites In Pay Hike Bid

Group of CBS' white collar and service employees in the web's New York headquarters are holding an unofficial election for a wage negotiation committee to talk with the network for an immediate pay hike.

Staffers sent the web a letter declaring that they were taking the step because the chain has stated that it would not negotiate with the Radio Guild of the Distributive, Processing and Office Workers Union until an NLRB election is held. "Since such an election will take some time, this would mean that your employees will continue to suffer from the rise in the cost of living," the letter stated. It added that the office and service workers were meeting "without reference to union allegiance and has united for the single purpose of obtaining an increase. There is no question about the fact that we represent the overwhelming sentiment of CBS white collar and service employees, whether they desire one union or another or no union."

Since the web announced it would not negotiate with the Radio Guild until an NLRB election, the Newspaper Guild (CIO) and local 153 of the AFL Office Employees incepted campaigns to sign the CBS staffers. Radio Guild is affiliated with a group expelled last year by the CIO.

## WNEW Expands Block As 'Big Show,' TV Competition

WNEW, N. Y., is strengthening its Sunday evening lineup to compete against NBC's "Big Show" with Tallulah Bankhead and video in general.

Indie is expanding disk jockey Martin Block's "Make Believe Ballroom" to a seven-days-a-week sked, adding a Sunday show. Block will keep his 5:30-7:30 p.m. slot, which gets in a half-hour ahead of the "Big Show" 6 p.m. starting time.

## ILGWU's FMer in Fold

Chattanooga, Feb. 6. WVUN, frequency modulation outfit backed by the International Ladies Garment Workers union here, will fold at the end of the month. Decision is expected to be reached this week by the ILGWU executive board meeting in Washington.

Unity Broadcasting Co. of Tennessee, which operates the outlet, had several offers to purchase WVUN, which had a serious music and public service format, but these fell through.

## Security Guards

Networks are setting up security regulations in line with the declaration of a national emergency. Notices have been posted in various areas, such as master control, recording studios and transmitters, designating them as restricted.

CBS is issuing new passes to its employees. Blue passes are being given to staffers, permitting entrance into restricted places. Yellow passes go to all other staffers.

Identification passes will contain information on height, weight, color of hair and eyes. Photographs will be taken shortly for the cards.

## Three Goodwill Stations Sign Loyalty Affidavits; All Employees Are In

Cleveland, Feb. 6.

Within 24 hours after their signatures were requested, virtually all employees of the Goodwill Stations had signed loyalty affidavits.

Request made made by John F. Patt, president of WJR (160 employees); WGAR (88), and KMPC (50). Employees were asked whether they are now or have been a member of the Communist party, any Communist or Fascist organization; or any organization which (1) advocates overthrow of our constitutional form of government; (2) seeks to deny other persons their constitutional rights, or (3) seeks to alter our form of government by unconstitutional means. Station questionnaire printed list of organizations and groups designated by the Attorney General's office of last Oct. 30 as subversive.

Patt declared the questionnaire follows President Truman's declaration of national emergency and that the "station felt obligated to take steps to secure our personnel and property and to make sure that all staff members have the full confidence of listeners."

Memo emphasized radio's vital role in the last war and the importance of "placing ourselves in a position of being beyond question as to the loyalty of any person with the company."

The Goodwill Stations were recently investigated by the FCC on charges of having slanted the news. Hearings were held in Los Angeles and Detroit. An FCC verdict is expected soon.

WGAR is the second Cleveland station to sign loyalty oaths. The first was WSRS, indie.

## McClure Leaving Chi NBC To Join Wade as Veepee

Chicago, Feb. 6.

Chi NBC AM net sales chief Paul McClure is resigning from the web March 1 to join the Wade agency as veepee.

No replacement has been set for McClure, who has been with NBC for 20 years.

## Liberty Mapping Expansion Setup; Progressive Out

With the folding last week of the Progressive Broadcasting System, Gordon McLendon, prez of the Liberty Broadcasting System, has announced a \$1,000,000 expansion program.

Ten-week old PBS folded suddenly Wednesday (31). Deal was arranged by PBS chief Larry Finley for Liberty to service its affiliates for one day, to give them time to get things in order. However, Liberty said that this was merely a one-day affair and that the web was negotiating with former PBS affiliates. Liberty expects to pick up about 30-40 of the Progressive outlets, mostly in the east, and has already signed about a dozen.

Liberty says it now has about 256 stations. It is feeding 14½ hours of programs daily, including six 15-minute newscasts, two variety shows, a Hollywood gossip show, a basketball game each evening and a re-created sports event during the afternoon.

In Dallas, LBS headquarters, McLendon disclosed that a series of new airmers with stars will be forthcoming shortly. A new series with a name star will start Feb. 17 to replace its current "Disk Jockey Roundtable."

Liberty last week opened a New York office, with Cal Perley as veepee in charge. LBS differs from the PBS operation in that it charges a flat affiliation fee, contrasted with PBS' having charged a percentage talent fee for commercial programs in addition to affiliation fee. Liberty has no option time reserved and when it cuts into affiliates' local time, it pays the station.

## PBS Owes Talent \$15,000

Hollywood, Feb. 6.

Progressive Broadcasting System folderoo last week reportedly left creditors owed in excess of \$20,000. More than \$15,000 of this amount is due AFRA thespians, according to union secretary Claude McCue.

Web claimed some 300 affiliates (Continued on page 38)

## Pitt Press Clamping Down on Byliner AM-TV Activity; Inconsistency Seen

Pittsburgh, Feb. 6.

## Giving 'Em Away

Washington, Feb. 6.

FCC's right hand doesn't always know what its left hand does, it seems.

Though the Commissioners officially frown on giveaway radio airmers, staffers were guests last week on Ted Lingo's "Government Guys and Gals," a WTOP-CBS daily giveaway feature, highlighting the James and Joes who man our government's bureaus. The FCC staffers were guest stars, and walked off with the usual loot.

Star of the show was FCC hearing examiner Leo Resnick, who won the modest jackpot.

## Hearing Due on WEOL Ad In Lorain Journal, Daily It Tagged 'Monopolistic'

Cleveland, Feb. 6.

Federal Judge Emerich Freed will set a hearing date this week on whether the Lorain Journal must print an advertising boosting WEOL. The ad would urge the paper's readers to "Listen to 'Collector's Corner' WEOL, Friday 11:30 p.m."

Attorney Charles A. Baker, representing the Journal, told Judge Freed the advertisement, in effect, asked the paper to advertise a competitor. He added the Journal's policies require the name of the advertiser to appear with the advertisement. The ad was submitted by a men's wear merchant.

WEOL was one of the principal complainants in a suit charging the Journal with monopolistic practices. Judge Freed found the paper guilty and said the Journal could not refuse advertising space to merchants who use radio.

The Journal is appealing to the U. S. Supreme Court.

## Bob Hawk to Produce Own 'Exciting' New Idea

Hollywood, Feb. 6.

Bob Hawk is branching out as producer of his own shows and has asked Camels to release him from the exclusive clause in his contract. He has served as quizmaster for the cigger for 10 of his 24 years in radio.

Hawk is now at work on an "exciting idea" in audience participation shows and will put it together in a few weeks. Other formats for radio or TV are also in his future plans. His quiz show has long rated in the forefront of that category and sponsor identification said to be among the highest.

Esty agency, for Camels, has not yet indicated whether his request would be granted.

## WHK Preems 'Radio City'

Cleveland, Feb. 6.

A "sneak preview" (2) began a week-long program aimed at dedicating WHK's \$1,000,000 "Radio City of the Midwest" studio at 5000 Euclid avenue. New studio, covering 105,600 square feet, formerly was a theatre. Station, which has a television application pending with the FCC, plans to use the auditorium as its main studio. WHK is a Mutual outlet and formerly was located in the Terminal Tower.

Ceremonies this week will include a "Sports Night" show emceed by Al Helfer, MBS, and featuring members of the Cleveland Indians, Browns and Barons. It is being co-sponsored by the Cleveland Press Club and its members. Formal dedication will come Saturday night with Gov. Frank Lausche and Acting Mayor Lee C. Howley as guests.

## Cecil Brown's Sponsor

State Farm Mutual Automobile Insurance Co., of Bloomington, Ill., is making its first use of network radio via a five-minute Cecil Brown newscast on MBS. Airmers will be heard Saturdays at 7:55 p. m., starting Feb. 24.

## WBGE, Atlanta, Sold for 110G

Atlanta, Feb. 6.

Atlanta's largest indie radio station, WBGE, owned and operated by General Broadcasting Co., Mike Benton, prez, has been sold to Wilton E. Hall, South Carolina publisher and radio operator and former U. S. senator. Sale was announced Friday (2) by Benton. Consideration was reported to be \$110,000.

Glenn P. Warnock, general manager of Palmetto Broadcasting System, of which Hall is president, was in Atlanta Friday in connection with deal. He said no changes in WBGE's personnel was contemplated and David Hoke would remain as general manager.

WBGE began broadcasting March 1, 1947. Studios are located in Georgian Terrace Hotel.

Actual transfer of station's ownership and operation under new management is contingent upon approval of an application for transfer now on file with FCC.

Ex-Sen. Hall is publisher of The Anderson (S. C.) Independent and Daily Mail and prez of Hall Broadcasting and Television Co., which operates WAIM and WCAC in Anderson. He is also prez of Palmetto Broadcasting System, which serves 18 South Carolina and four Georgia stations. The quartet of Georgia mills are WRFC, Athens; WGGG, Gainesville; WGAC, Augusta, and WKLY, Hartwell.

Warnock said Hall contemplates the acquisition of other stations in this state. He further revealed that WBGE will not become a part of the Palmetto web, but will be operated by the Wilton E. Hall Co. An Atlanta office is planned, and radio programs will be originated from it.

## U. S. Solon Challenges FCC on Its Turndown of Church's License

Washington, Feb. 6.

Right of the FCC to deny a church a radio license because it plans to devote part of its schedule to furthering its religious interests, was challenged on the floor of Congress last week by Rep. Charles J. Kersten (R., Wis.).

In an attack on an initial decision by Commissioner examiner J. D. Bond to deny the Mormon church a standard station in Independence, Mo., on constitutional grounds, Kersten contended the FCC "has no right whatsoever" to follow Bond's recommendations. A final decision in the case is due this week.

Contrary to the examiner's decision, said Kersten, the Commission "has a definite duty" to grant the Mormons (Church of Latter Day Saints) a license. To do otherwise, he insisted, would be a violation of the first amendment.

"Part of the first amendment," Kersten asserted, "prescribes that Congress shall make no law prohibiting the free exercise of religion. What greater violation of this amendment could there be if Congress so created the FCC that it would have the power to deny a radio station to a church or religious group solely because it was a church or religious group?"

Pointing to Supreme Court de-

cisions upholding the right of various creeds to preach on the streets, Kersten declared that radio, to a large extent, "has replaced the street preaching of old."

"What would freedom of the press be without a pen or pencil, or, in this day and age, without a printing press?" he asked. "What then, too, is the right of freedom of religion or freedom of speech without a radio channel?"

Kersten pointed out that the examiner did not propose to deny the Mormons a license, because he thought the public would not be interested in the programs (14% of which were to be religious). Kersten noted the station was to be operated on a non-profit basis, "without the constant clamor of singing commercials." The listener could still "swing the dial," he added, if he didn't like the programs.

The Congressman put in the record, in support of his attack, an article in the Catholic magazine, "America," by Edward J. Heffron, contending that 33 religious stations would be affected if Bond's decision is finalized. Heffron declares, further, that if the decision stands it will not only outlaw religious stations, but all religious programs on commercial stations.



# NAB IN QUEST OF 'THE THING'

## With a Quote Hay Nonny Nonny

Pity, oh pity the trade guys who write the news from the networks! It's really a fight to remember the nicknames—the ones needing quotes. Of the gents who provide all the items and notes, Most famous, of course, is Sylvester L. Weaver, But you gotta get "Pat" in or he'll run a fever. Sylvester L. quote Pat unquote's how it's wrote. And then there's Frank Stanton quote Doc now unquote. And Charles quote Bud unquote, the last name is Barry. (And of course there's quote Bing unquote—Isn't it Harry?) And William quote Bill unquote Paley we know, And Joseph McConnell—put quotes on that Joe! Adolf quote Ade unquote Hult's at M-B-S, Robert quote Bob unquote Kintner's a pres. Alexander quote Sandy unquote Stronach, TV, Is another quote unquote VP, A-B-C. The world is so full of Toms, Jimmys and Phils, Bens, Buds, Chucks, Hanks, Joes, Pats, Louies and Bills, Jacks, Sams, Daves, Dons, Freds, Petes, Johnnys and Kens, Rustys and Dustys, Arts, Jerrys and Lens, Eds, Dicks and Mannys and others we've noted, But why should they be quoted-unquoted? Wauhullau quote Wauh unquote La Hay.

## FM Runs Into New Troubles as FCC Eyes Legality of 'Beep' Programming

Washington, Feb. 6. Poor FM is in more trouble. Just when it looked like a few stations might be able to find salvation in selling specialized music service, including Transit Radio, along comes FCC with questions. And what questions!

The questions, which are the first shot in what appears to be a full-scale inquiry into the legality of "beep" programming, were directed last week to four FMers offering "background" music to commercial subscribers provided with special receivers which leave out station identification and spot announcements.

The stations are called on to justify programming operations trained "apparently in very large measure" to these subscribers (restaurants, stores, factories, etc.), rather than to the general public. Doesn't such an operation constitute "use of a radio frequency for a predominantly point-to-point rather than a broadcast service"? The Commission wants to know. And why shouldn't wire lines be used?

The Commission also wants the stations to explain why omitting the station identification announcements from service to commercial subscribers isn't a violation of FCC rules; why they interrupt the "background" music received by the public with spot announcements, "while simultaneously accepting compensation for arranging for the elimination of these interruptions from the music received by . . . commercial subscribers"; isn't an abdication of a broadcaster's responsibility and duty "to retain freedom and discretion to alter . . . programming as the local needs of the general public . . . may require."

From the information already received by the Commission, it appears that the some of the stations

(Continued on page 37)

## WIP SETS DR. GERSTELL ATOM SURVIVAL SERIES

Philadelphia, Feb. 6. Based on the success of his December broadcast on surviving atomic attack, Dr. Richard Gerstell has been skedded by WIP here to do a series of four weekly programs on the subject. They'll be aired Fridays at 9:30-10 p. m., starting Friday (9).

Gerstell's first ailer brought such a great listener response that it was repeated two days later.

## Hammill Exits NBC For Goodson-Todman Spot

Joel Hammill, who resigned last week as manager of contract administration for NBC, has joined the Mark Goodson-Bill Todman office. He'll coordinate new tele and radio ideas.

Prior to joining NBC, Hammill was in the radio and literary dept. of Music Corp. of America.

## MILLER VACANCY SPARKS REVAMP

Belleair, Fla., Feb. 6. With almost dramatic suddenness the National Assn. of Broadcasters passed out of existence and the National Assn. of Radio and Television Broadcasters was ushered in here with a succession of moves that are expected to spark the radio-TV industries with the momentum that's long been sought. In 24 hours of unprecedented activity, the NAB board of directors, at the winter session at the Bellevue-Biltmore hotel here, (1) voted to accept the resignation of Justin Miller as prexy, and moved him into the newly created post of board chairman, at reduced salary, pending termination of his contract, which still has three years to run; (2) drafted a far-reaching set of new by-laws under which the NAB-TV, promulgated a couple weeks back in Chicago by the nation's television broadcasters, joins organizational forces with the radio broadcasters, uniting under the same overall NARTB umbrella (though giving the TV operators autonomy); (3) voted to replace Miller with a new president-general manager under the "one big industry" concept, with a new committee entrusted with the task of finding the right person who obviously will play a dominant role in shaping the future pattern of radio-TV in the nation's economy.

### Wide Repercussions

The repercussions stemming from the NAB board action last Friday (2) will be far-reaching and considerable. Under the new operational concept, and particularly with Miller vacating the prexy spot, it's anticipated there will be a wholesale return to the fold of stations and networks (notably NBC and ABC) who checked out in increasing numbers during the past two years. It's not exactly a state secret that resentment over Miller's administration was fairly widespread, particularly within the network fraternity, the contention being that, while the ex-jurist could hold his own with the best of them when it came to arguing out constitutional law, his administrative conduct was not to the best interests of the industry, particularly in his White House-FCC relations.

Resignation of Miller as prexy (Continued on page 38)

## Benton Criticism Seen Strong Cue that 'Voice' Is Flopping at Its Job

Washington, Feb. 6. Strong indication that the "Voice of America" is flopping at its job has come from one of the leading supporters of the program—Sen. William E. Benton, who was formerly Asst. Secretary of State in charge of "Voice" and other foreign information activities.

The Connecticut Democrat said he was thinking of demanding a probe of the program with a view to determining whether it should be taken away from the State Dept. The Benton statement carries special significance. Not only was he formerly head of "Voice," but he has continued to be a strong supporter of the State Dept. and Sec. Dean Acheson.

Benton released an exchange of letters on the subject with Acheson who claimed that State "not only welcomes but is eager for" a chance to report the "great progress that has been made in the worldwide campaign of truth." Benton asserted it was "a tragic fact" that the program "hasn't even begun to be the vital part of our national strategy it should be."

Benton said he felt that by breaking "Voice" away from the State Dept., abler administrators could be attracted to the job of running it. Acheson contended that things were working "very well." In the past year Congress has voted \$79,000,000 to operate the overseas information program.

## New NARTB Prez-Gen. Mgr. Could Become Industry's 'Champ of Year'

### Cig Transit - -

Philip Morris will be in the strange position of having one of its radio shows in direct competition with one of its television shows, as a result of its decision this week to bankroll the "Philip Morris Playhouse" series on CBS-AM. "Playhouse" is to be slotted Thursday nights at 10 o'clock on the CBS video web at the same time is Ralph Edwards' "Truth or Consequences," also sponsored by the ciggie outfit.

## Three Boards Of Directors Set Up by NARTB

Belleair, Fla., Feb. 6. Three boards of directors will function under the repatterned industry organization now known as the National Assn. of Radio and Television Broadcasters.

One will govern television and will comprise a group to include not more than 14 elected members. A second board will govern radio and will be made up of a group of not more than 25 elected members. The third board will be a combination of the two media boards, its membership not to exceed 42. This overall board will include Justin Miller as chairman of the board and the still-to-be-appointed president-general manager.

Fifty broadcasters have meanwhile been nominated for election to the radio board of NARTB, the list being the result of a mail nominating procedure begun Jan. 10. Final ballots will be sent out this week and must be returned by Feb. 20. Those elected will take office for two-year terms commencing immediately after the 1951 convention, scheduled in Chicago, April 15-19.

List of nominees follows:

### District 1

Craig Lawrence, WCOP, Boston; Paul W. Morency, WTIC, Hartford.

### District 3

Victor C. Diehm, WAZL, Hazelton, Pa.; Leonard Kapner, WCAE, Pittsburgh.

### District 5

Thad Holt, WAPI, Birmingham.

### District 7

Robert T. Mason, WMRN, Marion, O.; John F. Patt, WGAR, Cleveland.

### District 9

Ben A. Laird, WDUZ, Green Bay, Wis.; J. R. Livesay, WLBH, Mattoon, Ill.; Merrill Lindsay, WSOY, Decatur.

### District 11

H. W. Linder, KWLM, Willmar, Minn.

### District 13

Kenyon Brown, KWFT, Wichita (Continued on page 38)

## Gracie Fields, Nesbitt Join MGM Attractions Roster

Upbeat in transcription field and success of MGM Radio Attractions, which has brought in considerable coin to Loew's, Inc., has cued the open-end waxer outfit to syndicate two new programs to its stable of eight.

New airers are "Gracie Fields Show," starring the English comedienne and Bernard Braden, with Billy Ternent orch and the Keynotes vocal group in a half-hour musical variety; and "John Nesbitt's Passing Parade." Latter is a three-times-weekly quarter hour series in which Nesbitt narrates yarns similar to those in his Metro shorts.

Previously released MGM Radio Attractions shows are now in their third 26-week cycle.

Belleair, Fla., Feb. 6.

It's generally conceded that the guy who steps into the job as president and general manager of the National Assn. of Radio and Television Broadcasters will have his hands full catering to a "two-headed (AM-TV) monster" involved in a competitive battle with each other. Many see it as a thankless, albeit challenging job, and if the guy who's chosen has the knack and capacity to fill the dual role and satisfy all industry segments, there's no question that he'll emerge as the champ of the year in the broadcasters' books.

Thus far three names have been tossed into the hopper—Ed Kobak, industry consultant and former Mutual prexy, who is now serving on the NAB board as owner of a small station in Georgia; Paul W. (Fritz) Morency, of WTIC, the NBC affiliate in Hartford, who has been one of the industry sparkplugs for the past score of years and is now serving on the NAB board filling out the unexpired term of Harold W. Fellows, of WEEI, Boston (who vamped when CBS pulled out of NAB), and Eugene Thomas, of WOR, New York, who played a key role in mobilizing video broadcasters in the recent formation of NAB-TV (now incorporated into the NARTB).

All three are considered as filling the bill as practical broadcasters with a proper administrative sense of AM and TV values, but whether they could be persuaded to accept the post is another matter. The decision as to who eventually gets the nod rests with a committee chosen at the NAB board meeting here and the group will give itself a couple of months before making a final decision.

Revealing is the composition of the committee membership, with its heavily-accented AM representation, indicating that the radio boys within NARTB don't intend to countenance a prexy-general manager who will be carrying the TV torch at the expense of the audio medium. On the other hand, there are men on the committee who have moved into the forefront in video as they did in AM more than a score of years ago.

Committee on whom the decision rests includes: Al Woodall, of WDAK, Columbus, Ga.; Patt McDonald, of WHHM, Memphis; William Quarton, of WMT, Cedar Rapids; Harry Spence, of KXRO, Aberdeen, Wash.; William Fay, of WHAM, Rochester; James D. Shouse, chairman of the AVCO board (Crosley stations); Robert D. Swezey, of WDSU, New Orleans, and Ben Strouse, of WWDC, Washington.

## Mutual Sets Reprise Of 'Game of the Day' With All 8 AL Clubs

Plans for "Game of the Day" broadcasts have been wrapped up as Mutual last week concluded a deal with the major leagues to carry the baseballcasts on a co-op basis. Previously the Liberty Broadcasting System announced its inking of a similar deal with the leagues.

Mutual last year co-opped the diamond games, getting over 3,000 local sponsors and also benefiting by Camel's five-minute post-game roundup on the web. As in last year's setup, games are fed only to (Continued on page 38)

## GM'S ED SMITH TO HEAD CHI ABC SALES DEPT.

Chicago, Feb. 6. Edward G. Smith, for the past 13 years General Mills' director of AM-TV productions, joins CHI ABC Feb. 15, to head up the newly-formed programming sales department.

Smith's new post is designed to hypo the web's sales crew with closer coordination between sales and production staffs.

## Chico Marx Spurns Gags on 'Bowl'; Finds TV Harder Than Pix, Stage

By BERT BRILLER

Television's comedic requirements differ greatly from film's and vaudeville's, according to Chico Marx, star of ABC-TV's musical "College Bowl." Video, Marx feels, places many obstacles before the comic, and for that reason his series has shifted away from straight comedy to emphasis on a warm story, in which the humor is only incidental.

"We don't try for jokes on the show," Marx said last week. "For one thing, gags are too short-lived. For another, there isn't the direct rapport with an audience that makes for the best laugh-getting. The cameraman dolly in, the stagehands moving a prop—even though they're off camera—can murder a punchline for the studio audience, which in our case is far away, up in the balcony."

Recalling the technique the Marx Bros. used in their pix, Chico deplored the fact that TV for the most part is shooting in the dark. "When we did a picture, we took a full year. We pre-tested everything. We'd break in our bits in a 60-minute show we did four times daily on the road for a month or so, with writers going along, a laugh-meter in the audience, slowly building up each segment," Marx said.

The fact that "there's no road in tele" means that you have to shake out the bugs on the air, he believes, and as a result the characterizations of the various cast members on "College Bowl" have been changed since the preem, which did not get a good critical reception. However, changes made

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## NBC-TV Sets Sights On Ayem Comm'ls

After achieving a near sellout on its afternoon programming during the last several months, NBC television has set its sights on opening up the morning hours to network shows. Web is currently blueprinting a new schedule that would have the network open up at 10 a.m. daily and, with the exception of the several hours of time guaranteed local stations, run through until midnight.

Web currently takes the air at 3 p.m. daily, programming until 5:30, when local stations take over until 7. Block of time from 10 a.m. to 1 p.m., however, is listed in the web's contracts with affiliates as network option time, meaning that NBC can take it over for network programming. As a result, when the new schedule goes into effect some time before the end of the year, the local outlets will probably retain only the hours from 1 to 3 p.m., and the 5:30 to 7 p.m. block.

NBC's decision to expand its program operation, of course, is based on the rush into daytime video by the same sponsors who bankroll most of the daytime radio shows. Sponsor lineup now includes Procter & Gamble, Lever Bros. and Colgate, among others. These advertisers reportedly are already shopping for new daytime TV shows and others are also knocking on network doors for a pre-evening ride.

## RAFT SET FOR CBS-TV 'ROCKY JORDAN' SERIES

George Raft will be the next film star to have his own television series. Actor has set a deal with CBS for a series of weekly half-hour programs to be based on the "Rocky Jordan" character, which was featured by CBS in a recent radio series.

Raft show is to be produced on film especially for TV, with the actor's indie film unit handling production. Deal does not necessarily presage a mass shift of programming from live to film production, however, according to CBS execs. They pointed out that some talent prefers to work in film for convenience sake, the same reason that some radio stars are now taping their shows. In addition, certain properties may turn out better via film.

## Philly's 685,800 Sets

Philadelphia, Feb. 6.

There were 364,233 television sets sold in the Philadelphia area during 1950, according to the official figures released by the Electrical Assn. of Philadelphia.

The number brings the total receivers in this area to 685,800, and represents an increase of 65% (or a total of 144,000 sets) over the 1949 figure.

## Crabbe's 500G Suit In TV Use of Pix

Buster Crabbe filed suit last week in New York federal court claiming \$500,000 damages for unauthorized showings of his films on video. Named as defendants were CBS, NBC, ABC, WPIX, Ford Dealers Assn., J. Walter Thompson agency, Pathe Industries, Wilton Productions, Associated Artists Productions, and Film Vision Corp.

Crabbe claims that showings of his westerns on tele without his consent is illegal and a violation of his rights to privacy. Crabbe stated that contract with Pathe was breached when film firm failed to give him an accounting of business done by his pictures. He claims he was to have obtained a 5% profit on pix grosses.

Attorney for Crabbe, Lee Eastman, declares that the suit will attempt to establish an actor's right to determine whether films may be exhibited on television without the performer's consent.

Crabbe was originally signed to Sigmund Neufeld to do pictures. Neufeld subsequently exited Pathe Industries and interest in the pictures was assumed by the latter. Associated Wilton and Film Vision Corp. distributed the films which were at various times sponsored by Ford dealers through the Thompson agency.

## Cluett-Peabody Alternate 'Holiday Hotel' Sponsor As Packard Halves Coin

Cluett-Peabody, makers of Arrow shirts and patent-holder of the Sanforizing process, is taking over ABC-TV's "Holiday Hotel" on an alternate-week basis. Packard, which has been backing the show, cuts back to every-other-week sponsorship on March 15.

Both bankrollers are Young & Rubicam clients. Don Ameche star rerun is aired Thursdays at 9 p.m.

## BING CROSBY NEXT UP ON CBS TV AGENDA?

Bing Crosby, only television holdout on CBS' "capital gains" talent roster, may bow in on video next fall. Harry Ackerman, the web's Coast veepee who's been in N. Y. the last two weeks for home-office huddles, said he planned talking to Crosby about TV on his return to the Coast this weekend. While he would not guess what the Groaner's decision would be, Ackerman indicated that it might be favorable to a TV bow on some basis next fall.

Amos 'n' Andy (Freeman Gosden and Charles Correll), who also have capital gains deals with CBS, are slated to preem their half-hour weekly video series via film during the summer, with Blatz Beer sponsoring. Duo, however, will produce the series, with other actors playing the role they originated on radio. Ackerman said the show is now scheduled to tee off in July.

## Rose Bowl Unfrozen

Detroit, Feb. 6.

After a month in the deep freeze, films of the University of Michigan victory over California in the Rose Bowl were televised by WWJ-TV Sunday (4).

CBS and WBK-TV tried unsuccessfully to telecast the films during the 30-day period in which CBS had exclusive rights to the film.

## ALTERNATE WEEKS FOR BERLE IN FALL?

Milton Berle, who has been reported for the last two years to be converting his "Texaco Star Theatre" show to an alternate week setup, will probably make the move next fall. While representatives of the Kudner ad agency, which handles the Texaco account, declared they knew of no such change, it's been learned that the rising costs of operation of the Texas Co. may dictate the retrenchment move, particularly in view of the hefty Berle budget.

With Berle himself drawing over \$11,000 per week, the NBC-TV stanza now carries a talent and production nut of about \$40,000. Texaco's projected retrenchment, incidentally, recalls the remarks recently made by Kudner prez, James H. S. Ellis, in a speech before the Detroit Ad Club to the effect that the networks are pricing TV out of business by pushing talent costs sky-high through their competitive bidding for the top stars.

## Star Vacation Subs Newest Tele Problem

Television producers have run into a new problem in recent weeks—where to find replacements for their star performers who are taking much-needed winter vacations.

Problem is one that was never confronted in radio. Because of the ease in doing a weekly AM program as compared to TV, most radio stars could breeze through a 39-week cycle with little difficulty. In video, however, it's a different question. Those performers working in a weekly program usually must start rehearsing for the following week's stanza the day after they complete a show. Constant grind, as a result, has forced several of them, at doctors' orders, to take a winter vacation. And, since TV producers have already exhausted virtually all available talent, they're finding it exceedingly difficult to replace the vacationers.

So far this year, Milton Berle took off for two weeks from his "Texaco Star Theatre" show. Producers subbed Perry Como and Ken Murray for him, each of whom has his own video show. Paul Winchell laid off for a week from his "What's My Name" program on NBC and the web, after considerable searching, replaced him on the single stanza with Jerry Lester, who is star on his own TV show. Roberta Quinlan, star of the thrice-weekly "Mohawk Showroom" on NBC, was ordered by her medico to take a week's Florida vacation, and was replaced by Ted Steele, who does a cross-the-board series on the N. Y. Daily News' WPIX.

In addition, it was learned this week that Sid Caesar and Imogene Coca, co-stars of NBC's "Show of Shows," will vacation for two weeks, being absent from the program Feb. 17 and 24. Producer Max Liebman, rather than trying to replace them, has decided to line up a number of variety acts to appear on the show while his stars are away.

## Buddy Rogers Vice Steele On 'Cavalcade of Bands'

Buddy Rogers becomes the new emcee of DuMont's "Cavalcade of Bands," replacing Ted Steele, as the show gets a format revamp next Tuesday (13). Rogers' first nighttime TV network show will keep him in New York indefinitely. He's also on WOR-TV locally.

The Product Advertising Corp. package is being revised to include more production numbers. Show marks its first annl Feb. 20, when Guy Lombardo and his orch, which kicked off the series, will be featured. Gene Krupa and orch guest Feb. 13.

## Petrillo's Sharp Demands

AFM prexy James C. Petrillo, now in negotiations with the radio and tele industry, hit the networks with sharp demands. These covered curtailment of pix on video and big pay hikes for musicians. Details in Music Section.

## Unique Setup Has Cost of Living Clause Added to TVA Agreement

### Kozlenko's Repertory

William Kozlenko, currently in N. Y. from Hollywood adapting two plays for "Pulitzer Prize Playhouse" (ABC-TV), plans to set up a repertory company for television during his stay.

Film writer and author Kozlenko is also known as the editor of 12 short-play anthologies published in the U. S. and abroad.

## DuMont's Rotating Formula for Pitt

Pittsburgh, Feb. 6.

Dr. Allen B. DuMont was in town over the weekend to announce a new program system for this one-station TV market, which has only the DuMont-owned WDTV. Although Channel 3 now divides its time almost equally among the four major networks, with no special preference either to DuMont programs, announced plan of programming will still maintain that ratio although bringing in a greater variety of shows.

In couple of weeks, WDTV will be carrying 12 of the 15 top-rated programs in the country, eliminating the three which are murder mysteries. Each week, a different set of programs will be carried. For instance, one Sunday it'll be "Toast of the Town," then "Colgate Comedy Hour," Dave Garraway and "Celebrity Time" will be alternated; "This Is Show Business" and "Leave It to the Girls," etc.

"The plan," DuMont told newspapermen, "has not been tried anywhere yet, and may serve as the answer to the big problem that has faced all one-station markets in the country." It was WDTV which first introduced the division system of equalizing time among the four major networks, but DuMont said that has since proved inadequate because the time limitations made it impossible to carry some of the better live shows that were being televised simultaneously by the various networks in the same time slot.

Several local sponsors will be affected, too, in that some of their shows may lose a week out of each month.

## Screenwriters, Expecting Pix Strike, Eye TV Work; BBD&O Meets With SWG

Hollywood, Feb. 6.

Anticipating that Screen Writers Guild strike against major pix studios on or after Feb. 15 will make hundreds of top name screenwriters available for possible television assignments, Ira Avery of BBD&O arrived from New York for huddles with SWG employment committee chairmanship by Marvin Borowsky. Avery figures to be first in line to sign scripts.

Recent survey disclosed a material increase in demand for originals and treatments on both dramatic and comedy video shows in last three months. Fees currently, however, are too low to lure established scribblers from Hollywood. It was revealed that "Pulitzer Prize Playhouse" now has tilted writers from \$1,250 for its hour dramatizations to \$1,750.

CBS-TV story editor Jerry Horwin has had difficulty getting screenwriters to handle video assignments because of low payments of \$250 per half hour. In line with SWG's aim to open tele market to its members, Borowsky's committee recently sent roundrobin letter to eastern ad agencies, requesting a rundown on requirements and fees currently paid.

## Ilona Massey as Gabber

ABC-TV is peddling a stanza with Ilona Massey in which former pic star would interview guests.

Show is being offered as a 15-minute airtel to be beamed Tuesdays and/or Saturdays at 7:15 p.m.

Cost of living clause has been inserted into the final Television Authority agreement with the video networks, one of the first such deals in broadcasting.

Arrangement provides that if the Bureau of Labor Statistics consumer price index rises 10% above the level of Dec. 15, '50, TVA can request that the minimum rates be adjusted. If negotiations on the new rates fail, matter is to go to arbitration. However, no hike is to take place before Dec. 15, '51.

Final code, which went into effect Monday (5), adds several new rules to the basic schedule worked out last November. Highlights are:

Performers will get credit for an hour rehearsal when required to appear outside the studio for fittings; makeup will also be included in rehearsal time. Five-minute rest periods will be provided during every hour of rehearsal. Thespers will not be required to furnish special wardrobes, although femmes may be asked to wear one evening dress. Men will get \$2.50 maintenance fee per garment for supplying personal wardrobe and femmes \$5 per garment.

Thespers will get half the applicable fee for after-show entertaining of studio audiences. Talent auditions will be cuffed, as a showcase for talent. Understudies will get the applicable minimum fees, plus an additional fee if they perform in another role. Standins, substituting for cast members during rehearsal, will receive the rehearsal rate for the period they are called.

Travel pay will be \$28.75 in addition to transportation and living expenses.

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## New Round of TV Rate Hikes in Chi

Chicago, Feb. 6.

With tele set circulation in the Chi-area hovering close to the 850,000 mark, a new round of rate increases are in the works among the four video stations here. Leading the parade are the network stations with WGN-TV, ABC's Chi outlet, sending out last week its new rate card which takes effect March 1. ABC station is upping its Class A charges from \$1,000 to \$1,300 per hour. Due to be announced this week are NBC's. WNBQ's rates will also be set at the \$1,300 peak.

At WGN-TV, Chi Tribune station, it's reported that its new card is being readied which will boost prime time from \$900 an hour to \$1,000. As yet WBKB, Balaban & Katz-owned indie, has made no definite plans for a rate hike, but will likely join the bandwagon. Class A hours currently are pegged at \$925 at WBKB.

Fact that WBKW is holding back for the time being at least on a boost and that both its and WGN-TV's rates have lagged behind that of the two network stations points up the two schools of thought on time charges which are manifest here. The o. & o. outlets, with

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## MERRIMAN'S NETWORK SPREAD FOR CAVALIERS

Minneapolis, Feb. 6.

Randy Merriman, KSTP announcer and personality, has been signed to a three-year contract by the William Esty agency for Cavaliers cigaret account, at a reported \$1,000 a week stipend.

Contract guarantees yearly salary increases and calls for a maximum of five network TV shows a week out of New York. On four weeks' notice between now and Sept. 30 he's required to move to New York.

A member of the KSTP staff since Oct., 1941, Merriman now handles 15 shows a week, five of them on TV. One of his TV shows is a half-hour audience participation TV show five days a week for the cigaret company. The Cavaliers-Merriman deal started last Oct. 2 under a year's contract for a local test campaign prior to national promotion.



# GIVE 'EM CANDY-COATED CULTURE

## To Make Kids School-Hoppy

Washington, Feb. 6.

Continuing her crusade for a set-aside of channels for non-commercial stations, FCC Commissioner Frieda Hennock suggested here last week that what television has done for Hopalong Cassidy it could do for education. In an address before the Women's National Democratic Club, Miss Hennock said the cowboy outfits the small fry are wearing these days is just "a small sample" of TV's influence on the younger generation.

"But think of what television could do," she asserted, "if its energies and influence were turned to education and improving our standards of living. . . . Think of the potentiality of turning every home into a classroom. Not that education must be dull or bookish—far from it. Education via television need not be compared to eating spinach or taking setting-up exercises. It can be informative and at the same time most interesting."

Miss Hennock said there's no question that the TV channels are in the public domain and that part of them should be reserved just as other natural resources are reserved for the public welfare.

A 25% set-aside of the new TV channels to be opened up, she pointed out, would provide some 500 stations for the exclusive use of noncommercial educational institutions. The remaining 1,500 stations which would be available are sufficient, she said, for commercial purposes.

## CBS Preps Situation TV Comedies As Answer to NBC's Star Lineup

With NBC having cornered most of the top-name comedians for its Wednesday and Sunday night television shows, CBS is turning to situation comedy as its answer to the NBC talent lineup. Veepee Hubbell Robinson, Jr., and Harry Ackerman set tentative plans this week for seven new shows to tee off next fall, four of which will be adapted from some of the web's top radio programs, including "Life with Luigi," "My Friend Irma," "Our Miss Brooks" and "My Favorite Husband." Others will be new packages, starring Joan Davis, Hal Peary and Desi Arnaz-Lucille Ball in a "Mr. and Mrs." format.

Each of the shows, under present plans, is to originate from Hollywood. CBS hopes the coast-to-coast relay facilities will be completed in time to permit them to be fed alive to the entire network. If not, the web is confident that its new, improved kinescope process, currently used on the Alan Young and Burns & Allen stanzas, will carry the shows until the relay facilities are finished. Latest tentative date for the extension of the microwave link to the Coast is Jan. 1.

CBS originally had intended to rotate "Luigi," "Irma," "Brooks" and "Husband" in the same time slot once every four weeks, with the overall package bearing the title, "Fun for the Family." Various

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## DuMont Scrapping Yanks Ballcasts?

DuMont, last of the major television webs to carry local baseball games, may toss in the towel this year to retain its regular network daytime programming operation. While DuMont execs, who have first refusal to rights of the N. Y. Yankee home games, have not yet definitely decided to drop the Yanks, it's reported they will do so, which will pave the way for the N. Y. Daily News' WPIX to break in at Yankee Stadium for the first time.

DuMont is currently operating WABD, its key N. Y. outlet, from 9:45 a.m. Monday through Friday. Most of its daytime shows are fed to network affiliates and the greater proportion of these programs are sponsored. As a result, in order to carry the Yankee games, the web would have to reshuffle its schedule, with the possibility that it might be forced to give up some sponsored shows. Number of night games played by the Yankees would also mean constant shifting of the web's nighttime schedule. These are the factors which DuMont's top brass is currently considering in attempting to decide.

WPIX, meanwhile, announced last week that it had signed for the third consecutive year to carry the complete home schedule of the

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### M&L's 45.9 Jackpot

Dean Martin and Jerry Lewis racked up the highest rating yet achieved by any of the rotating comics on NBC's Sunday night "Colgate Hour" this week (4) with a 45.9, according to a special four-city survey conducted for the web by the American Research Bureau. Ed Sullivan's "Toast of the Town," slotted opposite them on CBS in the 8 to 9 period, came up with a 23.9, ARB reported.

M&L had held the previous high for that time with a 39.5, which they scored on their last show two months ago. Survey was conducted in the web's interconnected owned-and-operated cities, N. Y., Cleveland, Chicago and Washington.

## New Ratings Show Filmed TV Pgms. In Audience Hypo

Vidpix are gaining more audience acceptance, it's pointed out by studies of the rating picture. Sponsors are viewing the airers on celluloid more favorably, as evidenced by Blatz's recent purchase of the "Amos 'n' Andy" vidfilm series, as those now using film report satisfaction with circulation their shows are getting.

General Mills, for example, has three vidfilm shows on ABC-TV. "Lone Ranger" has garnered a 38.0 Nielsen. Its newer airers, "Stu Erwin" and "Beulah" have also done well, with 21.8 and 19.8 Nielsens, respectively.

Most popular stanza on film is Procter & Gamble's "Fireside Theatre," with a 52.0 Nielsen. In Hooper's chart of program popularity "Fireside" is in fourth place. Among other shows on film, Groucho Marx has a 25.6 Hooper, with

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## NBC, DINAH SHORE IN VIDEO HUDDLES

NBC has been talking a TV show to Dinah Shore. During her week's stay in New York video net officials huddled with the singer over plans for a vehicle to go on sometime after her current CBS radio airer for P&G takes its summer hiatus. Show would originate in New York.

Confabs have been of a general nature and not in the blueprint stage. However, Ted Mills, producer of "Garroway At Large," has been mentioned in connection with the Shore stanza, an indication of the pace and feel intended for it.

## WEBS HAVE OWN EDUCATION IDEAS

Television's mass viewing audience will accept education and culture only if it's sugar-coated, according to TV network execs. Thus, they claim, before accusing the webs of sloughing off such factors in the current programming setup, educators who are now denouncing video should realize that it's first necessary to educate audiences to accept such material.

Industry spokesmen aver that experience has shown that more viewers can be exposed to education and culture when these things are mixed in with comedy and variety. When an entire program is built around them, however, the audience is virtually negligible. According to the nets the situation is the same as that confronting the film industry. A straight documentary picture, no matter how well produced, has never drawn a mass audience. Yet, they pointed out, when the film companies treated social problems in a general entertainment format, as in "Gentleman's Agreement," "Home of the Brave," etc., millions of people paid to see them.

That, the web execs said, is what they are trying to accomplish now with their accent on mixing long-hair items in with the straight entertainment shows. CBS' "This Is Show Business," for example, has presented such performers as John Gielgud doing a "Hamlet" soliloquy and Metopora tenor Ramon Vinay singing a seldom-heard aria from "Pagliacci." Same web's "Toast of the Town" has consistently programmed such performers as Sadler's Wells' ballerinas Moira Shearer and Margot Fonteyn. And, even on NBC's Sunday and Wednesday night comedy shows, such artists as Metopora soprano Helen Traubel and ballerina Nora Kaye have appeared. Miss Traubel, of course, scored her biggest hit clowning with Jimmy Durante but, in both her appearances she also sang two legit arias. All these programs score hefty ratings, indicating they play to millions of viewers.

By the same token, the webs asserted, their continuing attempts to devote a full hour to opera or the ballet seldom pay off with equal ratings. NBC's presentation of the ballet, "Giselle," last year, for example, drew nowhere near the rating that the web's "Saturday Night Revue," which features ballet, for example, comes up with. And the full-length operas being staged by both CBS and NBC play to a comparatively few number of viewers, as compared to those who tune in weekly to hear Marguerite Piazza and Robert Merrill sing excerpts of the same operas on the Saturday night show.

Thus, according to the webs, they must work up to the programming of straight educational and cultural shows gradually. That such shows are in the works has already been

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## FORREST AS WCAU-TV SCRIPT SUPERVISOR

Philadelphia, Feb. 6.

Robert Forrest, writer-producer at WCAU-TV, has been named to the newly-created post of script supervisor at the station, by Charles Vanda, v.p. in charge of television for WCAU.

Forrest's appointment, which is effective immediately, marks the first time any Philadelphia station has added an executive writer for the sole purpose of editing and judging TV scripts.

Vanda said he "was through with television dialog of the casual and off-the-cuff variety. It seems as if what is being said isn't too important, as long as something is being said."

"Good writing is a greater challenge than good actors," the WCAU v.p. declared. "A bad actor may occasionally louse up a good line, but a bad line will always make a louse of a good actor."

## Migration of Top TV Comics To West Coast Still Hangs by a Cable

### Frankie & Pal Joey

Appearance of NBC prexy Joseph H. McConnell on the rival CBS-TV network last month, to accept one of Look magazine's television awards, marked the first time the head of one network appeared on a regular show of another chain.

Ratings for the program, on which CBS prez Frank Stanton also appeared, came in yesterday (Tues.), which prompted this wire from Stanton to McConnell: "Dear Joe. Rating for 'Ford Theatre' night you accepted Look TV award jumped 31.6%. Congratulations. Always knew you had terrific appeal. You are welcome on CBS any time you wish to play return engagement. All good wishes. Frank."

In addition to the anticipated move of some of television's top dramatic shows from N. Y. to Los Angeles when the coast-to-coast relay link is completed later this year, a survey of the TV networks reveals they expect many of their top comedy shows to emigrate for a Hollywood origination. TV pattern, as a result, is expected to emulate that of radio, when the combined lure of working in films and living on the Coast attracted most of the top-name AM personalities from N. Y. to L. A.

In video, however, the webs may run into a roadblock that never impeded their progress in radio. That's the shortage of relay facilities. At the most, American Telephone & Telegraph expects to have only one channel available in each direction from coast to coast by the end of the year. With all four major nets bidding for time on that channel, it's certain that the webs will have to share the facilities. As a result, kinescoping and the necessity for some of the top TV performers to continue residing in N. Y. will undoubtedly continue for some time.

CBS, which has more house-built packages on the Coast than the other webs, can expect to benefit most from opening of the new link. Granted that time on the TV relay link is available, the network expects to switch from kinescoping to a full live operation for both the Alan Young and Burns and Allen shows. In addition, it's believed that performers like Ken Murray and Frank Sinatra, both of whom have their own CBS-TV shows from N. Y., will move back to Hollywood. And Ed Sullivan's "Toast of the Town," CBS' top entry in the video

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## Stay East, Young Man: Ken Murray

Ken Murray is one ex-Hollywoodite who isn't interested in returning to California when the coast-to-coast relay link is completed. According to the CBS comic, he has learned during the single year he's originated his show from N. Y. that Hollywood, despite the usual lures of easy living, doesn't offer half the advantages for his type of program that can be found in the east.

Any variety show, Murray said, must have a variety of acts to sustain itself. Because of the far greater opportunities for work in N. Y., he said, the necessary talent is to be found in far greater abundance in the east. As for film stars, Murray declared he might take his show to the Coast occasionally to use a certain star that would not be available in N. Y. But, he pointed out, there are a number of such stars continually working or vacationing in N. Y., who are available

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## DUMONT SHOWS FOR HAVANA TV VIA KINE

DuMont network this week set up what's believed to be the first international affiliation pact in television. Commander Mortimer Loewi, network director, signed to provide kinescope recordings of certain DuMont shows to Union Radio-Television of Havana, operators of the first video outlet in Cuba.

Because of the difference in language, the deal, at least from the start, provides for kines of only boxing and wrestling matches. Most of those carried by DuMont are sold on a participating basis. For the Havana station, the plugs will be eliminated, giving the Cuban outlet the opportunity to sell them to local sponsors.

Havana reportedly has 9,000 receivers in circulation now. Two stations are on the air, with a third in the planning stage.

## WBKB's Chi Cubs, Films as 'Bundle' Tandem Operation

Chicago, Feb. 6.

WBKB has come up with a unique package deal which it's pitching to bankrollers interested in buying the Cubs baseball telecast. Balaban & Katz indie is offering the 77 games as part of a cross-the-board bundle with feature films to be slotted in those days that no games are played. Deal is open to as many as three advertisers on a tandem basis, with each client getting at least a mention every day.

Idea is that the baseball-film combination sold as a strip will do away with the practically unsaleable afternoon hours when the team is on the road. The split weeks, postponed games and schedule realignments attendant to baseball remotes have always posed a difficult programming and sales

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## GILLETT EXITS Y&R; WEB TV SPOT NEXT?

Roland Gillett, veepee in charge of television at Young & Rubicam under AM-TV chief Everard Meade, resigned over the weekend and left for a short vacation on the Coast. Prior to his departure he talked a new job with both NBC and ABC and, it's expected that if he doesn't tie up with one of the webs or agencies in Hollywood, he'll assume a top administrative job in either the NBC or ABC video departments in N. Y.

Gillett, who broke into TV prior to the war by working with BBC in his native England, was the first director on Ed Sullivan's "Toast of the Town" show on CBS. He was brought into Y&R by Sylvester L. (Pat) Weaver, then AM-TV veepee and now exec tele veepee at NBC. It's known, though, that ABC is currently shopping for some one to take over the top administrative job in its TV setup. Y&R, meanwhile, is not expected to look for an immediate successor to Gillett, with Meade assuming the bulk of his former duties.

## NBC Ups Bill Lauten To Trade News Editor

Bill Lauten, staff writer in the NBC press department, was upped this week to the position of trade news editor. He succeeds Mike Dann, who was promoted last week to be coordinator of program package sales for the web's television department.

Each of them starts his new job today (Wed.).

**THREE TO GET READY**  
With Ernie Kovacs  
Producer-director: Cal Jones  
90 Mins., Mon.-Fri., 7:30 a.m.  
Participating  
WPITZ, Phila.

Sitting behind a desk cluttered with ill-assorted objects (a la Robert Q.) Ernie Kovacs, former Trenton disk jock, spins platters, reads mail, gives time signals and the weather, literally chews the scenery and does it all with a "forget the whole thing and you won't miss too much" manner.

Kovacs puts in a busy hour-and-a-half reading letters from the members of his EFEMS (Early Eyeball Fraternal Marching Society), pinning up lists of the next group of recordings; banging away with a toy pistol to climax his own puns; grimacing into the cameras, and talking with the technicians while a screen-projected clock ticks away.

Selection of records is varied and amusing, scoring particularly with novelties such as the latest hits in Polish, Spanish, etc. In spite of overall zany quality, Kovacs can turn on the steam for a serious project, such as getting his early morning viewers to write a sick child. Format is ideal for the early birds and work-bound viewers, who haven't time to sit glued to the set, yet can hear the recordings and catch a few gags between showers and breakfast.

Kovacs, who also does the station's popular "Deadline for Dinner," takes the long stint in his stride, handling the many bits of business in a relaxed and easy-going style. One gesture seems a little too uninhibited—his thoughtful practice of picking his teeth. Show started without hoopla or buildup and snagged 3,500 pieces of mail in the first two weeks. Program now sports nine different sponsors, and carries 27 participating spots. Only interpolation besides the commercials is a five-minute straight newscast delivered by staffer Norman Brooks. Gagh.

**LINGER AWHILE**  
With Marty Hogan, Estelle Loring, Dick Marx  
Producer: Bob Tunison  
Director: Jim Harelsen  
Writer: Fred Herenden  
15 Mins., Mon.-Thru-Fri., 5:45 p.m.  
**ROBERT HALL**  
WKBK, Chicago  
(Sawdon)

There's nothing elaborate about this musical strip which marks the local video debut for Robert Hall clothing stores. It sticks close to the now standard chatter and tune format, with little to distinguish it from numerous other offerings of similar ilk. Session shapes up as a pleasant, if not pulse-quickening, interlude for the early evening audience.

Show is hosted by Marty Hogan, who, as one of Chi's busier disk jockeys, has developed a smooth delivery which registers equally well on video. Sharing honors is Estelle Loring, understudy to Janet Blair in the local company of "South Pacific." Miss Loring projects nicely and handles her patter with poised adeptness, but her chirping on the opening frame (29) lacked the polish expected from one of her back-around. This was perhaps due to the fact that she selected three ditties associated with Mary Martin, with the automatic comparison. Pianist Dick Marx gave okay support and contributed a bright solo keyboard version of "I Got the Sun, In the Morning."

Segment was smartly dressed, production-wise and capably lensed and lighted. Middle piece, using a live model, was given a sock reading by Hogan. Dave.

**CISCO KID**  
With Duncan Renaldo, Leo Carrillo  
Producer: Ziv Television Programs, Inc.  
30 Mins., Saturdays, 6 p.m.  
Participating  
WNBT, New York

Produced strictly for TV, 30-minute film subjects contain sufficient action and comedy to please audience for which they are intended; namely, juvenile faithfuls who have followed the characters' exploits in AM for years. Adults too may find series fairly amusing, although slant is toward the kids. Pictures have been shot in color so that they may be ready if and when color video becomes standard. However, tinted print tends to distort images slightly when telecast black-and-white.

First two of series present Cisco and his pal, Pancho, in situations similar to those in which they found themselves in radio versions. Initial episode concerned efforts to frame pair for a stagecoach holdup. Second presentation had Cisco and Pancho solving a counterfeiting case.

Silvercup bread sponsors New York telecasts.

## Tele Followup Comment

Dean Martin and Jerry Lewis, after two months of film making in Hollywood, returned to NBC's "Colgate Comedy Hour" Sunday night (4) in peak form. There probably isn't another comedy team around today with such uninhibited zaniness and the talent to carry it off so successfully. Duo was on for virtually the entire hour, piling yocks on top of yocks without overstaying their welcome. Some of the skits could have been more brightly written but the combination of Lewis' mugging and Martin's straightening and singing more than compensated for any scripting deficiencies.

As in previous shows, it was the final segment which drew the biggest payoff. Basically, it was a reprise of material they had used before, such as Lewis taking over the baton from Dick Stabile to lead the orchestra as Martin sang. They impersonated an oldtime vaude act and displayed their versatility with a sparkling turn to close the show. Opener, too, was sock, with the two of them showing up as guests at a formal wedding and promptly starting in to wreck the joint. Also on the sparkling side was the sketch in which they showed how they got their start in the entertainment biz as a couple of vaudesters checking in at a cheap hotel room. Mickey Bloom, trumpeter in Milton DeLugg's orchestra on the "Broadway Open House" show, was spotted in this one sans credit. Polly Bergen, who appears in M&L's newest film release, "At War With the Army," showed a pleasant voice and personality in serving as a breather for the comedy team's capers.

With the success of their straight comedy, incidentally, it seems needless for the duo to play so much on their racial backgrounds, something which might not sit too well with a number of their viewers. And, on the debit side, that Colgate plug depicting a gal telling off her boyfriend about his bad breath was the nadir of poor taste.

NBC's "Musical Comedy Time" broke out a 45-year-old Victor Herbert operetta, "Mademoiselle Modiste," Monday night (5) and converted it into one of the more pleasant stanzas on this series. While some of the less antiquated musicals staged on the package have suffered by comparison with new trends in Broadway musicomedy, the Herbert show was so definitely out of the old school that no such comparison cropped up. As a result, the program, with Marguerite Piazza turning in a superb thrashing job in the lead role, bore some of the same nostalgic charm that has permitted "Blossom Time" and "Student Prince" to be constantly revived and so provided a pleasantly relaxing hour of viewing.

Show carried extra appeal in that Fritz Scheff, who originated the "Fifi" role on Broadway, played Fifi's mother—and did a neat job on it. While her thesping, carried out in the old style, was slightly exaggerated for video's demands, she proved she can still deliver a tune with an excellent reprise of "Kiss Me Again" in the third act. Miss Piazza looked as well as she sang, and her rendition of "Kiss Me" topped the list of the standout Herbert tunes.

Producer Bernard Schubert and director Bill Corrigan lined up a topnotch cast for the production, including Brian Sullivan, who acted woodenly but sang well; Mary Boland, Frank McHugh, Melville Cooper and Leonard Elliott. Sets, camera work, Harry Sosnik's musical backing and other technical credits were fine.

If the success index for a show in the "Lights Out" series is the number of goose pimples raised, "House of Dust" episode telecast Monday (5) rated low. Score was not a one—even though good part of the action in the stanza was accompanied by squealing of rats. NBC video airer had plenty of good ingredients, Nina Foch and Anthony Quinn in the star roles, striking sets, good camera work, an intriguing premise and a couple of dramatic conflicts. Still show tripped and for the reason that it piled up implausibilities. Not those generated by the operation of supernatural forces, either, for the forces introduced were all too natural.

According to the story, an atomic blast devastated the world. Anthony Quinn survived in Miami and Nina Foch in Chicago under circumstances that should have spared thousands of others; they were in

bomb-proof shelters when the big bang came. After a two-year trek through vegetation-less terrain and rainless days, pursued by rats, Quinn arrived in Chicago in the last stages of hunger. Why rats survived and apparently no other life, what they ate, what Quinn ate, are not made clear.

Speculation about details like these was fatal to the suspense. Pitting Miss Foch's pessimism against Quinn's optimism when the two met and pitting both against the rats failed to pay off in horror.

Supernatural forces are safer ingredients for shows of this type. No need for logic!

John Garfield, making his video debut in a scene with Mildred Dunnock from Ibsen's "Peer Gynt," indicated that he can more than hold his own in this medium. On Sunday's (4) edition of the ANTA Playhouse on ABC he played with expertness the scene in which his mother dies. He endowed his role with considerable color and a wealth of feeling. Unfortunately, the full impact of the scene was lost as the final lines had to be cut because of overtime. Vinton Freedley conferred a good talent collection. One of the delights of this display was the tango scene from "Ring Round the Moon" with Georgina Cookson and Michael Evans. This episode was the comedy highlight of this stanza with its combination of zany terping and brittle gab.

Florence Desmond also registered well with her impression of Hildegard, while Johnny Johnston's singing had a sufficient amount of virility and good production to get across.

Milton Berle with Tuesday's (30) show reached his 100th performance on the Texaco Star Theatre, NBC-TV. It's a tremendous accomplishment inasmuch as Berle has been consistently the top draw in video for that length of time.

Unfortunately, stanza wasn't representative of the level of previous showings. The various sketches were full of sound, fury and hysteria without a resultant payoff in humor. All this despite the fact that Berle lined up good performers in order to make this session an event.

The most memorable part of the display was the busting of a gusset by Gracie Fields. The British comedienne who made aspidochasmas a household word, had to interrupt a bit in order to go behind a post to button up. On the average household screen, the bodice breach didn't warrant the resultant embarrassment.

The "Sunset Boulevard" and "Julius Caesar" satires didn't have enough basic humor to warrant all the time given them. There were enough clichéd situations to ruin some expensive talent.

Miss Fields, on her own, delivered with her usual efficiency as did Romo Vincent. Solo spots were good.

Berle, however, is a master at selling nostalgia. With Jack Norworth as a peg for the reminiscences, a good finale was concocted with dancers Mario & Florida, singer Martha King and Bill Dillon, and novelty turn of the Rigoletto Bros, chalking up good individual performances.

"Toast of the Town" had another strong talent lineup Sunday (4) for a well-above-average full hour's entertainment. Russell Nype, juvenile lead in the musical, "Call Me Madam," sang "It's a Lovely Day Today" in ingratiating style, and was joined by Jane Morgan for a charming duet on "You're Just in Love." Miss Morgan was back later in the show for an attractive production song-number, "April in Paris." Renald & Rudy, high-class acro act, and Bobby Vance, talented tapster who did a comic tap dance and a daffy old soft shoe routine, also rated high. Nancy Walker and a supporting quintet of actors romped through a knockabout sketch burlusqueing a murder mystery, which was moderately amusing slapstick.

Margot Fonteyn, Sadler's Wells premiere ballerina, was the main attraction, getting a big buildup from emcee Ed Sullivan before her "Swan Lake" pas de deux with her Sadler's partner, Michael Sommes. This particular pas de deux, however, is pretty much a mood piece, and out of context, and in this program didn't show to complete advantage. Music was too fast in some spots and whole performance was somewhat routine and mechanical. But there was enough to suggest that here

was one of the world's great ballerinas, even if selection of another show piece, a more dramatic type of choreography, would have suited better.

Sullivan introduced ventriloquist Skeets Minton, who was crowded off the program by encores from other acts, and handled the situation rather awkwardly. His emceeing on this occasion was gauche and most surprising after his long experience at this stint. He stumbled over his intros and seemed ill-at-ease throughout.

Danny Thomas, who hasn't been too successful in his video work to date, struck paydirt Wednesday night (31) with his stint on NBC-TV's "Four Star Revue." Comedian abandoned entirely his flag-waving which, whatever the intentions, came out as mere corn on the screen, concentrating instead on straight comedy. He reprised a couple of his best nitery routines, including the "Assyrian chant," and also presented some sock supporting acts, including vocalist Kay Armen and ballerina Nora Kaye. Result was a pleasurable hour.

For the show's finale, Thomas played against a simulated nitery setting, which gave him the opportunity to run through the GI routine he does in the current 20th-Fox musical, "Call Me Mister." It was a fine bit. He also teamed with Miss Armen for a charming song, after she had registered impressively with her solo work. Best of Thomas' straight skits was a dream satire on westerns, which featured a neat dissolve from one setting to another. The sketch about the flowers and greeting cards, in which he used his Italian characterization, was too long and obvious for top impact.

Miss Kaye wowed with a modern ballet about a tenement gal and a rich boy (danced by Skip Manners), in which she displayed the ultimate in terp technique.

"Allison's House," Susan Glaspell's Pulitzer prize-winning play, emerged as warmly gripping drama on ABC-TV's "Pulitzer Prize Playhouse" Friday night (2). Joseph Schranck's adaptation retained the best elements of the original and the cast, working under the smooth direction of Alex Segal, was topped by such competent performers as Otto Kruger, Madge Evans and John Beal. Script was slightly wordy but still sustained top interest because of the closely-knit plot.

Kruger registered nicely as the brother of the famous dead poetess around whom the plot revolved. Miss Evans was a shade flamboyant as his daughter who had run off with a married man but Beal was fine as the son. Robert Pastene, as the newspaper reporter, and June Dayton, as the young secretary in the family, were good and Patricia Quinn O'Hara scored as the spinster aunt. Edgar Peterson's production was top-drawer and special credit should be handed the ABC prop department for coming up with such items as the turn-of-the-century typewriter, which helped spell out the play's period setting.

Schlitz commercials, as usual, were excellent.

New device to replace actual scenery on a television show with simulated settings provided by a new electronic optical camera was used for the first time on TV Friday night (2) in WOR-TV's "Trapped." While the unit, labeled the "Scenescope," might have an interesting future, it left much to be desired on the show. It's supposed to blend within itself live actors, props and flats with film, slides or still pictures, which would eliminate the need for anything but props.

But, the lighting deteriorated considerably each time the camera was used and the actors too often looked as though they were merely superimposed over the scenery. In addition, the scenes depicting the actors descending and coming up subway stairs were ludicrous. If the Scenescope can be sufficiently developed, it could conceivably trim video production costs considerably but it's going to require the maximum in further research.

Program, subtitled "Sporting Chance," was otherwise about par for this series, meaning that it was a good try for something original but was impeded too much by a minimum budget. An original by Frank Wayne, the story told in rather obvious delineation about a smalltime gambler staking his life

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**EDUCATION FORUM**  
With Dr. Kenneth Bartlett, Dr. Kenneth Baker

30 Mins.; Mon. (5); 7 p.m.  
WGY and WRGB-TV, Schenectady

Dr. Kenneth Bartlett, director of the Syracuse U. Radio and Television Center, in a simulcast debate Monday (5) with Dr. Kenneth Baker, director of research for the National Assn. of Broadcasters, on "Should 20% of Television Facilities Be Reserved for Educational Programs?" argued that television would be "improved" if "25%" of the VHF's were reserved for "non-commercial purposes" and that educational institutions should not be placed in "the position of borrowers or dependors on the goodwill or station operators" for time. Dr. Baker contended that commercial stations "are going to great pains in many cases to telecast programs of this educational type," that educational institutions should compete before the FCC with commercial interests for a given channel, the Commission to make a grant on the basis of "which applicant would do the better job for the public."

Baker declared that many educational telecasts "have very limited appeal," it being a question whether stations are not giving "too much time" to them at present and are not causing "viewers to turn off sets." Bartlett, in answer to a query by a girl student whether educators had "any psychological plan" to hold viewers' attention, frankly said that they did not have "the showmanship" to compete with commercial video entertainment and probably would not be able to develop it.

Pointing out that Syracuse U.'s television outlet now presents 25 live programs weekly and is beginning to know "a little something" about which hold the strongest appeal, Bartlett said more experience is needed by educational stations. He concluded: "I think education, in the long run, is not going to be as attractive as general commercial entertainment is, but that makes it none the less useful or desirable."

"Advertising is a sound economic medium for radio and television; 75% of our nation's radio and television facilities should be for commercial purposes; about one-quarter of these should be reserved for non-commercial purposes," Bartlett added.

Dr. Baker commented that "the tax dollar comes from a very large majority of people, while the appeal of the program put on by the educational station is very limited. It is highly questionable whether the Legislature or the policy-making organization can legitimately spend funds for television programs of very limited appeal, though there is a precedent." He spoke of "The miserable experiences that educators have had with standard and FM radio . . . they have not used frequencies in a way that realized the full potentialities of the medium."

When Dr. Bartlett pleaded for "a reasonable time" which educational institutions should be given to raise funds for television operation—"it takes from one to three years to clear a budget"—Dr. Baker rejoined: "What is reasonable? Commercial broadcasters would be very willing to consider a reasonable delay, but the FCC is talking in terms of 30 years, which is permanent for most of us. That is a generation. Why should educators be afraid to slug it out in a competitive case before the FCC? If the application is worthy for presentation, why not present it to the FCC? I don't think educational institutions should be reluctant to present their case, in competition with a commercial applicant, on a given channel in a given community." Jaco.

**MY HARP AND I**  
With Betsy Mills  
Producer-director: Jim Baker  
15 Mins.; Thurs., 9:45 p.m.  
Sustaining  
KLAC-TV, Los Angeles

"My Harp and I" is a relaxing and entertaining 15 minutes of television. With only Betsy Mills and her harp to fill the segment, "Harp" comes off in strong fashion.

Added to her harp and vocal accomplishments, Miss Mills boasts a charming face and figure; no hindrance when searching out a viewing audience. She accompanies herself on four tunes, each of which registers nicely, and is at ease bridging tunes with her own introductions, handling segment with complete self-assurance.

Director Jim Baker handles chores capably, adding to program the intimacy necessary to fulfill the impression offered by Miss Mills. Low-key lighting brought out the finishing touches. Free.



**THE ARMED FORCES HOUR**  
With U. S. Army Air Force Band,  
Singing Sergeants, Sgt. Glen  
Darwin, others  
Writer: Chet Spurgeon  
Producer: Ed Nell, Jr.  
Director: Anthony Farrar  
30 Mins.; Sunday, 8:30 p.m.  
Sustaining  
DuMont, from Baltimore

"Armed Forces Hour" which got under way via the DuMont net Sunday night (4) is a potpourri of music and songs welded around films of servicemen in training and in action. Entire half-hour layout was devised by the Department of Defense in cooperation with DuMont. Talent on the session is wholly GI.

In view of the fact that no professional talent is used, the show shapes up as a fairly good one of its kind. Air Force Band does a competent job, the harmonies of the Singing Sergeants and Sgt. Glen Darwin have a polished quality and the USO set presumably furnished by WAAM, Baltimore, furnishes a topical background.

What the program lacks is good integration and at least one top guest name to act as host and/or emcee. Clips of jet pilot training as well as the work of the Military Air Transport Service are amateurishly introduced by couples' conversation on the USO dance floor.

However, the "Armed Forces Hour" represents a good means of acquainting the public of the Defense Department's functions in a visual medium. Subsequent shows doubtlessly will run off smoother. *Gilb.*

**MADISON SQUARE GARDEN**  
With Marty Glickman, Jimmy Powers  
30 Mins.; 6 p.m., Sat.  
Sustaining  
WJZ-TV, N. Y.

A swelling chorus of criticism of basketball as a sports spectacle, and, by extension, a TV spectacle, has been based on the static nature of the game due to fouling and tactic of freezing the ball. No such fault could be found with the game as presented in a series of film quotes from sport events that make up TV airer, "Madison Square Garden." In a Saturday p.m. slot, show should be welcomed by fans as a summation of week's activity even though subject matter is film clips of Garden doings exclusively.

As to the matter of basketball, two games were highlighted in this preem stanza (3), one in the college league, Manhattan vs. De Paul, and one in the professional circuit, the Manhattan Knickerbockers vs. the Rochester Royals. With every lull snipped out, with set shots, jump shots and tip-ins strung tightly together and with exciting commentary by Marty Glickman, cage game emerged as virtuoso spectacle and at its best. Competitions at Millrose Athletic Club games were also presented, with closeups at crucial developments in the contests and slow-motion at climatic points—a record-breaking pole vault, for instance. When the reel shifted to boxing, Jimmy Powers took over the spiel. Event filmed was the Paddy Young-Kid Gavilan go and edited sequence presented on show was the action-packed essence.

Show has ingredients of click with athletics aficionados one of main ones being rapid-fire, authoritative deliveries of Glickman and Powers.

**AUSTIN KIPLINGER—NEWS**  
Director: Chuck Phillips  
10 Mins.; Mon.-thru-Fri., 6:30 p.m.  
CITY NATIONAL BANK  
WGN-TV, Chicago  
(Pershall)

Although billed as an interpretative newscast, this cross-the-boarder on segment caught (30) was straight reporting, with the usual war map and pointer and still pix. As such it was okay, but it might have taken on added impact had the gabber, Austin Kiplinger, devoted at least a few minutes to background commentary. After all, it's his interpretative Chi Journal of Commerce column that gives him his name value.

Kiplinger handled himself with good poise before the camera and his delivery wasn't too script-bound. His choice of news slotting was a bit dubious on this frame, however, as he opened the show with a feature story and pic on House Speaker Sam Rayburn receiving a gavel from President Truman in honor of the Texan's long regime. War news and the weather—the day's biggest story—were spotted late in the stanza. Stills used were of good quality but were frequently held on-camera too long.

Ten-minute show was broken by two blurbs. Last one, titled by Kiplinger using a blackboard breakdown of sponsor's loan rates, came off nicely. *Dave.*

**CHARLIE WILD, PRIVATE DETECTIVE**  
With Kevin O'Morrison, Annette Erlanger, Robert Matteo, Richard Abbott  
Writer: Peter Barry  
Producer: Carlo De Angelo  
Director: Leonard Valenta  
30 Mins.; Fri., 9 p.m.  
WILDRÖOT HAIR TONIC  
CBS-TV, from New York  
(B.B.D. & O.)

"Charlie Wild, Private Detective," one of the more recent additions to the ranks of the TV crime mellers, proved singularly unexciting in its Friday (2) fortnightly installment on CBS-TV. Ous of the evening was "The Case of the First Love." This piece of trivia had sleuth Kevin O'Morrison stumbling over falling bodies, talking to a dead man in the belief that he was alive and indulging in the most obvious situations.

Story concerned an international femme thief who by an appropriate coincidence was an old schoolmate of O'Morrison's. She had an amatory fancy to her one-time class companion. However, her professed love for him failed her at the denouement. For true to his code he turned her in.

Peter Barry script stirred up only a mild froth of suspense and the plot's eventual outcome could easily be anticipated without too much concentration. O'Morrison is a virile individual who probably could do a good job in the title role if given plausible material. Annette Erlanger, Robert Matteo and Richard Abbott contributed fair support. In view of the flock of mystery shows now cluttering up the channels, "Charlie Wild" will have to show more originality and imagination if sponsor Wildroot expects to gain a wide nighttime audience. *Gilb.*

**LARRY AND GLADYS STEWART**  
Producer:  
Director:  
30 Mins.; Sat., 2 p.m.  
Participating  
WPIX, N. Y.

N. Y. Daily News' WPIX reportedly cancelled out the raft of pitchers who had taken over the late-evening time on the station, but it apparently has not cancelled the merchandise they sold. For this show merely spotlights a different type of hawking. Instead of a pitchman selling the items in a lengthy demonstration between reels of old films, the goods are now pitched by Larry and Gladys Stewart in between their songs, guest interviews and general chit-chat.

Stewart was one of the male leads in the Broadway musical, "Finian's Rainbow." He displayed a nice voice on the show caught (30) and an okay personality, neither of which is shared to too great an extent by his wife. They played against a household setting, which gave them a chance to demonstrate such items as a meat thermometer, a new flower-pot, etc. Attempts at humor were strained and the show evidenced its shoe-string budget. It may corral some housewife viewers but only because few of the other N. Y. stations are on the air that early on Saturday afternoons. *Stal.*

**WALTON CALLING**  
With James Walton, William Pickett, John Shrader, Ray Shelton, announcer  
Producer: Pete Katz  
30 Mins.; Mon., 7:30 p.m.  
WILL SALES  
WHAS-TV Louisville

Evolved from a previous audience participation show which James Walton conducted on WHAS radio, this TV effort, on behalf of one of the town's leading downtown merchants, provides a good half-hour for participants as well as viewers. Sponsor is also liberal with prizes for those taking part.

Walton fills the m.c. role in fine fettle, assisted by William Pickett in vocal numbers, and Johnny Shrader at the electric organ. A small studio audience sits in on the proceedings, and contestants are selected from the group. Most of the Walton engineered stunts are of the zany type, providing a lot of fun. He has a neat knack of handling the gimmicks, and never at any time embarrasses the guest stunts. Walton's show has become a TV regular in this town, and demand for ducats to the show is heavy. James Sheehy, WHAS-TV staffer handles the customer relations end of the shindig, and plays a prominent part in making the audience part of the show a smoothly conducted affair. Ray Shelton, youthful announcer handles the frequent commercials very well, in straight-forward treatment. *Hold.*

## Telefilm Review

**STEVE DONOVAN, WESTERN RANGER**  
With Douglas Kennedy, Eddy Waller, Onslow Stevens, Frank Fenton, House, Peters, Jr., John Cliff, Louise Currie, Tom Tyler  
Producer: Jack Chertok  
Director: John Morse  
Writer: David Sheppard  
30 Mins.

This latest vidpix series brought out by Jack Chertok, producer of the "Lone Ranger" group, looks like surefire fare for the action fans. The story line on the initial pic adheres religiously to the tried-and-true western thriller formula but it's spun with maximum effectiveness. It plainly demonstrates the improving techniques of tailoring films for the small-screen audience. It's the wise practice of keeping nearly all of the action within tight, close shots for fullest impact on the home screens, with clear cut photography throughout, that stands out especially on the opening segment.

Tale itself is fast moving with a big budget of excitement during its 26 and one half minute run. Steve Donovan and Rusty, the inevitable bewhiskered and loquacious sidekick, are a couple of Western Rangers sent out to eradicate one Comanche Kid who's terrorizing the peaceful ranchers. Two corpses and several gunfights later, the team of Rangers trap the bandit in the home of a rancher from whom he's attempting to force a bill of sale for the homestead. The Kid, with the aid of his hired gunman, Luke, gets the upperhand and gloatingly reveals his true identity as the town banker. Some fast gymnastics by Donovan turns the tables and in the melee, Rusty comes through with slug in the arm and the bad man just as he was reaching for his second pistol. Windup has Rusty and Steve turning the reward money over to the widow of one of the Rangers killed earlier by the Kid.

Douglas Kennedy nicely fits the role of the quietly efficient Donovan and Eddy Waller makes an excellent foil as Rusty. Both play without the usual exaggeration and appear likely to join the ranks of top vidpix Western favorites. Onslow Stevens turns in a good job as the Comanche Kid and Frank Fenton was sturdy as the harassed rancher. Supporting players also hit par.

Package, a 39-week series, is being distributed by General Artist Corp. *Dave.*

**PARADE OF STARS**  
With Bob Horn  
Producer: Hubie Weiss  
60 Mins.; Mon.-Fri., 3:30 p.m.  
Participating  
WFIL-TV, Phila.

Bob Horn, jazz authority and longtime Philly fave with two current AM cross-the-board disk programs, hosts "Parade of Stars," acting as film jockey. Horn hand-picks the shorts from the Snader Film Library, whose special television subscription service has been snagged exclusively for WFIL-TV, in Philadelphia. Johnny Graf, former local bandleader, is a partner in this West coast tele-short production outfit. The films, made especially for new medium are exceptionally good for sound.

Among performers used on Horn's premiere (Jan. 29) were Patricia Morison, Peggy Lee, King Cole, Jimmy Dorsey, Lionel Hampton and George Shearing, to mention a few of the dozen and more needed to run the hour-length segment. Spieler intros numbers by looking in trade papers to cue some item of current information about bandleader or singer. It was Horn's break-in at tele, and the trade mag was good gag, but at times his script was showing.

Transition to TV is a cinch for Horn, who has good voice and relaxed manner, as well as a fund of information on subject. Program rates as sock entertainment, especially for jazz and popular music addicts. As spotted, it is a great relief from the steady afternoon fare of B pics, recipes and fashion notes — which even the hausfraus should welcome. Show's entertainment values with the intimate and informed touches supplied by Jockey Horn, make it a natural for evening spot. Time is being sold in blocks of 10 minutes and more, as well as on participating basis. WFIL-TV is making full-time use of its exclusive on Snader film clips. Tom Moorehead, sports director for station, follows Horn with a full hour of all-star acts under title "Stars Six." A third program called "Stars at Midnight" goes on from midnight until 1 a.m. three times weekly — Tuesdays, Wednesdays and Thursdays. *Gagh.*

**SONGS FOR SALE**  
With Jan Murray, Mitchell Miller, Dorothy Fields, Richard Himber, Rosemary Clooney, Richard Hayes, Ray Bloch orch  
Producer-director: Herb Moss  
30 Mins.; Sat., 7:30 p.m.  
Sustaining  
CBS-TV, from New York

"Songs for Sale" is back, this time in a non-simulcast edition. However, there's no noticeable change from its previous status. This show makes a fairly pleasant half-hour, but it's not a strong draw. Basically there's not much appeal in a new tune, particularly when it's clefted by an amateur. However, a couple of the numbers premeed on the show Saturday (3) were catchy and neatly presented.

Jan Murray, who interviews the contestants, got off some comedic lines. However, he spent too much time and effort striving for the humor, to the detriment of the airer's Tin Pan Alley talent hunting premise. This was particularly noticeable in his abruptness in handling the panelists, composer Dorothy Fields, orch leader Richard Himber and Columbia Records' Mitchell Miller. Just when they started to offer specific criticism of the musical entries, Murray called time, to gab with another majorbowes tunesmith.

Rosemary Clooney put over the vocals she essayed well. Richard Hayes, the stanza's male singer, was fair but seems to lack the required flexibility. *Bril.*

**YOU'RE ON YOUR OWN**  
With Paul Valentine, emcee; various guests  
Producer: Albert Black  
Director: Frank di-Franco  
30 Mins.; Sun., 2 p.m.  
CORTLEY FROSTED FOODS  
WABD, N. Y.  
(Fairfax)

"You're On Your Own" is another variation on the long string of talent hunt shows that are omnipresent in TV. This half-hour entry on WABD, N. Y. Sunday (4) brought on three turns to demonstrate their work. A panel of experts then analyzed the samples. Those on the board were Harry Revel, comedian Joey Faye, Joan Edwards and John Carradine. Acts in themselves were relatively unimportant in Sunday's preem. It was the panel's comment and contributions that made for interesting viewing. Talent of the threesome that appeared was so latent that the experts were hard put to make a tactful appraisal. Tyros included a boy and girl dance team; a femme singer-dancer and a male warbler.

Carradine participated in an amusing bit with Revel in which the latter "psycho-analyzed" him by improvising a tune on the piano around the letters of his name. Actor also did a stirring reading of a "Macbeth" excerpt. But the overall effect of the show had a rather ragged and uneven effect. Some of this could be attributed to Paul Valentine's emceeing. Frequently he was at loss for words.

Quality of such an offering obviously depends upon its presentation and identity of the individuals who comprise the panel. Better screening of the talent also would bring about a more entertaining layout. Commercials for Cortley Frosted Foods were done mainly by three gals who handled the blurbs in unison. They'd look better if they all wore the same attire. *Gilb.*

**SHOPPING FOR YOU**  
With Penny Chase (Maris Carlson)  
Mon.-thru-Fri., 2:30 to 3:15, 6 to 6:45 p.m.  
Participating  
WAAM, Baltimore

These smartly organized shopping stretches are smoothly paced by Maris Carlson, who provides good personality as well as looks and supervises a staff of shoppers who comb the retail stores for day's "best buying bets." Items are not necessarily tied to advertising sponsors and phone orders for items televised may be phoned in to station for follow-through. A wide variety of merchandise is offered and monthly "dollar days" have become regular fixtures.

Some public service stuff is spliced in as well as an occasional interview with a visiting fireman or celeb and it all ties together smoothly considering the constant flow of chatter required. *Burn.*

**FRANK BROOKHOUSER SHOW**  
Producer: Sidney Gathrid  
Director: Roddy Rodgers  
Musical Director: Carl Waxman  
30 Mins.; Tues., 11:30 p.m.  
MOTOROLA  
WFIL-TV, Phila.

With Frank Brookhouser, Philly Inquirer's chatter columnist at the controls, this late night stanza's strength is partly predicated on the calibre of talent available in (Continued on page 38)

**VICTOR BORGE SHOW**  
With Phil Ingalls Orch, guests  
Director: Perry Lafferty  
Writers: Borge, Eddie Lawrence, Max Wilk  
30 Mins.; Sat., 7 p.m.  
KELLOGG CEREALS  
NBC-TV, from N. Y.  
(Kenyon & Eckhardt)

Victor Borge, backed by a wealth of experience in supper clubs, theatres, radio and video guest shots, looms as one of the better comedy bets. His first show Saturday (3) on NBC, opposite CBS' Sam Levenson, demonstrated a wonderful flair for literate comedy. Borge can keep the viewers amused by verbal and pianistic comedy.

The Danish zany has a great deal of ingenuity. One of the funniest musical sessions in his display was a satire of the Lucky Strike Hit Parade as it would have been done in Vienna nearly a century ago. Borge lampooned this show even to the song-and-dance commercials, and a presentation of tunes in the manner of the TV chronicler of pop music. One of the highlights was the Feder sisters doing a German translation of "Orange Colored Sky."

Borge also gave a demonstration of musical expertness by weaving a series of classics into a pop-type tune. During one of his opening lines, Borge opined that he could see little difference between playing concerts and television — the audience stays away in either case.

Gerri Gale did a tasteful bit of ballet to Borge's 88ing. Miss Gale and the Feder Sisters were the major guests, the task of entertaining fell largely to Borge and that he did in a most competent manner. The Stewart Chaney sets were good.

It's a pity that he's opposite Levenson. Both are good comedy shows and it's regretful that the viewer must dial between both layouts and thus, possibly lose the fine flavor of each. *Jose.*

**BESS MYERSON SHOW**  
Producer-writer: Diane Munhall  
15 Mins.; Sun., 11 p.m.  
SPOTSTIK  
WABD, New York  
(Huber, Hoge & Sons)

Bess Myerson, the Miss America of 1945, appears to be a talented and personable young lady. However, interview shows demand a little more than these attributes. Miss Myerson indicated that she must still learn how to design a gabfest so that there will be some direction. The interviews show little lustre and fail to bring out the brighter facets of her subjects.

Once she gets this knack, she'll do handsomely on this type of show. Miss Myerson has charm and musical talent which she demonstrated by accompanying guest Oscar Karlewis on the piano.

Apparently, there were some last minute hitches on the show. Announcement prior to the opening of the session had Eric Blore as the guest, but Karlewis and Nana Gollner were the interviewees. The last minute substitutions probably put Miss Myerson in a spot without time for adequate preparation. Even at that there should have been some quality of spontaneity.

Commercials 'ad rather heavy treatment for a 15-minute session. *Jose.*

**STARS ARE BORN**  
With Tod Manners, others  
Producers: Skip Weshner, Jr., Dave Schooler  
Director: Steve Previn  
Writer: Weshner  
30 Mins.; Sun., 3:30 p.m.  
Sustaining  
DuMont, from New York

This is a children's talent show and a noteworthy effort in that format. Aired presents kids, aged 3 to 18, from local dance schools in miniature revue. On the preem Sunday (4) the theme was the "buildin'" of the West and included a line of toddler tapsters, six 10-year-old can-can girls, a few juve vocalists and some older teenager girls in more intricate terp routines, all with a frontier motif. The younger moppets performing in grownup turns were generally cute. Those in their late-teens showed some talent and good training, if not professional polish.

Production was somewhat haphazard, as might be expected, but came off as an imaginative and ambitious venture for the youthfulness of the performers. Tod Manners, who linked the bits with narration, and who also sang, was pleasing, although not strong enough to sock his material across. By and large stanza will appeal mostly to a younger audience or those adults who like to watch juves. *Bril.*

**BENNY RUBIN SHOW**  
With Don Ward, Rex Maupin orch.  
Producer-director: Don Fainter  
25 Mins.; Mon.-thru-Fri., 2 p.m.  
Sustaining  
ABC, from Chicago

Benny Rubin bowed with cross-the-board ABC tune and chatter show Monday (5) which breaks no new trails as far as format is concerned but adds up to fairly satisfactory fare. Emcee, ably assisted by Don Ward with Rex Maupin band supplying tunes, adds mildly amusing comic twist, especially with dialect routines. However, the show seems to lack enough impact to make dent in the afternoon soaper audience.

Initialer had Rubin running through standard patter about Hollywoodites, including list of stars' hobbies. Guest slot was filled by Dane Clark with usual inconsequential chatting about favorite role, etc., and broad plug for his latest pic.

As show follows Frances Scully's Hollywood program on the same web, the Chi organization might do well to look elsewhere for its material. Freshest bit was Rubin's dialect story and poem takeoff on Hamlet.

Band scored solidly with four tunes, best of which was sprightly "Hot Canary." Show could use vocal hypo to spice heavy lot of instrumental numbers. *Dave.*

**BIG CITY SERENADE**  
With Skip Farrell, Henry Cooke, Joseph Gallicchio and orch.  
Producer: Ralph Knowles  
Writer: Morgan Perron  
30 Mins.; Sat., 3:30 p.m.  
Sustaining  
NBC, from Chicago

While this latest NBC sustaining effort isn't likely to cause any upheavals in the Saturday afternoon Nielsen's, it teed off last week (3) in an easy-to-take fashion—more pleasant than exciting. Format, using the rather tired "city salute" device to give some continuity to the musical numbers, is hardly original. But crooner Skip Farrell, narrator Henry Cooke and Joseph Gallicchio's NBC orch combine their professional knowhow to get the most out of the idea.

New Orleans got the nod on the preem with Farrell and Cooke weaving in notes on the city's background and its contributions. Morgan Perron's script evidenced more enterprise in smooth phrasing than in research. Lightweight copy, however, was given a comfortably relaxed handling by the two gabbers.

Musical portions were first rate with Farrell doing his usual fine job on the ballads and the Gallicchio crew coming through with big league tootling. Band demonstrated its mettle especially on Ferde Grofe's "Mardi Gras" and "Come to the Mardi Gras." Farrell, besides his smooth style in handling his share of the chatter, registered stoutly on "Way Down Yonder in New Orleans" and "I Remember the Corn Fields." *Dave.*

**CIVIL DEFENSE REPORTER**  
With Roy Popkin, Guy Wallace  
Producer: Wallace  
Writer: Popkin  
15 Mins.; Thurs., 7 p.m.  
ZENITH HEARING AIDS  
WFDR, (FM), New York

This weekly roundup of civil defense news takes the chatty approach. The attempt is to put local news of atomic defense developments into easy-to-understand terms through the conversation of Roy Popkin, of the Brooklyn Red Cross, with WFDR announcer Guy Wallace.

On the preem Thursday (1), chief topic of discussion was the weakness of the siren warning test of the previous week. The informal approach is generally good, although in spots there was an incongruity between the light conversational tone and the frightening nature of the material. This was the case when Popkin described the nerve gas which causes its victims to "drown in their own juices." *Bril.*

## TRIO ON PROBATION IN TELE TALENT FRAUD

Los Angeles, Feb. 6.  
Three operators of a phoney television school and production outfit pleaded nolo contendere to mail fraud charges in Federal court where they were fined and placed on probation ranging up to five years.

Defendants were Anderson J. Collinson, Edmund G. Tierney and John G. Dennison, alias Jack Drake. They operated Saga Productions and Screen Players Guild.

**QUENTIN REYNOLDS SPEAKS**  
With Ted Lawrence, announcer  
Writer: Reynolds  
15 Mins.; Sun., 1:15 p.m.  
Participating  
WMCA, N. Y.

New series of transcribed weekly commentaries, heralded as a critical analysis of the news, is anything but. Judged by series opener Sunday (4), it's a weekly inspirational talk. On that basis, it's a flimsy though interesting airer. Quentin Reynolds brings his warm voice and manner, and ingratiating style, to bear for a quarter-hour of sentimental, melodramatic talk and it may bring comfort to a few people bewildered by the headlines.

Reynolds' opening program was devoted to Gen. Dwight D. Eisenhower, to whom the commentator referred almost always familiarly as "General Ike." Down in Washington, said Reynolds, the General had renewed everyone's lagging faith. He was the greatest salesman the country had. He was selling one product—Americanism. Reynolds went on to tell an anecdote about Eisenhower at Columbia U. and how it tied up with his recent mission overseas. If it wasn't a critical analysis of the import of the general's trip, it did help to humanize the man who currently commands the headlines.

For further reassurance of his listeners, Reynolds told of meetings with French Premier Rene Pleven and Israel Minister David Ben-Gurion, and of the latter's assurance to him that the democracies held the strongest weapon, the Bible. *Bron.*

**RILEY SHEPARD**  
25 Mins.; Mon.-thru-Fri., 4:30 p.m.  
Sustaining  
WROW, Albany

Folksy philosopher, new to this area, is an articulate chap with greatest appeal probably to older and smalltown listeners. His program is too long on talk; it is also uneven. One commentary, which started with a discussion of musical talent, came close to network levels. Another, on the intelligence of animals, ran to tiresome length. Shepard intersperses the chatter with platters, of his own and other artists' vocalizing.

Shepard talks easily, and often interestingly on a variety of subjects. His commentaries merge well-turned phrases with homey jargon. Mike technique is not always orthodoxly sound, but this, and the twang, are probably effective with the audience encompassed. *Jaco.*

**SPORTS ROUNDUP**  
With John Derr  
Producer-Director: Derr  
15 Mins.; Sat., 6:30 p.m.  
Sustaining  
CBS, from N. Y.

John Derr, CBS associate sports director, is heading up this sports news roundup with pickups from other network correspondents in key cities across the country. Covering all athletic activities, program offers a comprehensive digest of sports news highlights. Perhaps the use of pickups, a la the network's international roundups, is a bit too elaborate for sports material, but the fans will approve.

Preem show (3), coming in an interim period in the sports world, was handicapped by the lack of important news developments. From New York, Derr covered the controversy centering around baseball commissioner A. B. "Happy" Chandler, while correspondents from Los Angeles, Boston and Chicago blanketed the diverse fields of horse-racing, football and track-and-field events. *Herm.*

**NOON OF NIGHT**  
With Steve Hall, Bob Snyder  
Producer: Gertrude Quinn  
Director: Bill Mulvey  
15 Mins.; Sun., 10:45 p.m.  
VAN HEUSEN CHARLES CO.  
WRGB-TV, Schenectary

(Brown, Roberts & Bangert)  
Program, under sponsorship of an old Albany store not heretofore using TV or radio, started modestly, with promise of added smoothness and impact as it progresses. Featured are poetry-verse by Bob Snyder, WOKO disk jockey, and Steve Hall, veteran WGY musician. Snyder doubles on the advertising drum, which received a pretty heavy roll on the premiere.

Hall plays while Snyder reads verse. For opener, most of the "poetry" was lyrics of popular tunes, to which Hall gave the background. Device was awkward and rather unconvincing, although Snyder registered reasonably well. Presumably quickness of spotting show prevented clearance of material. Inspirational in nature, it was not particularly suited to mellow mood of block. Timing of program could be sharper. Its title puzzles. *Jaco.*

**GIRL FROM PARIS**  
With Jane Morgan  
Producer-director: George Voutsas  
Writer: Jack Wilson  
15 Mins.; Sun., 2:45 p.m.  
Sustaining  
NBC, from N. Y.

Jane Morgan, Boston born, went to Paris four-five years ago on a sort of lend-lease arrangement. Since a flock of French chanteuses were making good in the States she decided to attempt a reverse process and proved a decided click. Now that it appears the French contingent has set a vogue in this country, witness Miles, Piaf and Francois, NBC has called on Miss Morgan to fill a Sunday p.m. slot, the reasoning apparently being that the native cum Gallic flavor of her chanting might produce a pleasing synthesis for the home audience. Femme's preem effort tends to bear this reasoning out.

Teoff stanza (4), displayed good set of pipes applied to performance of smartly selected tunes. Gal's spoken lines make most of local gal abroad and at home situation and are delivered warmly and unaffectedly. But, it is in the vocal stint that she really shines. Every tune she sang lay comfortably in her vocal range, although her lower register appears to be the better; and her feeling for phrasing and shading was above reproach. Her theme is "Je Suis Seule ce Soir," and is the only all-French item in the program, which this week went on to "All My Love" (ne "Bolero"), "Autumn Leaves" (ne "Feuilles Mortes"), "Nice to Have a Man Around the House" (of U. S. origin) and "The Seine." In each of her complete offerings she shuttles from English to French, or vice versa, in one instance with disconcerting effect. There is no continuity between the French lyrics of "Bolero" and the English of "All My Love." This is just a quibble, however, in view of the overall excellent impression. In one particularly fetching bit Miss Morgan illustrated the Gallic versions of "Diamonds Are a Girl's Best Friend" and "Doing What Comes Naturally" and evidenced a light touch that stands as another asset to her show.

NBC means to make the most of its chanteuse, judging from the excellent production including full orch under the direction of Andrew Ackers. Stanza rates an increasing following.

**TEXAS QUALITY NETWORK FORUM**  
With Bill Shomette, moderator, guests  
Producer: Sarah McLendon  
30 Mins.; Wed., 9:30 p.m.  
Sustaining  
WOAI, San Antonio

This opus is designed to bring Texans and their congressional representatives closer together. The show originates in Washington, D. C. and is heard over the regional Texas-Quality Network which includes WOAI, here; WFAA, Dallas; KPRC, Houston; KRIS, Corpus Christi, and KRGV, Waco.

On the airing caught four Texas congressmen discussed the manpower problems of mobilization which is one of the main topics of discussion today.

Rep. Paul J. Kilday, of San Antonio, third man on the House Armed Services Committee and chairman of the important subcommittee discussed military manpower, the draft and what was to be done about putting 18-year-olds into uniform.

Rep. Bob Poage, of Waco, chairman of the House subcommittee on farm labor and vice-chairman of the House Agricultural committee discussed manpower for farm production. The particular phase of this which is of vital importance now, the importation of nearly 500,000 Mexican laborers, was discussed by Rep. Ken Regan of Midland.

Rep. J. Frank Wilson, Dallas, discussed manpower problems of industry. He referred to the problems of the civilian population in mobilizing for war and drew on complaints from constituents.

Bill Shomette, former farm and ranch director of WOAI, now a resident of Washington, is serving as moderator for the first three programs and turns in a nice job, channeling the discussions to the matter at hand.

Program meets the purpose set forth as that to give Texans more information about national and international issues and to give them a chance to hear their Congressman thing out loud. *Andy.*

**Forth Worth**—W. A. Ruhmann has been appointed farm editor here for WBAP and WBAP-TV according to George Cranston, outlet manager. He replaces Layne Beatty who resigned to accept a post with the U. S. Department of State.

## From the Production Centres

### IN NEW YORK CITY . . .

Robert Kirschbaum added to AM-TV department of Marschall & Pratt Co. . . Barbara Welles (WOR) has set up a consumer panel to test household products. . . Murray Jordan, WLIB staff announcer, narrates upcoming N. Y. City vidpic on the Brooklyn-Battery tunnel. . . Colgate has renewed its hourly newscast sked on WMCA. . . WNEW's Steve White moves over to WNBC. . . World Broadcasting System has signed harpist Robert Maxwell to wax 40 sides on exclusive basis. . . MBS account exec Howard Cann to speak at Syracuse Sales Execs Club Feb. 19. . . (Miss) Clayton Shields named program-budget and office manager for ABC. . . Mutual's Ted Streibert and Bill Finshreiber to answer listeners' queries on WOR today (Wed.). . . Clem McCarthy to be featured in a new series of racing-type station breaks on WNBC.

Jack Farren to produce "Celebrity Circle," preeming Sunday (11) on WOR with Jane Graham starred, Ray Bolger first guest. . . Bob Duncan, editor-scripter on "Armstrong Circle Theatre," resigning from BBD&O to freelance. . . Mutual stations picked up by Acousticon for "A. L. Alexander's Mediation Board" on Feb. 18 and 25 to be used also on March 4. . . Colen-Gruhn Co. named N. Y. distrib for Tele-Tone Radio. . . Dynamic Stores have paced WJZ's Allen Stuart for a 60-minute Friday deejay show. . . Hank Sylvern and daughter appear on WOR's "Junior Celebrities" Sunday (11).

Carl Sandburg to guest on Sidney Fields' "Only Human" over WOR Sunday (11). . . Actress Helen Gerald and hubby James B. Dolan, assistant musical director of NBC Symphony, expecting child. . . Herman Hovet's disk jock stint from his own Ciro's (Hollywood), heard locally over WGMG twice nightly, has hit 350 stations via Liberty Broadcasting web. . . CBS tossed a cocktail party for Eve ("Our Miss Brooks") Arden at the St. Regis yesterday. . . Page Cavanaugh Trio waxing 10 sides for World Broadcasting. . . Dick and Billie Hyman due back from Honolulu and the Coast today (Wed.). . . Harry Malzlish, owner of KFVB, Hollywood, in town for couple of weeks. Signed up Eleanor Roosevelt syndicated series. . . Ben Kaufman joins Mutual to handle special program promotion projects under Harold Coulter, advertising-promotion director. . . Julie Bennett into "Aunt Jenny" . . . Shirley Blanc into a running part on "Road to Life."

### IN HOLLYWOOD . . .

Norman Ostby, onetime assistant to Don Searle, Coast topper for ABC, was named Pat Campbell's successor to head-up station relations for Don Lee. He'll combine the duties with those of his management of sales service. . . Al Hansen is directing radio and TV commercials for Erwin-Wasey. He was formerly with Young & Rubicam, N. W. Ayer and the Thompson agencies. . . Radio News Club, which set the fire under G. A. "Dick" Richards for alleged news slanting, will have a program of its own on KFVB called "News Is Our Business." Newscasters will rotate as panel experts. . . For the third time within a year, George Wright, Paramount, N. Y., theatre organist, was flown out for half-hour organ recital on KFAC. Footing the bill was Richard Vaughn, insurance tycoon, who has the program remoted from his home console. . . "Bud" Edwards has shelved his retirement plan and will continue as radio and TV program director for ABC under a new deal arranged for him by Frank Samuels, western division head, with Bob Kintner. He was all packed for a life of ease on his 5,000-acre cattle ranch in Idaho. . . Paul Masterson, who has been spinning disks on KNX, has been spread along the CBS Coast network. Platters he plays are faves around the world with an international flavor. . . Merle Jones turned over his KNX office to Wilbur Edwards and moved over to Don Lee to administer KTSL in addition to his CBS duties. . . ABC rented Earl Carroll's soon-to-be-reopened nitery for Don McNeill's "Breakfast Club" origination from Feb. 18 to 28. . . Edna Skelton Borzage is eschewing all activity for rest of the season to recuperate from her recent major surgery. . . O. B. Hansen around to try to solve the space problem at NBC. Unless outside quarters are leased for TV, radio will have to get along in cramped quarters. . . New writers are being called in on "The Blandings." Last week Cary Grant tossed out five scripts and used the one written by his wife and co-star, Betsy Drake.

### IN CHICAGO . . .

Ben Scott upped from account exec berth at WIND to local sales manager slot. . . Paul Barnes' "Calling All Detectives" strip back on WGN with Sealy Mattress Co. picking up the tab. . . Jack Benny made a brief stopover here for a chat with Chi CBS execs while enroute back to the Coast from his N. Y. tele shot. . . Chirper Nancy Wright pinch-hit for ailing Patsy Lee on ABC's "Breakfast Club" last week. . . Hal Tate's telephone quizzer is getting a cross-the-board ride on KWK, St. Louis, for Manhattan Coffee. . . WIND's popular post-midnight disk show, "Night Watch," marks its 15th birthday this week. . . Larry Berrill is currently helming the program. . . WLS program chief Harold Safford back at his desk after a bout with a cold. . . Chi NBC press chief Jack Ryan addressed annual Blue Cross conference Friday (20). . . Chief Journalist George Andrews has put the finishing touches on new 13-week public service quarter-hour package for the U. S. Pacific Fleet. . . Tom Russell joins WBBM gabber staff after a hitch at WEEL, Boston. . . The Art Van Damme Quintet, featured on NBC's "Dial Dave Garraway" a.m. strip, in for a two-week stint at the Oriental theatre Feb. 15. . . Lineup of name guests visiting Tommy Bartlett's "Welcome Travelers" NBC show last week included Van Heflin, Jack Dempsey, Ronald Reagan, Lou Costello, Susan Cabot and Charlie Grimm. . . Chi CBS veepee Les Atlas back at the helm after a Florida vacation. . . Gene Autry in town last week cutting tunes for Columbia Records. . . Quiz Kid Naomi Cooks copied the Veterans of Foreign Wars award as outstanding graduate of her eighth grade class. . . Paul Gibson doing a Chi Godfrey with the addition of another twice weekly gab session.

## DuMont-Yanks

Continued from page 27

N. Y. Giants. Since the Giants and Yanks never play at home on the same days, the station would be able to fit the games of both teams into its schedule. Station manager Bennett Larson declared yesterday (Tues.) that WPIX has the necessary equipment and facilities to operate from both the Stadium and the Polo Grounds, the Giants' home field.

WOR-TV will again pick up the Brooklyn Dodgers' home schedule, to which it succeeded after CBS gave up that team for the same reasons now confronting DuMont.

## PREP 'RED RYDER' VIDOATER SERIES

Hollywood, Feb. 6.  
Steve Slesinger, owner of "Red Ryder," will soon have the cowboy hero riding across the country's television screens. With Hal Roach, Jr., as executive producer, he has formed his own company to turn out the films in serial form. Filming will be done at the Roach studio, with outdoor action shot on Slesinger's ranch near Pagosa Springs, Colo. Slesinger recently recovered full rights to "Ryder" from Langendorf bakeries, which sponsored the radio version on the Coast for the past 10 years. Cast and crew are now being assembled.



## Hearing Feb. 20 In TVA-SAG Dispute

Question of union jurisdiction over thespians in vidpix, contested by Television Authority and Screen Actors Guild, comes up for hearing Feb. 20 before the National Labor Relations Board in New York. TVA is contending that it should have jurisdiction over vidpix as well as live TV. SAG argues that it already has contracts with the motion picture companies which are lensing vidpix.

TVA contention is that actors working in vidpix aren't covered by the TVA agreement with webs for live teevee, and that therefore they are not doing as well as live performers. SAG reply is that the networks and agencies are not lensing their own vidpix, but are farming them out to studios already covered by SAG pacts and that these offer better terms than TVA's. Tele Authority wants sole jurisdiction because it already has an agreement with the webs and agencies who are the ultimate users of vidfilm.

Hearing on Feb. 20 was postponed from January at TVA's request. TVA asked for the postponement because it engaged a new trial lawyer, Sidney Sugarman, in place of Henry Jaffe, previously skeddled to argue the case.

TVA spokesman said that if the authority, which represents the unions in the Associated Actors and Artists of America, obtains jurisdiction over vidfilm performers it would not be stymied by the government's recent wage freeze. It would argue that there is a "gross inequity" between pay for live and film TV and that the latter should be brought in line with the wages and conditions set in its pre-freeze agreement with the webs.

TVA, incidentally, today (Wed.) resumes talks for scales and terms to be paid by local video stations.

Detroit — Paul Toepp has been added to the staff of WXYZ-TV as program assistant. He replaces George Manno, recalled by the Army.

## No Gate 'Guaranty' For LaMotta-Robinson, Sez Pabst; Just One in Series

Chicago, Feb. 6.

Reports that Pabst is coming through with a gate "guaranty" as part of its radio-TV deal for next Wednesday's Jake LaMotta-Ray Robinson welterweight title bout here were denied by both the brewing company and International Boxing Club spokesmen. LaMotta, in town for the contract inkling last week, stated he'd been assured of a \$75,000 take from the fight. Intimation was that the tele sponsor would make up the deficit should the gate fail to net LaMotta \$75,000 as his 45% cut.

Nate Perlstein, Pabst ad chief, told VARIETY that the LaMotta-Robinson fight is just another in the package of 35 IBC bouts which the brewing company is bankrolling on CBS radio and video and no special deal was made for this particular contest, which looms as the strongest card of the season. In contracting for the fight package no direct gate subsidy deal was ever contemplated, he stated.

IBC spokesman summed up the alleged video "guarantee" as merely an "advance" dope story attendant to a world championship fight. He said LaMotta will receive \$1,500 as his share of the tele rights which has been the standard scale for title bouts.

## KPRC's TV Marathon Nets 20G for 'Dimes'

Houston, Feb. 6.

One of the longest TV shows aired hereabouts was presented over KPRC-TV last Saturday from 10:30 p. m. to 6 a. m. Sunday. Over \$20,155 was contributed to the March of Dimes by some 2,168 people who telephoned in during the telecast, according to Jack Harris, general manager of the outlet.

There were 12 m.c.'s for the telecast, which was participated in by 250 people, putting on a total of 41 acts. The total is expected to be increased by the mail donations.

## VET PITT 'TAP TIME' AM SHOW REPRISING IN TV

Pittsburgh, Feb. 6.

Fort Pitt Brewing Co.'s "Tap Time" radio program, which was recently dropped from KDKA and a regional network after nearly 13 years, is virtually being reassembled again in a teevee version. When Fort Pitt abandoned the big half-hour musical in favor of a daily quarter-hour video show over WDTV, personnel with the exception of Bill Hinds, m.c., was changed, too.

Now, however, Maurice Spitalny, who batoned "Tap Time" for its entire stretch, is returning to the TV lineup as maestro, although with considerably less men, and oldtime regulars like the Kinder Sisters, Mary Martha Briney and Faye Parker are being re-signed, too. Originally Pat Burke and Sylvia Rhodes were taken on as the regular singing stars along with Frank Jarema's four-piece combo, but they're exiting "Supperette," which is what Fort Pitt calls its television stanza, at the end of this week.

## WTCN Group Sells Nat'l TV Rights on Chemical

Minneapolis, Feb. 6.

John Ford, WTCN sales promotion and publicity director, and his associates have completed a deal for the sale of national TV rights of their gimmick, called "Winvisible," to Masterson, Reddy & Nelson, producers of "Bride and Groom," "Live Like a Millionaire" and other TV packages.

Gimmick involves use of a patented chemical to bring out invisible writing and drawings on a TV screen. It was first revealed on WTCN-TV with Peg & Ed Scott starred. New York producers will utilize it on network shows and Ford and his associates will receive a percentage of its earnings.

Cleveland — Eugene R. Myers, formerly salesman for WTAM-WNBK, has been named WTAM sales manager by Cleveland NBC general manager John McCormick.

## Television Chatter

### New York

Natalie Priest featured on CBS-TV's "The Web" tonight (Wed.) . . . Mary Crosby (wife of N. Y. Herald Tribune's John Crosby) joins NBC-TV's "Leave It To the Girls" Sunday (11) . . . Bert Kalmar, Jr., did a "show must go on" on CBS-TV's "Show Goes On" Thursday (11), when he performed despite a fractured cheekbone, resulting from his having been beaten and robbed the previous week . . . Leonard L. Levinson, "Eloise Salutes Stars" scripter, has sold three sketches penned with Leonard Neubauer to the Ken Murray, "Hollywood Screen Test" and Kate Smith shows.

Comedian Pat Harrington heads the talent lineup in Jerry Layton's package, "Patty's Clambake," now being peddled around. Ray Allen is writing and Sid Morse producing . . . CBS, ABC and NBC have cleared time from 10:30 to 11 p. m. Feb. 27 to pick up part of the American Red Cross' 1951 campaign rally from Madison Sq. Garden, N. Y. . . . Marion Parsonnet and Edward Lewis, partnered in Palisades Productions, retained by Pepsi-Cola to produce 132 15-minute films starring Faye Emerson . . . Irving (& Norman) Pincus back from Florida today (Wed.), day-and-date with the "preem" of the new "floor plan" in the brothers' expanded TV setup . . . Treva Frazee set for a role in Robert Montgomery's production of "A Star Is Born" Monday (12) via NBC . . . WPIX currently constructing a new studio, measuring 50x100 feet, in the Daily News' building, which will give the station four studios for live programming . . . WABD and the DuMont web racked up a sale per day during January . . . Barbara Britton, film actress, signed to do live narration for WPIX's "Four Star Theatre" series comprising feature film oldies . . . Donald Buka playing a lead role on CBS' "Big Town" tomorrow night (Thurs.) . . . Dusty Miller joined the Gibraltar agency to supervise TV copy and handle publicity on the "Bonny

Maid Versatile Varieties" show Bruno-N. Y. renewed WNBC's "Rootie Kazootie Club" for 13 weeks . . . Five more DuMont affiliates added to the "Captain Video" lineup.

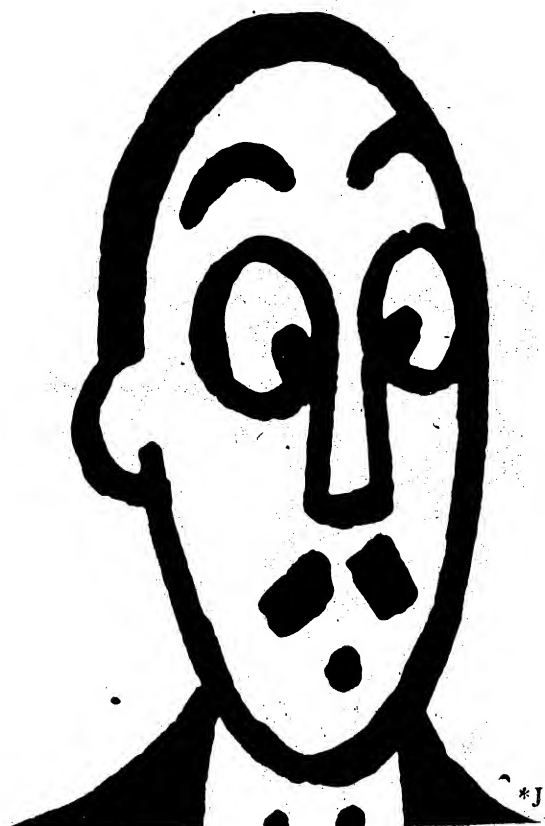
### Hollywood

Andrews Sisters have nixed four sponsor offers to do a revue-type vidfilm according to Lou Levy who maintains the trio must go into a situation-type show, with plenty of leeway for vocal efforts, or no dice . . . Series of 30-minute pix made by Alfred Sturys' Crusader Films is being peddled by Agents Television Corp. at \$7,500 per film.

Ted Robinson inked Dr. Napoleon Hill, author of "Think and Grow Rich," for a telefilm series around the book to be made under New World Productions banner . . . KECA-TV upped its schedule to 81 hours weekly by opening up at 9 a. m. Sunday with a three-hour wax whirl handled by Steve Shoemaker . . . Stanley Farrar inked for one of the supporting roles in "The Ruggles" which beams Thursdays on KECA-TV . . . Bob Wilson moved from KWKW, an AM outlet, into the chief announcer spot at KTTV, starting his chores with "Instruction for Survival" . . . Connie Haines inked to make five Snader Telecriptions. . . . Robert Clarke's "Wedding Time" script purchased by the First Presbyterian Church for its KTTV program . . . Alfred Hansen named director of tele commercials for Edwin-Wasey . . . Hal Roach, Jr. signed Bill Bendix for a series of 13 telepix based on the "McGuerrin's From Brooklyn" character portrayed by Bendix in three 1941-42 Roach Films. Vidpix will cost around \$10,000 per half-hour.

Guild Wine will spend \$4,000 weekly into a new mystery program featuring Edmund Lowe which will go out over KTTV and be kinnied for regional telelensing . . . Monroe Mendelsohn named sales service coordinator for Snader Telecriptions with E. Johnny Graff as sales manager and Lou Winston as production coordinator.

# tv buyers—did you know?



1. That WOR-tv, channel 9, is *tops* in local sports,\* Tues. thru Sat.?
2. That WOR-tv — the *newest* tv station in New York — is 4th in national spot business? That WOR-tv clocks more spot business than the two leading independent tv stations and one leading network outlet?
3. That 10 WOR-tv shows attract audiences of more than ¼-million viewers per broadcast?
4. That WOR-tv's wrestling matches are the top-rated for real sock-seeking in New York?\*
5. That one WOR-tv program, "The Merry Mailman", has averaged at least 2,000 pieces of mail per week during the past two months?

...that's selling! that's getting tv audience!

that's why *you* are losing  
tv money if you're not using

**WOR-tv**  
channel 9

\*January 1951 Pulse

## Motion Pictures & Stage

Claude Dauphin  
 Alfred Drake  
 Rolf Gerard (Designer)  
 Murray Hamilton  
 Nat Hartshorne  
 Ink Spots  
 Basil Langton  
 Lee Lindsey  
 Robert Merrill  
 Don Murray  
 Hugh Reilly  
 Robert Siodmak  
 (Producer-Director)  
 Warren Stevens  
 Joseph Sullivan  
 Robert Webber

Adrianne Allen  
 Barbara Ashley  
 Jennifer Bunker  
 Madeleine Carroll  
 Pat Englund  
 Ella Fitzgerald  
 Louisa Horton  
 Hedy Lamarr  
 Dorothy McGovern  
 Jane Pickens  
 Ella Raines  
 Shirley Standlee  
 Jeri Sullivan  
 Sarah Vaughan

## Radio

Larry Darnell  
 Claude Dauphin  
 Alfred Drake  
 Dusty Fletcher  
 Four Buddies  
 Rolf Gerard (Designer)  
 Erroll Garner  
 Murray Hamilton  
 Nat Hartshorne  
 Alan Hirschfeld (Writer)  
 Ink Spots  
 Charles Kebbe  
 (Producer-Director)  
 Basil Langton  
 (Actor-Director)  
 Lee Lindsey  
 Robert Merrill  
 Don Murray  
 Patterson & Jackson  
 Peg Leg Bates  
 Hugh Reilly  
 Lee Richardson  
 Timmie Rogers  
 Sarett and Herbert Ross  
 (Writer)  
 Henry L. Scott  
 Robert Siodmak  
 (Producer-Director)

## Band and Orchestras

Gene Ammons  
 Frank "Floor Show" Culley  
 Duke Ellington  
 Erroll Garner Trio  
 Stan Getz  
 "Big John" Greer  
 Erskine Hawkins

Bullmoose Jackson  
 Illinois Jacquet  
 Buddy Johnson  
 Lucky Millinder  
 Charlie Singleton  
 Eddie Wilcox  
 Paul Williams  
 Lester Young

CRESS COURTNEY,  
 Assistant to President

ROBERT LANTZ,  
 Motion Picture and Stage

ROBERT K. ADAMS,  
 Radio and Television  
 HENRY GUETTEL, Assistant

C. L. CHRI





Warren Stevens  
Joseph Sullivan  
Robert Webber

Adrianne Allen  
Barbara Ashley  
Jennifer Bunker  
Madeleine Carroll  
Marion Carter  
Savanah Churchill  
and the Striders  
Pat Englund  
Ella Fitzgerald  
Martha Lou Harp  
Toni Harper  
Louisa Horton  
Hedy Lamarr  
Dorothy McGovern  
Jane Pickens  
Ella Raines  
Mabel Scott  
Shirley Standlee  
Jeri Sullivan  
Sister Rosetta Tharpe  
Sarah Vaughan

## Variety

Larry Darnell  
Dusty Fletcher  
Four Buddies  
Erroll Garner  
Ink Spots  
Robert Merrill  
Patterson & Jackson  
Peg Leg Bates  
Timmie Rogers  
Henry L. Scott

Barbara Ashley  
Savanah Churchill  
and the Striders  
Ella Fitzgerald  
Martha Lou Harp  
Toni Harper  
Chubby Newsome  
Jane Pickens  
Mabel Scott  
Jeri Sullivan  
Sister Rosetta Tharpe  
Sarah Vaughan

## Properties

American Beauties  
The Best Plays with John Chapman  
Chamber Music Society of Lower Basin Street  
Duke Ellington Show  
Meet My Husband  
Lilli Palmer TV Show  
Helen Parkhurst

The Jane Pickens Party  
Report from the Future  
Quentin Reynolds' "Night Edition"  
The Jimmy Savo Show  
Luigi Pirandello Estate  
Damon Runyon Estate  
Stefan Zweig Estate

**Gale**  
AGENCY  
INC.  
**Gale**  
IDENT

# AM's First Earning-Sharing Plan, Granted by WJW, Ends AFRA Strike

Cleveland, Feb. 6. With dramatic suddenness the 20th-day-old AFRA-WJW strike ended Sunday (4) with the station granting salary boosts and what is believed to be the first "earning-sharing plan" in broadcasting history.

Break in the strike came Thursday afternoon after a morning session ended abruptly over the issue of reinstatement of all announcers and technicians and discharge of all strike breakers. There was no further meeting scheduled at the time of the breakup. Subsequent phone calls brought the two sides together and agreement terms were reached pending approval of the WJW striking unit.

In spelling out the terms of the new three-year contract in a nine-hour session that ended about midnight Saturday, the company agreed to a 10% base pay raise; an "earning-sharing plan" . . . providing for additional compensation in staff pay by which announcers may increase their earnings by sharing in increased sales of radio time by the station. This latter point, which operates on a percentage scale, is subject to approval by the Wage Stabilization Board.

The company agreed to reinstate all 10 striking announcers and talents, along with 10 technicians-members of NABET who refused to cross picket lines when the strike began Jan. 15. In return, AFRA agreed to drop its unfair labor charges which it filed against WJW when negotiations collapsed. The recognition of NABET is expected to be followed with WJW opening contract talks with the technicians' union, AFRA, in its agreement, obtained the right to recognize NABET picket lines.

Action was also spelled out in connection with two members of the WJW staff who went through picket lines and broadcast. Assistant Program Director Bruce MacDonald is to be restricted in his air work and he faces AFRA

charges. Roger Albright, sales promotion, and flackster, is banned from all air activity for a year.

The new contract also provides for talent fees.

The incident marked both the first extended strike of a network affiliate (ABC) and the first major strike in Cleveland's broadcasting history. In the course of the strike, virtually all local sponsors suspended their accounts over WJW and national spots were, according to the union, beginning to drop off.

Also, AFRA New York was, at the time of the strike's impasse, pressing ABC network sponsors with the possibility of using the "unfair stations clause" in the network AFRA contract to prevent network shows from reaching WJW.

Participating in the final negotiations that brought on the contract settlement were Ed Schlesinger, AFRA field representative; Ted Smoot, executive secretary, AFRA, local, and Walt Davis, strike chairman; while for the company those negotiating included William O'Neil, WJW president; George Lacey, attorney; Bill Lemon and Lawrence Webb, station representatives.

## Cleve. Symp's Spread

Cleveland, Feb. 6.

Fifteen stations have been signed in the Standard Oil Co.'s hour-long 4:30 p.m. Sunday sponsorship of the Cleveland Orchestra.

The broadcasts are being handled through WTAM, and include WHBC, WSAI, WCOL, WING, WIMA, WMAN, WMRN, WPAY, WIZE, WSTV, WSPD, WRFD, WFMJ and WHIZ. McCann-Erickson is the agency.

Albany—WPTR returned Monday (5) to 24-hour operation. The 50,000-watt, owned by the Schine interests, is the only station between New York and Buffalo to broadcast 'round the clock. Other outlets in this area sign off at midnight or at 1 a.m.

## Show Boat

Detroit, Feb. 6.

Detroit's sub-zero temperatures created unusual problems during the "Pat 'n' Johnny" show on WXYZ-TV last week. The water pipe in the air-conditioning system froze, flooding the studio with two inches of water.

In the best of the show-must-go-on-tradition, Pat Tobin and Johnny Slagle carried on along with their guest- pianist, Bobby Stevenson, who went wading while playing.

## Candy-Coated TV

Continued from page 27

indicated. NBC, for example, plans to launch its "Operation Frontal Lobe" by next fall, under which each sponsor on the network will be asked to take a 40th week after each 39-week cycle to bankroll a "broad educational program."

Program execs pointed out, furthermore, that those programs which have attempted to concentrate on education or culture exclusively until now have not been able to dent their entertainment competition. This indicates, the execs say, that when viewers have a choice, they will almost all turn to entertainment. DuMont's "Court of Current Issues," for example, has a .1 rating, while the same web's "Johns Hopkins Science Review," which has been described as the only actual educational show now on TV, has a rating of .07.

## CBS Lines Up

Continued from page 23

and the best comedy programs on Sundays.

Miss Colbert's show is titled "Vanity and Mrs. Fair." Described as a "human comedy," it will spotlight the film actress as the proprietress of a beauty parlor, with Frank Galen scripting, and will probably go Sunday or Monday nights. Other film celebs tentatively set for the new shows are Pat O'Brien, who may do the lead role in "Things You Hear at Mike's," story about the characters in a Third Avenue, N. Y., saloon, which is to be written and directed by Artie Standler for a possible Monday night slotting; and David Niven, with whom CBS is dickering for the title role in "Mr. Aladdin," an adventure series to be scripted by John and Gwenn Bagin. "Aladdin" is tentatively set for Friday nights.

On the summer agenda also is a situation comedy based on "December Bride," novel about "a man who likes his mother-in-law," which was written by Parke Levy, head writer on CBS' "My Friend Irma." Slated for Thursday night airing is "Operation Danger," a mystery series, while "Gun Smoke," half-hour western dramas, will probably go in on Saturdays. In addition to these, CBS is lining up a series of programs which will originate from Army camps around the country and will spotlight various vaude acts.

## Comic Migration

Continued from page 27

listings, will probably originate some shows from the Coast to take advantage of the new (TV) talent available there.

As for NBC, that web looks forward to a mass exodus of its Wednesday and Sunday night roster of rotating comics. Personalities such as Eddie Cantor, Jimmy Durante, Bob Hope, Jack Carson, Danny Thomas and Ed Wynn have been doing their shows from N. Y. only by necessity, and are expected to welcome the chance to get back to Hollywood. That NBC has a particular stake in the coast-to-coast relay was pointed up when Dean Martin and Jerry Lewis, regulars on the Sunday night "Comedy Hour," were forced to bypass two of their monthly appearances because they were tied up with picture work in Hollywood.

As for the dramatic programs, producer Robert Montgomery has already let it be known that he's contemplating a switch to the Coast for his NBC show as soon as possible. Availability of both the top film actors and film proprietors, which have been denied to video until now because of the kinescope problem, is expected to spur producers of other dramatic shows to head west.

## Inside Stuff—Radio

While Voice of America radio programs must compete against the world's most formidable battery of jammers in order to get through to the Russian people, the Soviet Union has no similar difficulty in putting English language shortwave programs to the U. S.

Not only do these programs come through daily without any jamming competition, but the Russian Embassy is permitted to issue regular weekly schedules of the Commie broadcasts aimed at this country.

The regular, daily broadcasts come through to the U. S. on six different DX bands. They start at 6:20 p.m., Eastern Standard Time, and continue for a little over four and a half hours. Radio Moscow aims special programs to this country designed to win supporters for Communism and Russia. For instance, special features for farmers are broadcast each Monday night, and programs in Russian for American Slavs on Thursday night.

The programs, even those described as news, are virtually all Soviet propaganda. A good deal of the material attacks life in the United States and seeks to convince American workers and farmers that they are mere tools of Wall Street and that the good life is enjoyed only in Russia.

Washington's co-op FM station, WCFM, which has already started some innovations, is planning a new venture in listener-sponsored programs in order to put on the air the best of the British Broadcasting Corp. music and drama series. WCFM has obtained exclusive presentation rights in the area for a number of the BBC shows, which cannot be commercially sponsored.

To finance the programs, which will occupy five hours each Sunday, a local "Listener Committee for Better Radio" has been formed to obtain subscriptions of \$10 to \$100 from "listening sponsors."

WCFM recently started production of 33 LP records of never-before-recorded musical works. The records are sold through established retail channels.

Fact that one-time purchases of sustaining shows can pay off for in-and-out bankrollers is pointed up in the Trendex ratings for Jan. 17, when Buick picked up "Fat Man" on ABC as part of a week-long saturation plan. Mysterioso garnered a 9.7 rating, coming in ahead of "Great Gildersleeve" (NBC) with an 8.3 and "Dr. Christian" (CBS) with a 6.5.

Based on the success of its Western Week promotion last fall, Mutual has tied up with six publishers for a Mystery Month, which runs through Feb. 28. Bantam Books, Dell, American Lending Library, Lippincott, Doubleday and Farrar, Strauss are promoting the web's 14 mysteriosos and in return the network is giving cuffo plugs to the whodunit publishers.

## Coast's Celluloid Kick Keeping Thesps From Steady TV Employment

Hollywood, Feb. 6.

Local telestations' overwhelming use of feature and video film is making it tough for television actors to scrape along from week to week. Of the 501 hours being beamed here weekly, less than 4% is available to freelance talent.

Currently, only three dramatic programs emanate from the Coast, "The Ruggles," "Hollywood Theatre Time" and "Hollywood Career." Only "Theatre Time" offers any opportunities to freelance actors on a regular basis, show employing about five thespians weekly. Others use freelance actors only occasionally.

Of the remaining 86 thespian stints now available here, 36 are strictly western and many are available only to AFM card-holders.

There's little optimism about increased "live" employment despite talk of better days ahead for local television. Films now occupy about 30% of local airtime—an increase of about 11% in three months—and there's every indication the use of celluloid will grow.

## Coast TA Bargaining Split in 3 Sections

Hollywood, Feb. 6.

Main negotiations between Television Authority and the local television stations resume today (Tues.), but the talks actually have been split into three sections. Only KNBH, KECA-TV, KLAC-TV and KTLA are concerned with the deliberations which resume today. KTTV and KFI-TV are sitting on the sidelines watching and waiting. KTLA is bargaining on its own.

Newest proposal by the four stations breaks the wage scale down into six program segments with suggested pay ranging from \$15.75 for 10 minutes to \$45 for an hour. Scale includes two hours of rehearsal time, instead of one as originally suggested, with extra time pegged at \$3 per hour.

Kansas City—KCLO, Leavenworth, Kans., can now make a stronger bid for listeners in the Kansas City metropolitan area, since the FCC tentatively authorized a boost in power from 500 watts to one kilowatt. Authorization carries a provision that adjustments will be made to correct any resulting interference elsewhere. Leavenworth is located 40 miles northwest of Kansas City, with KCLO as its only radio station.

## Film TV Ratings

Continued from page 27

a 44.8 share of audience, and "Truth or Consequences" has a 12.7 Hooper, with a 25.6 share.

Ralph Edwards, "TOC" emcee, is entering tele film production in a big way, anticipating orders from other Coast producers. Edgar Bergen, who has done his shows for Coca-Cola on film, reports that after his first stint last Thanksgiving, D'Arcy agency got several calls from other agencies and clients interested in how the vidpic was lensed. As a result, Jerry Fairbanks studio, at which the program was shot, got several new orders that have since kept it busy.

March of Time is also taking to the film route for its projected series being peddled to banks by Pedlar & Ryan. "Crusade in Europe" pix are currently in their third cycle.

Detroit—Ross R. Callaway has been named account executive in the WJR sales service department. Callaway has been active in public relations and sales promotion work in Detroit for years.



If you live by your voice—  
**KEEP IT CLEAR!**

When you're in the spotlight and must go on—stop that tickling, racking cough or huskiness with Liqid Center. Just try this handy type treatment—the one and only, medicated candy shell filled with real liquid cough medicine that bathes and soothes your throat. You'll be delighted! Ask your retailer, today. Made by The Iodent Co.

Don't be a Cougher—use  
**LIQID CENTER**  
**COUGH DROPS**  
FOR QUICK  
DOUBLE ACTION  
RELIEF!  
In Beautiful  
Metal  
Boxes  
12  
TREATMENTS  
25c  
SO HANDY FOR POCKET OR PURSE!

## The Loveliest Sight in Music

# HING MERLIN'S ENCHANTED STRINGS



TELEVISION — CONCERTS — HOTELS

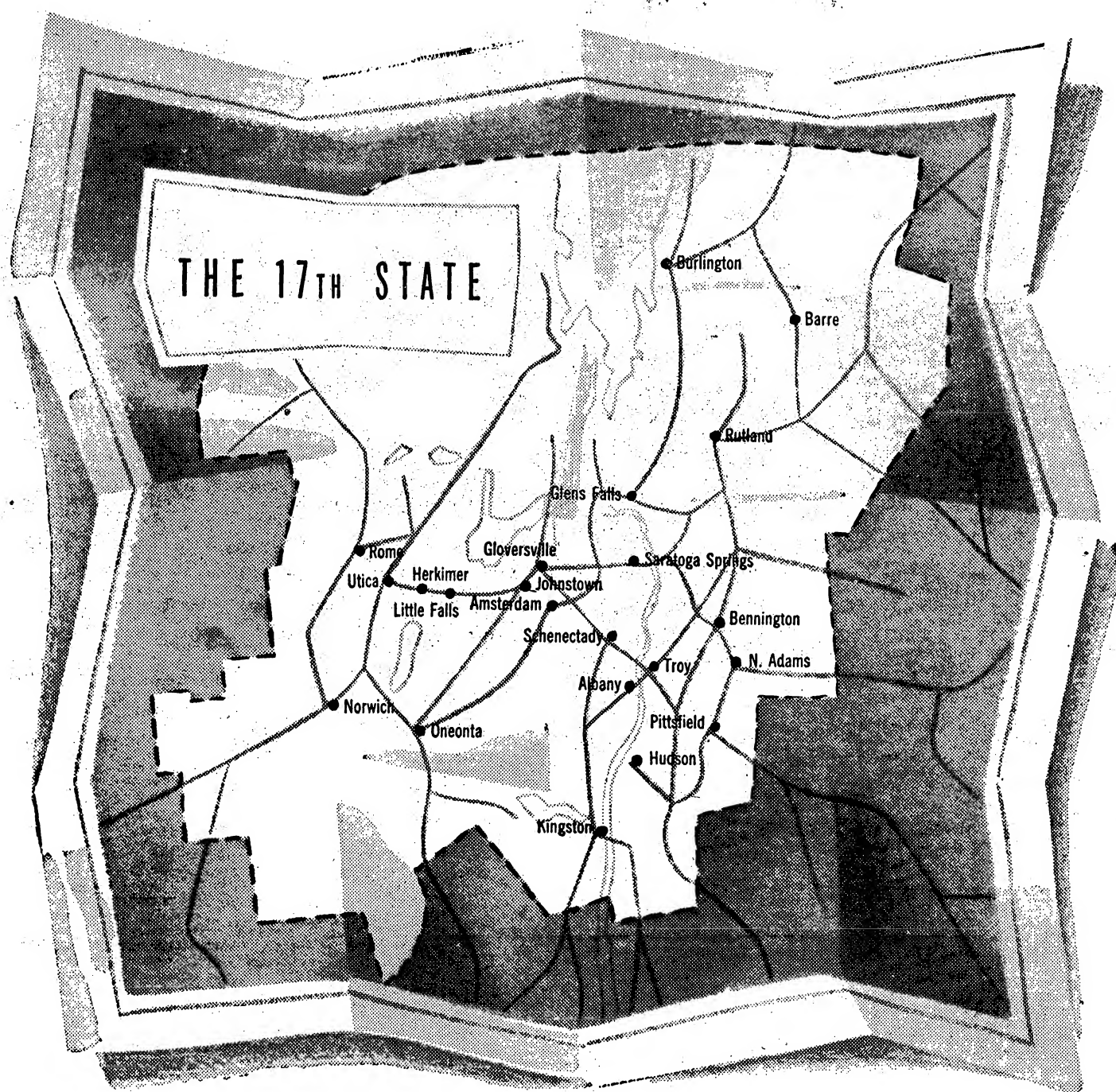
KEN MURRAY T.V. SHOW

FEB. 24—CBS

THEATRES — CLUBS

Management MCA





## Hooper surveys the 17th State\*

And Hooper discovers that:

**WGY delivers a regular listening audience in all 22 cities of the 17th State.**

**WGY's average evening audience is larger than the audiences of the next two stations combined.**

**WGY's average daytime audience is 44% larger than the next best station's daytime audience.**

**WGY's evening share-of-audience is above 20% in 15 of the 22 cities (Station B's share-of-audience is 20% or over in only 4 cities).**

Hooper's new 22-market survey of Eastern New York and Western New England has just been released. It becomes an essential tool in buying radio time in this vast marketing area. If you have not received a copy, call your NBC Spot Salesman or write: NBC Spot Sales, 30 Rockefeller Plaza, New York 20.

\*a compact market composed of a homogeneous group of 64 counties in Eastern New York and Western New England... so called because its population exceeds that of 32 states in the U. S.

# WGY

**50,000 watts 310 kc.**

**The only station covering all 22 Markets of the 17th State**

## Tele Follow-up Comment

Continued from page 25

against a chance to latch onto some big money for a splurge at the horses, cards and fouglette wheels. Woody Parker, Leonard Sherer, Kchast Sayers and Millicent Brewer comprised the acceptable but uninspired cast. Harvey Marlowe produced and directed.

NBC's "Philo TV Playhouse" teamed a weak script with some weak thesping among the supporting cast Sunday night (4) for a generally weak whodunit. Story was "A Matter of Life and Death," adapted by Abram S. Ginnies from a book by John and Ward Hawkins. Despite the usual smooth Philco production and direction, the play failed to build much reaction of any kind among viewers. As a result, when it came time for the unraveling of the yarn, the audience wasn't too much interested either in who was the murderer or the motives for his crime.

Three leads turned in good jobs and helped sustain the show for the first two acts. Cloris Leachman was fine as the girl trying to clear her fiancé of the murder rap and Pat O'Malley registered with a neat

characterization of her father, a retired police detective. John Ericson was also good as the supposed murderer. But the play fell apart in the final act when the others in the cast, including Tom Reynolds, Herbert Nelson, Kathleen Comegys and Marian Winters, either overemoted or forgot their lines.

NBC-TV's "Kraft Theatre," consistently one of the better dramatic shows on video, staged a fine adaptation Wednesday night (31) of Harry Brown's "Sound of Hunting." Play about a small squad of GIs on the front line in Italy during World War II was presented on Broadway in 1945. TV version, despite its being played against a single setting with all the action taking place off-camera, gave the illusion of scope and reality and, at the same time, permitted each member of the cast to establish his characterization thoroughly with viewers. Credit for the standout show is due all hands, including adapter R. Howard Lindsay (no relation to the playwright), producer-director Stan Quinn and the cast.

Program's one drawback was the overdone characterization of the war correspondent. It seemed doubtful that a newspaperman, no matter how sneaky, would squeal to a commanding officer during the war. In addition, his uniform was a shade too bright and spotless for anyone even "visiting" the Cassino fighting. Joe Di Reda topped the cast with a sock puppet of the apparently lazy GI who came through when the chips were down. (Sam Levene originated the role on Broadway.) Biff Elliott was good as the nervous soldier and Ralph Meeker scored as the tough sergeant. Linwood McCarthy, as another sergeant, and Stewart Bradley, as the captain with whom he'd gone to college, were standout, particularly in the scene where they defined the play's basic theme. Robert McQuade turned in a neat job as another GI and Philip Carlyle managed to make a villain of the correspondent.

### Ken Murray

Continued from page 27

able to TV. Moreover, he said, these film performers, if they do a single show in N. Y., can write off the entire cost of their trips to the east as necessary expenses on their income tax returns.

As far as the "wealth of talent" that otherwise is usually attributed to Hollywood, Murray averred that "Ted Mack has as much good talent on his 'Amateur Hour' show in a month as I've ever seen in Hollywood in a year." Comic pointed out that the opportunity to get a job in films lures to the Coast mostly pretty girls and tyro dramatic thespis. But, he pointed out, this is not the type of talent that is needed for a TV variety show

nor the type out of which new stars can be built for video. While he emphasized that he could speak only for his own program, Murray predicted also that any video show requiring spontaneity will remain in N. Y. Filming a show, which can be done on the Coast, is not the answer, he declared, because that spontaneity is necessarily lost in the filming process.

Murray recalled that it was the opportunity for top radio talent to appear in films that first created the exodus of AM stars from N. Y. to L. A. "In the old radio days," he said, "it meant a lot to a sponsor to have his stars seen in pictures, but with television, that no longer holds true. If a TV star now went up to his sponsor and said he wanted to go to the Coast because it would mean he'd be seen, as well as heard, by millions of people, the sponsor would laugh at him."

CBS comic also noted that the emigration of many top TV programs and stars from N. Y. to Hollywood would force the agencies to expand their offices on the Coast, "since the sponsors always have wanted to keep their stars close to home." As a result, Murray said, it's doubtful that the agencies would be willing to spend the hundreds of thousands of dollars for that expansion, when they could program just as good shows from N. Y.

### CBS Summer Shows

Continued from page 27

other commitments of the talent involved, though, may dictate a change in that plan. Current sponsors of the radio shows are to have first refusal rights at bankrolling them on video and, as far as possible, the same talent and writers will be used. It will be necessary, however, to recast "Husband" because Miss Ball, starring in the radio version, is to be teamed with Arnaz for TV.

Latter program is being set up as a situation comedy with music, in which Arnaz will play an orch leader and Miss Ball his wife who is a frustrated singer. Preview of the series starring Miss Davis was completed several weeks ago on the Coast. Web had planned to follow that up with a more formalized kinescope audition but, according to Ackerman, the preview looked so good that he brought it with him to N. Y. and it will be used to pitch to agencies and potential sponsors. Pearl's kinescope audition is to be cut some time next month in Hollywood and will be forwarded to N. Y. for peddling purposes.

### WBKB 'Package'

Continued from page 27

problem on "open days" for a station carrying baseball.

WBKB expects no resistance to the tie-in deal from clients anxious to grab onto the Cubs' games, which for the past four years they've been televised have proved a potent audience grabber. It's claimed nine bankrollers are jockeying for the two-ly package.

Indie, which is constantly seeking new devices to ring the cash register, has also invaded the "Help Wanted" field heretofore considered the sole province of the newspaper classified sections. Next Sunday (11) WBKB is launching a "Help Wanted" quarter-hour show designed for the man-hungry plants and factories in the Chi area. Such companies as U. S. Steel, Armours and Swift have already bought spots on the show to advertise their skilled manpower needs.

### Chi Rate Hikes

Continued from page 26

their heavier log of web shows are making much of the point that the rate boosts are only logical reflections of the steady upbeat in the size of the video audience as indicated in set circulation figures.

The brace of indie plants, however, which are more heavily dependent upon local advertisers are giving some thought to the possibility of the medium getting too expensive for the little guy. With the current local negotiations with Television Authority certain to result in increased talent costs, there's some speculation going on as to just what point in the tele rate escalator will the law of diminishing returns take effect.

## Inside Stuff—Television

Still trying to solve the problem of what to do with its "Fight Followup" series, which is lined up and ready to roll each Wednesday night following the Pabst-sponsored boxing matches, CBS-TV this week obtained the consent of Warwick & Legler, Pabst agency, to air only a four-round emergency bout in case of an early-round knockout in the main event. Web hopes that procedure will give the "Followup" show a better chance to take the air each week.

"Followup" is designed to fill the time between the end of the Pabst fights, which start at 10 p.m., and the 11 p.m. takeover of the time by local stations. Because it's impossible to determine in advance how long the boxing will last, however, "Followup" has often been confined to 10 minutes or less and on five nights has not taken the air at all. By restricting the emergency fights to four-rounders, CBS hopes to open up more time for "Followup" and thus have a better chance of snaring a sponsor for the series.

Television viewers in the metropolitan N. Y. area will see an actual blood donation being performed Feb. 26, as part of the Red Cross' current campaign to line up donors to provide plasma for the fighting forces in Korea. Singer Jack Berch, who has his own show on the NBC radio web weekday mornings, has volunteered to be the donor, with the donation to take place on the "Date in Manhattan" show, aired from 11 a.m. to noon cross-the-board on WNBC, key NBC outlet in N. Y.

On-the-air donation was the idea of indie publicist Jane Kalmus, who obtained the cooperation of WNBC station manager Ted Cott. Show will have a doctor and two nurses in attendance on Berch to demonstrate visually to viewers that the process is virtually painless. There's a possibility that N. Y. Mayor Vincent Impellitteri may appear on the show to make a pitch for the extreme necessity of more plasma for American GIs.

Comprehensive survey of the employment situation in video is contained in a new book, "Opportunities in Television," published by Vocational Guidance Manuals. Tome is by Jo Ranson, publicity director of WMGM, N. Y., and Dick Pack, program director of WNEW, N. Y., who also collaborated on "Opportunities in Radio" for the guidance series. Volume is in two editions, paper-bound for students and cloth for distribution in bookstores by Grosset & Dunlap.

Useful volume quotes extensively and frankly from authorities in the field and covers the gamut of jobs, including acting, writing, directing, engineering, production facilities, sales, promotion, research, agencies, programming and servicing. It includes a full bibliography, list of tele stations, NBC's complete job inventory, glossary and an outline of operations at typical small outlets.

Marked improvement in the quality of CBS kinescope shows from the Coast, which has been noted by many viewers, is attributed by the web to several factors, chief of which is a change in set design and lighting recently instituted after a special study of the problem. In addition, CBS is utilizing a special type of material for its settings, which gives a three-dimensional effect to the sets when transcribed on film.

CBS execs also pointed out that they are employing new 35m recording equipment and that they project the negative directly into the cameras, instead of first making up positive prints for transmission. Currently, the Burns & Allen and Alan Young shows are fed to the east via kine, but the web has a number of others in preparation for next summer and fall.

Jerry Fairbanks' New York studio on Tuesday (13) starts lensing part of a TV film commercial for Pepsi-Cola, via Blow agency, with the remainder of the footage to be shot in Fairbanks' Hollywood studio. Shooting is being split between the coasts to meet the client's casting requirements, as some of the talent wanted is in the east. Integration of the footage and processing will be handled on the Coast.

Fairbanks' Gotham branch, which this week enters its fourth year, has enabled the pic producer to meet a variety of problems. "Bigelow Theatre," which is filmed on the Coast (minus commercials) with the multicam system, is spliced with Bigelow commercials, which are lensed in N. Y. because of proximity to execs of the sponsor and Young & Rubicam agency.

Reba Tassel, young actress who was screen-tested by both 20th-Fox and Samuel Goldwyn on the basis of a single appearance in a CBS-TV "Studio One" program, has three more CBS video shows coming up. One of these is on "Big Town" March 2, in which her life will be dramatized and in which she may play herself. Actress has also been set for the only femme role in an adaptation on "Studio One" Feb. 26 of "Strange Land," story of World War II penned by CBS newscaster Ned Calmer. She has also pacted for a role on "Big Town" tomorrow night (Thurs.).

### Loyalty Quiz

Continued from page 23

also hiring an attorney, one of whose chief functions will be working in this sphere. Significance of the move is that if CBS fires a director for failure to sign the quiz, as it did two weeks ago with an office worker who was not a member of any union, it will have to face RTDG opposition.

San Antonio—Ernie Hall, former announcer and director for KEYL, has joined the announcing staff of WOAI and WOAI-TV.

**THE THREE SUNS**

"MORTY" "ARTIE" "AL" RCA VICTOR Records

Currently  
BAYSHORE ROYAL HOTEL  
TAMPA, FLORIDA

Direction: MUSIC CORP. OF AMERICA

**Your Top TV  
Sales opportunity**

# WDEL-TV

Channel 7  
**Wilmington, Del.**

In the Market which has highest  
income per family in the country.

**NBC**  
TV-AFFILIATE

Represented by

**ROBERT MEEKER ASSOCIATES**

New York   Los Angeles   San Francisco   Chicago

**I WILL GIVE  
\$5,000 for One Year**

to an

**Advertising Agency in Radio and TV**

My present gross income as a free lance writer in this field averaged \$17,500 a year over a period of five years. It's still averaging that; but frankly, I'm tired of fre lanceing. I'm tired of being called to the phone on Mondays and asked for a script that doesn't have to be good, but has to be Tuesday. For a change I want to do the calling and eliminate the necessity for it.

That's why I'm offering my services as a combination Production Supervisor and Editor for a period of one year for \$12,500. You get the extra five thousand dollars in proven talent and ability for free. If there's a second year, it costs.

A few more details. I've been in the business for fifteen years, minus four that were spent in the Army. I've got several years to go before I hit 35, and I've written everything from kid shows and whodunits, to comedy and documentaries. For further details, including executive experience, just write and I'll answer if your offer interests me. Reply to Box V-9632, Variety, 154 West 46th St., New York 19, N. Y.



## TVA Cost of Living Clause

Continued from page 26

ing expenses. Amateurs will not be permitted to perform more than once a year, and on shows where the winners are brought back they will be allowed their amateur standing only twice in a year. Children under 16 will be able to set their own terms on programs where 75% of the talent is under 16; TVA reserves the right to negotiate the whole matter if the kid programs become a problem.

If meal periods are missed, performers get \$10. Time between end of lunch and start of dinner must not exceed six hours. Reading sessions are included as part of rehearsal time, but shall not necessarily be considered as a rehearsal day.

### Cast Credit

All thespers with more than five lines shall get cast credit, but not more than 12 credits need be listed on any broadcast. For extension of rehearsal beyond the time provided, if application is made before actors are hired, time-and-a-half will be paid. After 40 hours of rehearsal, performers will get time-and-a-half.

Audition shows which aren't broadcast will be paid for at half-

rate. Warmup performers will be paid at half the applicable rate. Each rehearsal day is limited to seven out of eight consecutive hours, except on one camera day when it will be limited to nine out of 11 consecutive hours. Cuff doubling is limited to two actors on a half-hour show and three on an hour program. Multiple doubles are permitted on variety shows and other formats with short episodes. Group singers or dancers will get an additional fee at half the applicable rate for doubling as actors, plus the extra rehearsal pay.

Models required to do special business will get the less-than-five-lines rate. Previews before studio audiences prior to broadcast are considered rehearsal time. A line will consist of not more than 10 words. TVA will not strike as long as the code is adhered to. Kinescope recordings may be used for reference and private auditions. Kine excerpts of a minute or less may be used as trailers.

Live repeat shows will be paid at half-scale if aired within 24 hours, and full scale afterwards. Talent is to be paid by Thursday of the week after the week of the performance, and a TVA-web committee is to meet on speeding up payments to actors.

### How to - - -

Hollywood, Feb. 6. "Lonely hearts" has treacled into radio to cheer up the undated lovelorn. Having done so well with "Lonesome Gal" to buoy the drooping spirits of the mere male, KHJ is going to pour the syrup for gals in low dudgeon. Soother is Renza Cesana, who will be billed as "The Continental" to brighten the dark corners with advice on love, life and romance between revolutions of recordings befitting the mood of the moment.

Onetime radio packager, Cesana took a trip abroad, looked up his old friend, Robert Rossellini, and was given a part with Ingrid Bergman in "Stromboli." Program airs at the lonely hour of 11, five nights a week.

### Blair-TV Expands

Blair-TV, Inc., station representative exclusively handling television, has opened its eighth regional office, in Jacksonville. It is being managed by Harry E. Cummings.

Rep has appointed Lindsey Spight, veepee of John Blair, its AM counterpart, to head its San Francisco operation. Blair-TV has separate offices and has been completely severed from the radio operation.

## Newspaper-Owned TV Syndicate Sets \$1,000,000 Vidpic Production

Hollywood, Feb. 6.

New board of directors is expanding Consolidated Television Productions into a \$1,000,000 corporation which will shortly embark on production of telefilms for the newspaper-owned television stations which have banded together under the name of Publishers Television Syndicate. Firm originally was incorporated by Norman Chandler and J. Bert Easley for \$25,000.

Chandler has moved into the board chairman's spot with W. B. Clum, formerly veepee and general manager of the L. A. Shopping News as president, Harrison Chandler veepee and Harrison Dunham as secretary-treasurer.

Actual production will get under way with four series of films, including one group of six for the Protestant Film Commission. Other series are a dramatic layout, a soap opera program and a juvenile show, "Cyclone Malone" seen on KNBH until recently. CTP will film it and sell it to NBC's o&o vidstations with show going to Publishers Syndicate web in other markets. Pix being made for Prot-

stant Film Commission, budgeted at about \$40,000 apiece, will be shared for video by PFC and Consolidated.

Carl K. Hittleman has been named exec producer with Fillmore Phipps handling program development and supervising production. John R. Markey is taking over national sales syndication and William Wooten has been appointed director of commercial productions.

### WMAL-TV Into New Center

Washington, Feb. 6.

WMAL-TV, owned by the Washington Evening Star, moved to its new uptown Television Center last week at 4461 Connecticut avenue, which was formerly the Chevy Chase Ice Palace. Move gives WMAL-TV the largest TV studios in the Capital.

In its new Center the station will have three studios, one of which has facilities to seat a large audience.

Star's radio broadcasting studios in the Trans-lux building are not affected.

### FM in Trouble

Continued from page 25

selling functional music use spot announcements, usually of a public service character, for the primary purpose of drowning them out (by means of a supersonic signal at the transmitter) in order to attract subscribers. In one of its letters of inquiry, the Commission cites the promotion literature of a station's "Musicast" service as saying:

"Why does the station bother with announcements or commercials at all? The main purpose is to keep out 'free riders' . . . The whole scheme is based on the illusion that the customer is personally providing background entertainment rather than a radio station or wired music dispenser."

The Commission's inquiry was directed to WFMF in Chicago (owned by Marshall Field); WLRD in Miami Beach; KDFC in Sausalito, Calif.; and WACE-FM in Chicopee, Mass. These stations were selected because the agency had information on their services.

KDFC has reported to the Commission that it's only income is from rentals of special receivers for its music service, for which it receives \$25 a month for a minimum of 12 hours a day. The other stations were requested to break down their station revenues, from music services and time sales.

The Commission said its inquiry is being made in connection with its "current review of the overall status and operation of FM broadcasting." The question of Transit Radio, it said, is "another part of the general study."

It is expected that the question of the legality of Transit Radio, which is more concerned with constitutional issues, will be pursued later. The license of WWDC-FM, which provides TR service in Washington, D. C., was put on temporary status some time ago pending a determination of the legality question.

Meanwhile, the American Civil Liberties Union filed a brief with the U. S. Court of Appeals here in support of a local action to reverse a ruling of the U. S. District Court upholding the right of Capital Transit Co. to carry the broadcasts in its busses and trolleys. ACLU contends that "forced listening" violates two amendments of the Constitution.

Arguments in the case are to be heard next week.

### No 'Action' on KNBH

Hollywood, Feb. 6.

After a year and a half of sporadic sponsorship, "Lights, Camera, Action" is being dropped by KNBH. Demands on station time by NBC kines and lack of client interest brought down the axe.

Station paid \$600 to the triple ownership for program showcasing new talent but set a price of nearly \$2,000 for overall cost for underwriting. Walter Woolf King, one of the owners, emceed. Show did summer duty on the cable last year.

## ONE OF A SERIES FEATURING THE MEN WHO MAKE FREE & PETERS TELEVISION SERVICE

"Candy is dandy," says—

## RICHARD F. KIELING!

(Another F&P TELEVISION Specialist)

Yes, before joining F&P, Dick was darned near up to his esophagus in candy bars! He was with Mars, Inc. as a Field Sales Supervisor in charge of a promotional crew calling on wholesale and retail candy outlets. This taste of promotional work settled it—Dick decided it was his dish for keeps. And once we'd met him, we immediately knew we wanted him to bring his dish to our "table of organization!"

Actually Dick's coming to F&P is typical of the way most of our well-

seasoned TV Colonels got their start. Enthusiastic and ambitious, they came from all sorts of businesses—newspapers, radio stations, advertising agencies, soap companies, insurance firms and other sales organizations. As a team we think you'll find us about as versatile, well-informed and sincerely interested in being helpful as any group you've ever met. Or maybe more so!

That's how we operate, here in this pioneer group of radio and television station representatives.

Four years, Northwestern University (B.S.)  
Three years, U. S. Navy  
One year, Mars, Incorporated  
Free & Peters (Chicago Office) since June, 1950

### EXCLUSIVE NATIONAL TELEVISION REPRESENTATIVES

DAVENPORT (Central Broadcasting Co.—WHO-WOC)	WOC-TV*
FORT WORTH-DALLAS (STAR-TELEGRAM)	WBAP-TV*
LOUISVILLE (WAVE, Inc.)	WAVE-TV*
MIAMI (Wometco Theatres)	WTVJ
MINNEAPOLIS-ST. PAUL (DISPATCH-PIONEER PRESS)	WTCH-TV
NEW YORK (THE NEWS)	WPX
ST. LOUIS (POST-DISPATCH)	KSD-TV*
SAN FRANCISCO (THE CHRONICLE)	KRON-TV*

\*Primary NBC Affiliates



## FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives Since 1932

NEW YORK

CHICAGO

ATLANTA

DETROIT

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HOLLYWOOD

SAN FRANCISCO

# Fight in Senate Expected Over Ratification of New NARBA Pact

Washington, Feb. 6.

President Truman submitted the new North American Regional Broadcasting Agreement (NARBA) to the Senate yesterday (5) and a fight over ratification was expected. The treaty, adopted last November after arduous negotiations lasting over a year, is being opposed by the clear channel stations and major farm organizations. They contend that U. S. concessions limit the coverage of the 50 KW outlets, particularly in the rural areas.

Leading the opposition is the Clear Channel Broadcasting Service which claims that concessions made to Cuba were at the expense of such stations as WNBC, New York; WBBM, Chicago; KFL, Los Angeles; and WJR, Detroit. The American Farm Bureau Federation and the National Grange have protested to several Senators that the treaty would hurt service to farmers, supporting the CCBS claim that stronger signals are needed to reach the rural areas.

It is also expected that squawks will come from Puerto Rico, primarily because of a provision in the new NARBA which shifts the 620 kc frequency from WKAQ in San Juan to 810 kc and gives 620 to the Dominican Republic in place of 1,040 kc which has been causing interference to WHO in Des Moines, the dominant station on the clear channel.

WKAQ, owned by the newspaper El Mundo, claims that the required shift to 810 would result in a serious loss of audience and that the cost of facilities on the higher channel to provide equal coverage with its present 5 kw power on 620 would be almost prohibitive.

Signatories to the treaty, which is for a five-year period, are the U. S., Canada, Cuba, the Dominican Republic, the Bahamas and Jamaica. Mexico and Haiti did not participate.

The Senate Foreign Relations Committee will probably hold hearings on the agreement.

## Parker's Saginaw %

Saginaw, Mich., Feb. 6.

Milton L. Greenbaum, proxy of WSAM here and WLEW, Bad Axe, announced this week that Jack Parker has acquired a stock interest in Saginaw Broadcasting Co. and will be veepee and general manager.

Parker, previously station operations director for the firm, will also serve as manager of the Great Lakes Network, new Michigan regional web keyed out of WSAM-FM.

## 'Game of Day'

Continued from page 25

stations 50 miles or more from major league cities, which limits hook-ups to that part of the country south of the Mason-Dixon Line and west of St. Louis.

MBS deal is with all eight clubs of the American League and with six of the National League teams. Web will air the games live on a Monday-through-Saturday schedule, starting April 16, and will also pick up some pre-season exhibition matches. Two or three crews will be on the road at all times, stand-bys in case a skedded game is rained out.

Liberty, which last year aired half its games live and the rest on a re-created basis, this year will shift to an all-live basis. In addition to feeding one game daily to its 256 affiliates, Liberty beams N. Y. Giants, St. Louis Browns and Cleveland Indians' games to special smaller hookups.

LBS this year has picked up biz in over 100 markets for Falstaff beer, via Dancer-Fitzgerald-Sample, which is also using some Mutual markets. Last year MBS got the entire account.

## 3 NAB Boards

Continued from page 25

Falls, Tex.; Fred Nahas, KXYZ, Houston.

### District 15

Glenn Shaw, KLX, Oakland, Cal.

### Large Stations

John H. DeWitt, Jr., WSM, Nashville; E. K. Hartenbower, KCMO, Kansas City.

### Medium Stations

Rex Howell, KFXJ, Grand Junction, Col.; Herbert R. Ohrt, KGLO, Mason City, Ia.; Walter E. Wagstaff, KIDO, Boise; Hugh B. Terry, KLZ, Denver; William E. Ware, KSTL, St. Louis; Richard O. Lewis, KTAR, Phoenix; John Esau, KTUL, Tulsa; J. Frank Jarman, WDNC, Durham, N. C.; Earl W. Winger,

WDOO, Chattanooga; Gunnar O. Wiig, WHEC, Rochester, N. Y.; Roy Dabadie, WJBO, Baton Rouge; Philip P. Allen, WLVA, Lynchburg, Va.; J. W. Woodruff, WRBL, Columbus, Ga.; O. M. Schloss, WWSW, Pittsburgh.

### Small Stations

Frank C. McIntyre, KLIX, Twin Falls, Ida.; Al G. Meyer, KMYR, Denver; Lee Bishop, KORE, Eugene, Ore.; Gene Trace, WBBW, Youngstown, O.; F. E. Lackey, WHOP, Hopkinsville, Ky.; Harry McTigue, WINN, Louisville; A. E. Spokes, WJOY, Burlington, Vt.; Simon Goldman, WJTN, Jamestown, N. Y.; John W. Schultz, WMVA, Martinsville, Va.; Milton L. Greenebaum, WSAM, Saginaw, Mich.; Edgar Kobak, WTWA, Thomson, Ga.

### FM Stations

Edward Breen, KFMV, Fort Dodge, Ia.; C. L. Thomas, KKOK-FM, St. Louis, Mo.; Everett L. Dillard, WASH, Washington; R. Sanford Guyer, WBTM-FM, Danville, Va.; Edward A. Wheeler, WEAU, Evanston; Michael R. Hanna, WHCU-FM, Ithaca; Owen F. Urledge, WQAM-FM, Miami; Ben Strouse, WWDC-FM, Washington.

## NAB

Continued from page 25

had been considered inevitable in some quarters ever since the TV broadcasters assembled in Chicago to form NAB-TV (now replaced by NARTB). For there's no denying that the video men, playing for high stakes, trimmed Miller's sails in unanimously obtaining their demands for autonomy and relegating the prexy to the role of donning his judicial garbs in an ex-officio, viewings-from-afar capacity.

Miller has been serving as prexy at \$50,000 a year. It was voted that the combined salaries of Miller as board chairman and the new president-general manager shall not exceed \$75,000 the first year, with a graduated scale upwards for the new prexy and a comparable diminishing remuneration for Miller the second and the third years. Thus Miller will "tee off" at \$40,000 the first year and the new prexy (still to be designated) at \$35,000, with the financial standing of the two reversing itself from then on.

A budget of \$501,000 was voted for the next fiscal year, with \$50,000 allocated for television. While the total intake will amount to \$750,000, the remainder goes for the administration of Broadcast Advertising Bureau (now spearheaded by William B. Ryan), under the terms voted by the board, whereby 30% of all NAB income be channeled into BAB.

## Theatre For Freedom

Continued from page 24

terpreting his Act to the American people. Aims of his bill, he said, are to strengthen espionage and subversion laws, to "sever the pipelines of international Communist agents" and to expose them.

The airer was written by Vincent W. Hartnett, who participated in the writing of "Red Channels," the list of 150 show business persons with their alleged subversive affiliations and activities. Marking the 159th anni of the Bill of Rights, the airer was performed by a roster of names, including Lee Tracy, Vicki Cummings, Bert Lytell, Una O'Connor, Big Joe Rosenfield, John Griggs, Lon Clark, Eric Dressler, Alan Bunce and Hazel Dawn, with Westbrook Van Vorhes narrating.

While calling for elimination of Communist influences from show business, the TFF program did not go into details of how this is to be done without undermining civil liberties, an ACLU spokesman commented. It was pointed out that several performers listed in "Red Channels" have been hit economically and four suits have been brought against its publishers.

ACLU meanwhile reported that its broadcast, which brought about 375 telephone protests in New York and on the Coast, has received a 5-1 backing in letters to NBC from listeners. Organization has announced that it is releasing its program on long-playing records at \$4 apiece.

## Television Reviews

Continued from page 29

town. On show caught, Brookhouser did a spiel-tour down music's memory lane, with various acts seen and heard in numbers reminiscent of each particular era.

Oldtimer Ragtime Smitty (Jack Lynch's Zodiac Room) went way back with his pianistics and vocals on "When You Were a Tulip," "Margie," et al, in barroom style. Grace and Mickey Carroll, dance duo currently at the Embassy Club, stepped up the period with a fast Charleston and jitterbug routines. Chirper Kathy Allen (also at the Embassy) intoned "Just My Bill," and her husband Dick Merrick (Chubby's) sang "How Much Do I Love You," and "In a Small Cafe." Duke Ellington (Click) bridged the

gap from the '20's, to the present, with such of his compositions as "Mood Indigo," "Solitude," "Caravan" and "I've Got it Bad." The Duke was, of course, socko, with his special elan, his indisputable mastery of the keyboard and the subdued excitement he conveys with every number.

Columnist, although far from forte as an actor, ties up acts neatly and the combination represented a very good package, far and away above anything local at that hour. Nice direction and fair camera work gave depth and variety to otherwise plain set, and program gave evidence of what can be accomplished with tight budget. Set consisted merely of drop, with piano, tables and chairs arranged in cafe style. Brookhouser worked in good finale by moving about studio, thanking each act individually and, incidentally, giving a plug to the clubs where his guests are appearing. Gaggh.

## Dallas vs. 'Big Show'

Continued from page 23

local NBC station and he listens to be entertained. He doesn't care who does it or where it comes from.

So, from the local listener's point of view, "Big Show" lacks a basic appeal, and that appeal is familiarity. By and large, the situations—the stimuli, let us say—on "Big Show" are totally unfamiliar to our local listener. An exchange of brittle dialog between a Tallulah Bankhead and an Ethel Merman, in which Tallulah tells Ether that she must have been in 10 shows that ran five years, may be hilarious to a Broadwayite wise in the ways of the show world, but to a grocery clerk in Des Moines, it is meaningless. For all he knows—or cares—maybe Ethel HAS been in 10 shows, etc. So what's funny?

On the other hand, when the Benny cast is having a party, and someone asks where Phil is, and Mary says he's under the table, our grocery clerk laughs because he knows Phil and he can just see him under the table. Or to illustrate with another "Big Show" competitor, "Our Miss Brooks." The heroine is a school-teacher, her friends are deftly drawn burlesques of types found in every city, town and hamlet in the country. The situations and the people in the show are familiar, hence the jokes are funny to great groups of people.

And that leads to another appeal lacked by "Big Show." The lack of unity. On the shows mentioned above, unity has been achieved. There is a single thread running throughout. There is a hook which the listener can grasp. The "Big Show," with its maze of names, personalities and situations, makes it necessary for the listener to literally fight his way through. And he must go it on his own, because there's nothing in the show with which he can identify himself. Under those conditions can he really be blamed for dialing out?

And let us not say that failure to enjoy "Big Show" is indicative of an inability to appreciate so-called "adult" entertainment. After all, lack of knowledge and lack of interest in show people—in names, per se—is not a sign of lack of intelligence. It may be hard to believe, but a great many people are not interested in Tallulah Bankhead because she is Tallulah Bankhead, or in Fred Allen because he is Fred Allen, and so on. But if Joe Jones from Oklahoma City can stand in front of a microphone and make them laugh, cry or feel good, they will listen to him, and his reputation or the glitter in his name are not too important to them.

Maybe it might be a good idea for the moguls of broadcasting to give some thought to combing the hinterlands for those unknown performers who have learned how to capture a local audience. Because chances are better than even that if a performer can capture one local audience, he can capture local audiences all over the country.

At any rate, I am afraid that for all its name-value, time and money, "Big Show" adds up to a great big hodgepodge of nothing. Or almost nothing.

Jack Gwyn,  
KRLD, Dallas.

## MUSICAL VARIETIES

With Earle Pudey, Jim McCarthy, Vern Cook, others  
Producer: Gertrude Quinn  
15 Mins.; Tues.; 7:30 p.m.  
FORST PACKING CO.  
WRGB-TV, Schenectady

(Brown, Roberts & Bangert)  
Musical melange, built around Earle Pudey at the piano, is rather tasty froth, with Jim McCarthy pairing at the organ and Vern Cook doubling from commercials to vocals. Other guests are periodically presented.

Pudey, who is showing improvement on television as he did in radio (WGY), strokes the ivories skillfully in popular numbers and joins for some vocals. He possesses a likable personality. McCarthy, WGY staffer, plays a portable organ flexibly. He and Pudey team smoothly. Cook, WGY announcer-disk jockey, is bouncy though pressing on video. Slides are used for some numbers. Filmed plugging supplements live. Jaco.

## Liberty Web

Continued from page 24

around the country. Outlets used taped programs beamed at the same hour in each time zone and carried over leased telephone lines. Some of the names inked by PBS head Larry Finley included Frankie Laine, Mel Torme, Marc Lawrence, Barbara Britton, Roddy McDowall, Alan Mowbray, Hugh Herbert and disk jockey Maurice Hart. Latter reported he is owed three weeks' salary, plus balance on a 13-week contract. Additionally, Mel Williamson, in charge of Western Division for PBS, said back pay is due some 50 or 60 people on the office staff.

Local outlet KGFJ signed the skin off the air a few hours after McCue reported that Finley had promised that all AFRA members would be paid in full in a very short time, and that programs already taped and stored will not be released under any circumstances.



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A. GUY VISK

WRITING ENTERPRISES

12 Liberty Street Troy, N. Y.

## Co-op Bonanza

Continued from page 23

by "Stud's Place," "Life Begins at 80" (in markets not taken by Arnold Bread), "The Ruggles" and wrestling from Chicago. Third round of "Crusade in Europe" vidpix is being screened on 18 stations. Additionally, web has a deal in the works for syndication of a "March of Time" vidpic series, with local banks picking up the tab.

Among the bigleague sponsors using TV co-ops are Fort Pitt Brewing, Blatz, Motorola, General Electric, Canada Dry and Ford Dealers.

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# NEW VOX POP DEAL FOR ASCAP

## No Further Col Upheavals, Sez Conkling; Mum on Fate of 7-Inchers

Jim Conkling killed all speculation about impending administrative upheavals at Columbia Records by announcing that his stepping into the company's prexyship was not the cue for a further high echelon reshuffle. Conkling, who assumed the Col presidency last week, underscored his stand with a declaration that "no one was leaving Columbia Records and no one was coming in."

Conkling, who at 35 is the youngest major company chief in the industry, specifically announced that Goddard Lieberman is staying in his post as exec vice-prexy and Mitch Miller would remain as head of the pop artists and repertory operation. Conkling, in fact, kudoed the work of Lieberman, Miller and musical director Percy Faith for turning out a series of disk clicks recently.

Concerning the question of Col's retention of the seven-inch 33-rpm pops, Conkling was non-committal. He said that he planned to study comparative sales figures by Columbia and other companies in the various speeds before making a decision. Conkling, however, stated that Col's entry into the 45-rpm field for pops had passed out of the experimental stage and would, in any case, remain a regular part of the company's production.

Conkling also scotched rumors that a flock of artists now recording for Capitol are swinging over to Columbia. Col's prexy revealed that during the last months of his duties as Cap's air chief, he was instrumental in getting all of the company's major artists to sign up with the company. No major artist, he said, currently has a pact that will expire before two years. Conkling declared that he will split his time between the Bridgeport plant and the New York offices. Although he plans to supervise some aspects of the air operation, it will be in the normal process of the prexy duties. His main focus for the next period, however, will be sales and production, two fields with which he is less familiar.

Conkling foresaw a solid business year for the disk industry. He said that ample materials were on hand for continued production. If, however, the Government restricts certain material, Conkling said substitutes, developed by engineers at the various companies, would be available.

## SHEET MUSIC COVERED BY GOVT. PRICE FREEZE

Music Publishers Protective Assn. has informed its publisher members that the Government's price freeze covers sheet music. Although books are exempt, selling price of sheet music is limited to the highest selling price between Dec. 19 and Jan. 25. Important factor in the freeze is the date of actual delivery and not the date of sale.

With the Government to issue specific freeze orders for each industry, MPPA is planning to secure an exemption for the music industry. Effect of the freeze, however, is expected to be little for some time in view of the price rises which went into effect under the wire during early January.

## Mann's Break-In Date

Bernie Mann's newly-organized band will make its debut at the Totem Pole ballroom, near Boston, Feb. 16 and 17 prior to opening at the Hotel Roosevelt, N. Y., Grill Room Feb. 19.

Mann has recruited several high-priced sidemen for his crew, including Sonny Dunham, who disbanded his own orch to join Mann's outfit. Mann waxes for Tower Records.

## ASCAP Sets Annual Meets In New York, Hollywood

Annual eastern and Coast membership meetings of the American Society of Composers, Authors and Publishers has been set for Feb. 21 in Hollywood at the Beverly Hills hotel and for March 27 in New York at the Waldorf-Astoria. ASCAP prexy Otto Harbach will attend both meetings to give his annual report prior to elections of a new board of directors in March. Herman Finkelstein, ASCAP attorney, will attend the meetings with Harbach.

## Low-Priced L-P's Hurt Sales On Major Labels

Low-priced long-playing disks are emerging as a powerful competitive threat to the standard L-P's in the longhair and pop fields. The cheaper platters, manufactured by Remington and Varsity Records, have not only been cutting into the sales of the major companies but, in many cases, have been providing the bread-and-butter sales for the retailers who have been pushing the low-priced line.

Paradoxically, the low-priced disks have become increasing important because of the big discounts being given generally on the higher-priced labels. Nabe retailers, selling the Remington and Varsity disks at the list price \$2.49 and downwards, find they can make far more coin on these than selling the standard-priced LP's at 30% off. As a result, these outlets have been promoting the low-priced lines to the detriment of the major labels.

Among the major department stores, Macy's in New York has been pushing the Remington Records with a heavy ad campaign. Department stores, which began to give discounts following Sam Goody's victory over Columbia in a fair trading legal suit, have been using the major labels as virtual loss-leaders. At the same time, they have been cashing in on the regular 40% retailer margin on the low-priced lines. In some cases, the latter disks have been out-selling the major labels by a considerable margin.

## Decca Expands Longhairs With Italo Fonit Line

Expanding its longhair output via foreign catalogs, Decca Records has inked a deal with the Italian Fonit label for the American release of several operatic sides. Decca, meantime, has issued the first of its series of classical platters under its recently concluded pact with the Deutsche Grammophon Co. of Berlin. Platter is Mendelsohn's "Midsummer Nights' Dream" played by the Berlin Philharmonic.

Decca is also mapping release this spring of a collection of scenes from Shakespeare's plays with John Gielgud and Pamela Brown handling the poetry.

## Houston Renews Kurtz

Houston, Feb. 6.

Efrem Kurtz has been signed to conduct the Houston Symphony Orchestra for two more years at \$30,000 per year.

His present three-year contract expires in April.

## LOWER RANKS TO GET BOARD VOTE

American Society of Composers, Authors and Publishers is prepping another major reform in its organizational setup with plans to give writers from all income levels a voice in the formulation of policy. Move to democratize ASCAP's structure is being made under the implicit direction of terms in the Federal anti-trust consent decree.

Upcoming elections for ASCAP's board of directors will open the door for clefters in the lower classifications. Instead of the traditional procedure of electing only eight of the 24 ASCAP board members on a rotational basis each year, next election will install a complete new board with each member being elected for a two-year, instead of three-year term. Under terms of ASCAP's amended constitution, nominations of the writer board members will include lower-ranking clefters, "as far as practicable." Next ASCAP elections are due to be held before April.

Up to now writer members on ASCAP's board, which is made up of 12 clefters and 12 publishers, have been drawn almost exclusively from the top brackets. This has led in the past to insistent rank-and-file squawks that the ASCAP writer board members has operated like a "closed corporation" for the benefit of the upper classifications. Composition of the board, parlayed with the allegation that it was self-perpetuating, was among the important factors leading the Department of Justice into making its investigation of the society.

It's not expected that more than a handful of clefters from the ranks will be nominated. These few, however, could play an important role on the ASCAP board, especially in the board's electing the next society's president. The business of electing ASCAP's next prexy may turn into a crucial struggle this spring if incumbent Otto Harbach refuses to run again. Outside of Harbach, there is no one at present who commands across-the-board support from the writer members.

In preparation for the upcoming elections, nominating committees for the pubs and clefters will be named at the ASCAP board meeting tomorrow (Thurs.).

## Sheet Sales Hit By Rail Strike

Music publishers, who were riding the crest of a boom business in sheet music, have been badly hit over the past week by the railroad strike and the shipping embargo. Unable to fill orders out of the areas near New York, bundles of copies have been piling up at the local jobbers. Situation has been intensified by the fact that sales have been running high over the past month with the result that large shipments had been prepared. Pubs are hoping that the strike will result only in deferred sales for current hits rather than a complete loss. Latter possibility will grow stronger if the strike persists and new tunes come to the forefront.

Diskeries have not been hit as hard as the pubs since platters are mostly shipped by truck rather than railroads to distrib points. However, shifting of other manufacturers to trucking has started to jam up transportation schedules with a consequent loss of time in the shipping of disks.

Regina, Sask. — W. A. Winters, leader of the Hotel Saskatchewan orchestra, was elected president of Local 446, American Federation of Musicians, Regina. R. C. Weller is vice-president and Henry Rosson secretary-treasurer. Rosson was named delegate to the AFM convention in New York next June.

## New Petrillo Demands on TV Jolt Networks; Film Ban Major Hurdle

### 'Lady Not for Burning' Put on Wax by Decca

Extending its repertory of non-musical legit plays on wax, Decca Records has cut the current Christopher Fry play, "The Lady's Not for Burning," with the original cast starring John Gielgud and Pamela Brown. Set, which will be issued in long-play form, will be released in March.

Last year, Decca issued "Death of a Salesman" and "Cocktail Party" in similar packages.

## Tubb Hits Acuff-R With Own Copies Of 'Tenn. Waltz'

Hollywood, Feb. 6.

Ernest Tubb Music published "Tennessee Waltz" Monday (5), teasing off what may be one of the bitterest fights ever waged by publishers over exclusive market rights to a tune. "Waltz" first was brought out by Acuff-Rose Music Company three months ago and has skyrocketed to head list. Tubb Music, in which the folk singer is associated along with Averbach Brothers, who also operate Hill & Range Music, did not even notify Acuff-Rose of move.

Tubb's claim is based on fact that Redd Stewart, billed by Acuff-Rose as co-author of its version of "Waltz," allegedly was under exclusive composing contract to Tubb when "Waltz" was copyrighted in February, 1948. Tubb sheet music lists only Stewart. Acuff-Rose lists Stewart and Pee Wee King. Stewart is vocalist with King's hillbilly band, now working Louisville.

Tubb notified jobbers they need not pay any orders until lawsuits, which they anticipate, have been adjudicated. That's another new wrinkle in publishing. One of biggest hits in more than decade, "Waltz" has sold a phenomenal 1,000,000 sheet copies and about 3,000,000 disks. In bringing out its version, Tubb simultaneously notified all recording, radio outlets of its claim to song in its entirety.

## Helmy Kresa Preparing Berlin 'Musicography'

Plans have been completed to prepare a musicography of the complete works to date, both published and unpublished, of Irving Berlin. Designed to constitute a musical biography of the songwriter, the project has been launched by Helmy Kresa, who has been associated with Berlin for more than 25 years as his arranger and professional head of his puoberty.

Musicography, which will cover an estimated 1,000 songs, will be arranged in sections. In one will appear notation of the music of each melodic phrase, whether in verse, chorus or release, plus the lyrics, of every song Berlin ever wrote, including some scrapped for one reason or another, in the order in which he wrote them. Another will contain a rapid reference index in which melodies will be reduced to their literation and arranged alphabetically. Finally, relevant data, such as show opening dates, casts, interesting song histories, etc., will be appended.

It is expected that the work will be published in book form for public release.

Jack Egan assuming management of Gene Krupa's reorganized band.

American Federation of Musicians, which is currently carrying on negotiations for an overall radio-TV network pact with prexy James C. Petrillo as spokesman, has jolted the four major webs with stiff demands covering, in particular, video operations. Petrillo's opening gambit, which contained demands for drastic curtailment of films on television and sharp hikes in musicians' pay scales, has completely overshadowed previous demands by New York Local 802 for a ban on disks between 8 a.m. and midnight.

Petrillo's stance on the playing of video films was defined in his proposal that the webs "will only use films expressly authorized by agreement between the AFM and producers or others having interest in such films." This proposal would black out all the old features, shown locally on network outlets, until the AFM could make a deal with the producers or distributors of such films. AFM's 1945 agreement with the major Hollywood producers, covering all films made before and after the date of that agreement, specifically bans their product from TV exhibition.

Regarding films specially made for TV and kinescopes, Petrillo reiterated proposals made in previous talks with the networks. AFM is still asking for a 5% payment to the Music Performance Trust Fund, calculated on gross time charges, for all TV pix and kinescopes. Petrillo has already concluded such deals with several indie film producers but the nets have been and still are firmly opposed to granting such a demand on principle. According to network execs, it would open the door for similar demands by other talent and craft unions.

Concerning kinescopes, Petrillo further demanded a repeat fee for musicians on such shows. He also demanded limitation of the use of kines to stations affiliated with the network airing the live shows and the utilization of such kines no more than one time per station. These demands are meeting resistance from the nets since, it's

(Continued on page 61)

## HARRY GELLER EXITING MERCURY WITH LAINE

Orch leader Harry Geller is exiting Mercury Records. Move was indicated after recent departure of Frankie Laine from diskery fold for a Columbia Records contract. Geller, who together with pianist Carl Fischer and Laine formed a triumvirate on numerous Mercury platters, was also head of company's Coast artists and repertory activity.

Trio will reassemble on first Laine date for Columbia beginning of April with Geller serving on a free-lance basis.

## Marek Maps More Reissues Of Victor's Old Classics

RCA Victor is following up its recently issued set of "Treasury of Immortal Performances" with additional releases dug out of its old catalog. Next release, which is being issued like the initial 18 sets only in 33rpm and 45rpm form, will comprise long works featuring such artists as Arturo Toscanini, Arturo Schnabel, Rachmaninoff and other prominent longhair figures. After the next release in April, Victor is setting reissues of full-length operas which were waxed before the advent of the new speeds.

George Marek, Victor's artists and repertory chief, is also mapping an extensive reissue program of jazz sides recorded during the past 30 years. Victor's further dipping into its back catalog has been cued by the widespread interest in its first "Treasury" release. All future re-recordings will be packaged in the same Gold Label series.

# AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

Weekly chart of the records on disk jockeys programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

VARIETY

WEEK ENDING FEB. 3

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sections of the country.

Pos. Pos. No. this last week in log

Pos.	Pos.	No.	Artist	Label	Song
1	1	12	Patti Page	Mercury	Tennessee Waltz
2	2	9	Guy Mitchell-M. Miller	Columbia	My Heart Cries for You
3	4	5	Perry Como	Victor	If
4	3	8	Mario Lanza	Victor	Be My Love
5	7	5	Guy Mitchell-M. Miller	Columbia	Roving Kind
6	15	7	D. Reynolds-C. Carpenter	M-G-M	Aba Daba Honeymoon
7	5	6	P. Como-Fontane Sis	Victor	You're Just in Love
8	10	5	Weavers-G. Jenkins	Decca	So Long
9	19	2	Eddie Fisher	Victor	Bring Back the Thrill
10	23	3	Perry Como	Victor	Zing Zing Zoom Zoom
11	9	17	Paul Weston	Columbia	Nevertheless
12A	6	Weavers	Decca	Roving Kind	
12B	1	Bill Farrell	M-G-M	My Heart Cries for You	
14A	16	13	Perry Como-B. Hutton	Victor	Bushel and a Peck
14B	19	5	Vic Damone	Mercury	My Heart Cries for You
16A	26	5	Georgia Gibbs	Coral	I Still Feel the Same
16B	1	Mel Blanc	Capitol	I Taw a Puddy Tat	
18	8	12	Phil Harris	Victor	The Thing
19	2	Billy Eckstine	M-G-M	If	
20A	1	Ames Bros.	Coral	To Think You've Chosen Me	
20B	17	4	Les Paul	Capitol	Little Rock Getaway
22	12	21	Don Cherry	Decca	Thinking of You
23A	14	12	Eddy Howard	Mercury	To Think You've Chosen Me
23B	1	Tony Martin-D. Shore	Victor	Penny a Kiss	
23C	9	Dinah Shore	Victor	Down in Nashville, Tenn	
26A	1	Ray Anthony	Capitol	Nevertheless	
26B	11	6	Dinah Shore	Victor	My Heart Cries for You
28A	12	20	Eddie Fisher	Victor	Thinking of You
28B	39	3	Ralph Martiere	Mercury	So Long
28C	1	Fontane Sis	Victor	What Did I Do	
28D	28	3	Vaughn Monroe	Victor	The Night Is Young
28E	11	Mills Bros	Decca	Nevertheless	
28F	1	Lorry Raine	London	Who'll Take My Place	
28G	3	Tiny Hill	Mercury	Hot Rod Race	
28H	1	Ray Anthony	Capitol	Be My Love	
28I	1	Jo Stafford-G. MacRae	Columbia	To Think You've Chosen Me	
37A	1	Stanley Black	London	If I Were a Black Bird	
37B	50	2	Vic Damone	Mercury	Tell Me You Love Me
37C	1	Margaret Whiting	Capitol	Over and Over and Over	
37D	2	Freddy Martin	Victor	Hullabaloo	
37E	19	3	Jo Stafford	Columbia	If
37F	1	Mills Bros	Decca	If	
38A	6	19	Sammy Kaye	Columbia	Harbor Lights
38B	1	Richard Hayes	Mercury	Can't Seem Laugh Any More	
38C	1	Andrews Sisters	Decca	Penny a Kiss	
38D	2	Bob Dewey	Victor	Remember Me I Am the One	
38E	1	Champ Butler	Columbia	Dear, Dear, Dear	
38A	45	4	Guy Mitchell-R. Clooney	Columbia	You're Just in Love
38B	49	5	Russ Morgan	Decca	Longing
38C	1	Billy Eckstine	M-G-M	Be My Love	
38A	1A	4	Guy Lombardo	Decca	Get Out Those Old Records
38B	1B	13	Ralph Flanagan	Victor	Nevertheless

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VARIETY

WEEK ENDING FEB. 3

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sections of the country.

Pos. Pos. No. this last week in log

Pos.	Pos.	No.	Artist	Label	Song
1	1	12	Patti Page	Mercury	Tennessee Waltz
2	2	9	Guy Mitchell-M. Miller	Columbia	My Heart Cries for You
3	4	5	Perry Como	Victor	If
4	3	8	Mario Lanza	Victor	Be My Love
5	7	5	Guy Mitchell-M. Miller	Columbia	Roving Kind
6	15	7	D. Reynolds-C. Carpenter	M-G-M	Aba Daba Honeymoon
7	5	6	P. Como-Fontane Sis	Victor	You're Just in Love
8	10	5	Weavers-G. Jenkins	Decca	So Long
9	19	2	Eddie Fisher	Victor	Bring Back the Thrill
10	23	3	Perry Como	Victor	Zing Zing Zoom Zoom
11	9	17	Paul Weston	Columbia	Nevertheless
12A	6	Weavers	Decca	Roving Kind	
12B	1	Bill Farrell	M-G-M	My Heart Cries for You	
14A	16	13	Perry Como-B. Hutton	Victor	Bushel and a Peck
14B	19	5	Vic Damone	Mercury	My Heart Cries for You
16A	26	5	Georgia Gibbs	Coral	I Still Feel the Same
16B	1	Mel Blanc	Capitol	I Taw a Puddy Tat	
18	8	12	Phil Harris	Victor	The Thing
19	2	Billy Eckstine	M-G-M	If	
20A	1	Ames Bros.	Coral	To Think You've Chosen Me	
20B	17	4	Les Paul	Capitol	Little Rock Getaway
22	12	21	Don Cherry	Decca	Thinking of You
23A	14	12	Eddy Howard	Mercury	To Think You've Chosen Me
23B	1	Tony Martin-D. Shore	Victor	Penny a Kiss	
23C	9	Dinah Shore	Victor	Down in Nashville, Tenn	
26A	1	Ray Anthony	Capitol	Nevertheless	
26B	11	6	Dinah Shore	Victor	My Heart Cries for You
28A	12	20	Eddie Fisher	Victor	Thinking of You
28B	39	3	Ralph Martiere	Mercury	So Long
28C	1	Fontane Sis	Victor	What Did I Do	
28D	28	3	Vaughn Monroe	Victor	The Night Is Young
28E	11	Mills Bros	Decca	Nevertheless	
28F	1	Lorry Raine	London	Who'll Take My Place	
28G	3	Tiny Hill	Mercury	Hot Rod Race	
28H	1	Ray Anthony	Capitol	Be My Love	
28I	1	Jo Stafford-G. MacRae	Columbia	To Think You've Chosen Me	
37A	1	Stanley Black	London	If I Were a Black Bird	
37B	50	2	Vic Damone	Mercury	Tell Me You Love Me
37C	1	Margaret Whiting	Capitol	Over and Over and Over	
37D	2	Freddy Martin	Victor	Hullabaloo	
37E	19	3	Jo Stafford	Columbia	If
37F	1	Mills Bros	Decca	If	
38A	6	19	Sammy Kaye	Columbia	Harbor Lights
38B	1	Richard Hayes	Mercury	Can't Seem Laugh Any More	
38C	1	Andrews Sisters	Decca	Penny a Kiss	
38D	2	Bob Dewey	Victor	Remember Me I Am the One	
38E	1	Champ Butler	Columbia	Dear, Dear, Dear	
38A	45	4	Guy Mitchell-R. Clooney	Columbia	You're Just in Love
38B	49	5	Russ Morgan	Decca	Longing
38C	1	Billy Eckstine	M-G-M	Be My Love	
38A	1A	4	Guy Lombardo	Decca	Get Out Those Old Records
38B	1B	13	Ralph Flanagan	Victor	Nevertheless



# Songs With Largest Radio Audience

Survey Week of Jan. 26-Feb. 1, 1951

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Bushel and a Peck—"Guys and Dolls".....	Morris
All My Love.....	Mills
And You'll Be Home.....	Burke-VH
Be My Love—"Toast of New Orleans".....	Miller
Best Thing For You—"Call Me Madam".....	Berlin
By the Kissing Rock—"The West Point Story".....	Witmark
Get Out Those Old Records.....	Lombardo
Harbor Lights.....	Chappell
Hullabaloo.....	Mills
I Am Loved—"Out of This World".....	Chappell
I Remember the Cornfields.....	Leeds
If.....	Shapiro-B
If I Were a Bell—"Guys and Dolls".....	Morris
It's a Lovely Day Today—"Call Me Madam".....	Berlin
Never Been in Love Before—"Guys and Dolls".....	Morris
Longing.....	Knick'b'cker
Looks Like a Cold Cold Winter.....	Lombardo
My Heart Cries For You.....	Massey
Nevertheless—"Three Little Words".....	Chappell
Night Is Young and You're So Beautiful.....	W & M
Roving Kind.....	Hollis
Sea of the Moon—"Pagan Love Song".....	Robbins
Teardrops From My Eyes.....	Simon
Tennessee Waltz.....	Acuff-R
Thinking Of You—"Three Little Words".....	Remick
Thirsty For Your Kisses.....	Chappell
To Think You've Chosen Me.....	Laurel
Use Your Imagination—"Out of This World".....	Chappell
You and Your Beautiful Eyes—"At War Army".....	Paramount
You're Just in Love—"Call Me Madam".....	Berlin
Zing Zing—Zoom Zoom.....	Robbins

The remaining 20 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Penny a Kiss.....	Shapiro-B
Castles in the Sand.....	Advanced
I Don't Mind Being All Alone.....	Mills
I Love the Way You Say Goodnight.....	Remick
I Wanna Ring Around My Rosie's Finger.....	Beacon
If You've Got the Money I've Got the Time.....	Peer
It Is No Secret.....	Duchess
Mambo Jambo.....	Peer
Marrying For Love—"Call Me Madam".....	Berlin
May the Good Lord Bless and Keep You.....	Pickwick
More Than I Care To Remember.....	Spitzer
Nobody's Chasing Me—"Out of This World".....	Chappell
Oh Babe.....	Alamo
Peter Cottontail.....	H & R
Sleigh Ride.....	Mills
So Long.....	Folkways
Super Song.....	Life
The Thing.....	Hollis
Tonight Be Tender To Me.....	Life
Velvet Lips.....	Lombardo
Wait For Me.....	Algonquin
When Our Country Was Born.....	Life
Would I Love You Love You Love You.....	Disney
You Love Me—"The West Point Story".....	Witmark

† Filmmusical. \*Legit musical.

## Best British Sheet Sellers

(Week ending Jan. 27)

Beloved Be Faithful.....	Pickwick
Petite Waltz.....	Leeds
1 Taw a Puddy Tat.....	Connelly
Ferry Boat Inn.....	Connelly
The Thing.....	Leeds
All My Love.....	Maurice
Autumn Leaves.....	Maurice
Tennessee Waltz.....	Cinephonic
Sleigh Ride.....	Mills
Rudolph Reindeer.....	Chappell
If.....	Lennox
Orange Colored Sky.....	Morris

### Second 12

In English Garden.....	Sun
Nevertheless.....	Chappell
Marshmallow World.....	Kassner
Goodnight Irene.....	Leeds
Just the Way You Are.....	Disney
September Song.....	Sterling
I'll Always Love You.....	Victoria
Imagination.....	Connelly
I Only Saw Him Once.....	Unit
Sam's Song.....	Sterling
If I Loved You.....	Williamson
In Flying Saucer.....	Unit

## Cap Streamlines A&R Operations

A streamlined artists and repertory department emerged from meetings conducted on the Coast last week by Capitol Records. While no changes were effected, clarification of a&r staffers' duties and responsibilities cleared the air of uneasiness attending recent exits of Jim Conkling, Paul Weston and Pete Rugolo.

Glenn Wallichs, prexy, retains supervisory powers over a&r. However, to permit closer attention to this function, he has delegated a portion of his administrative duties to Jim Murray, Capitol exec. Further gearing for smoother operations was achieved in meetings with sales and promotion department personnel, where a&r staffers were oriented as to the sales and promotion aspects in the assigning of artists and selecting tunes.

Alan Livingston, in charge of diskery's album and kiddy division, who has been asked to move over to Victor by Manie Sacks, in charge of artist relations at RCA, stays put in his present slot. Walter Rivers, in Capitol's New York office, will confine himself exclusively to artists relations, with Dave Cavanaugh to assist as head of repertory.

## Ellington's 2G Date

Hollywood, Feb. 6.

Duke Ellington headlines Friday (9) at a Gene Norman-sponsored jazz concert at the Shrine Auditorium. Band will get a \$2,000 guarantee against 50% of the gate. It's Norman's second bash in two weeks. First, starring Louis Armstrong at the Pasadena Civic, grossed \$5,392 with only 170 seats unsold.

## Gambling Ban Imposed on Military Bases Deals Blow to Band Bookers

Chicago, Feb. 6.

Old maxim about troubles arriving in festoons is currently being echoed by midwest band bookers here after the latest back-breaker by the Defense Department ordering one-arm bandits removed from the nation's military bases. Ousting of the gaming equipment from officers' and non-com clubs followed President Truman's inking of the Johnson Bill last month, which prohibits the transporting of gaming devices into states which do not authorize them, and chokes off excess cash supplies with which the camps have been hiring name bands.

Latest source of trouble follows by a month the five-day week edict for Chi tooters set down by AFM prexy James Petrillo, a move the bookers then claimed nigh removed the shank from local band business.

Removal of the slot machines also removed the softest cushion against the Petrillo "spread the work" edict, and is leaving midwest bands in one of their most serious droughts. To add fuel, midwest operators are reportedly still keeping their belts tightened, due to shifting economic factors in the nation, and spending for name units as little as possible. Deal is that the ops are stalling to see which way John Q. turns with the news of wage and price stabilization, and the tightening up on buying both from production and credit standpoints. Promoters are therefore playing cagey until such time as the amusement buck shows signs of getting into action again.

Meanwhile, the plushiest deal is off for the bands. Where the army camps had been able to dole out between \$1,200 and \$1,500 for name units, they'll now have to get along with dog-face tooters. Camps had been paying approximately \$200 more than what regular promoters dole out for attractions.

Set-up was that soldier clubs had been piling up dough through revenue on the machines. Clubs usually had anywhere from five to 25 of the devices, and through this income were able not only to buy name entertainment units, but also to make luxuries available practically on a gratis basis. Fifth Army information chief revealed last week that officer and non-com clubs throughout the 13-state 5th Army domain will have to suspend entertainment activities completely. Spokesman said that as kickback the clubs will additionally raise mess rates, hike dues by nearly 30%, and lay off help, so great was the income from the one-armed.

Information officer also revealed that removal of gambling also suspends entertainment in the face of Government proposed armed forces expansion plan, and that only through USO organizations may the

soldiers get name talent. Spokesman denied that Post Exchange funds, long believed a source for hiring bands, are used for that end; rather, he said, PX profits go into company funds.

Great Lakes Naval Training Station is reportedly one of the few bases unaffected by the ruling. As one of largest of the buyers, which additionally operates in peacetime, base has reportedly built up large enough funds through the years to keep up its name band hiring. Dick Jurgens' orch is slated to appear Feb. 18, whereas other camps have stopped buying entirely.

Band booking at the camps jumped into prominence shortly after the Korean crisis broke out and has since been building steadily. Biggest buyers have been Chantule Field, Rantoul, Ill., Barksdale Field, Shreveport, La., well AF Base, Fort Worth, Scott Field, E. St. Louis, Ill., Fort Ord, California, Fort Sill, Okla., Fort Warren, Wyo., Ft. Dix, N. J., Fort Riley, Kan., Fort Jackson, S. C., and the huge AF installation around San Antonio, which numbers seven individual camps. Among the latter, band was usually sold for an entire week, then alternated among each of the seven camps.

## AFRA Resumes Disk Pact Talks

After a long hiatus, American Federation of Radio Artists reopened negotiations yesterday (Tues.) with the major diskeries on a pact covering all non-musical talent. AFRA, claiming jurisdiction over all vocalists, narrators and choral group members, is asking for minimum wage scales in each category for each waxing session. AFRA's rates would range from about \$75 per session to \$20, depending on the type of diskings chore.

Disks have indicated a willingness to negotiate a pact with AFRA without having the union prove its jurisdiction. Companies, however, are bucking the union's wage demands. They are especially opposed to any blanket provision for all artists, including those in the folk, western, blues and rhythm categories. Such blanket scales, it's contended, would raise costs way out of line with the usual run of sales in these fields.

## Mercury Inks Fontaine To Five-Year, 5% Pact

Chicago, Feb. 6.

Mercury Records inked singer Tony Fontaine to a five-year pact last week, clinching preparations for concerted buildup of the local baritone. Pact reportedly calls for 5% of record sales and guarantee, the latter which will be upped twofold the second year of the contract.

So far Fontaine has not cashed in on "any discicks, though his "Stranger in the City" and "Beneath the Chinaberry Tree" scored fair success. Current etching of "Bring Back the Thrill" is sampling okay sales here.

Singer was slated to take-off for New York for teevee appearances on "Toast of Town" and "This Is Show Business," along with eastern deejay whip-up. He was forced to cancel out, however, due to contract commitments with WGN, where singer has local radio shows.

## Louis Bernstein to N. Y. For Kin's Wedding

Louis Bernstein, Shapiro-Bernstein topper, heads to New York from Miami Beach next week to attend the marriage of his granddaughter, Jacqueline Voltter, to Leon Brettler at the Waldorf-Astoria, N. Y., Feb. 17.

Miss Voltter, a graduate of Marjorie Webster College, is daughter of Dick Voltter, S-B general professional manager. Brettler is an engineering graduate of the Massachusetts Institute of Technology.

## National Asks \$100,000 In Ravens Contract Suit

National Records of New York has served papers on Columbia Records, Inc., James Ricks and the Ravens, in an action in New York supreme court for an injunction and \$100,000 damages. Diskery claims it holds an exclusive recording agreement with the Ravens, which was breached when the vocal group signed with Columbia in October, 1950. James Ricks is "Rickey," who supplies the bass in the rhythm and blues singing quartet and who fronts for it in business deals.

It was stated by an official of Universal Attractions, the office that books the Ravens, that their three-and-a-half-year pact with National had expired before the move to Columbia; that National's action apparently hinged on a claim for time owing on its agreement due to a number of recording dates the group turned down because of road commitments; that the group had recorded above the minimum number of sides named in the pact; and that a counter suit would be instituted for an accounting of royalties.

According to Columbia Records' legal department, Ravens were inked in good faith and upon their representation that no ties existed between them and any other diskery.

## Disney Chi Office Reopens

Chicago, Feb. 6.

Walt Disney Music, which darkened its Chi office last month, has reopened with Al Friedman as contactman.

Friedman, taking over for Disney's former rep, Paul Salvatore, handled plugging duties for Max Dreyfus' Ivy Music here until the office closed last week.

## Brown's Symp Switch

El Paso, Feb. 6.

Arthur H. Brown, conductor of the El Paso Symphony Orchestra the past two years, will leave at the end of this season to be full-time conductor of the Tulsa Symphony.

### VARIETY

## 10 Best Sellers on Coin-Machines Week of Feb. 3

1. TENNESSEE WALTZ (10) (Acuff-R).....	Patti Page.....	Mercury
2. MY HEART CRIES FOR YOU (6) (Massey).....	Guy Mitchell-M. Miller Columbia	
3. BE MY LOVE (3) (Miller).....	Mario Lanza.....	Victor
4. IF (2) (Shapiro-B).....	Perry Como.....	Victor
5. HARBOR LIGHTS (15) (Chappell).....	Dean Martin.....	Capitol
6. SO LONG (2) (Folk-W).....	Sammy Kaye.....	Columbia
7. NEVERTHELESS (13) (Chappell).....	Weavers-Gord. Jenkins.....	Decca
8. YOU'RE JUST IN LOVE (1) (Berlin).....	Ralph Flanagan.....	Victor
9. THE ROVING KIND (5) (Hollis).....	Mills Bros.....	Decca
10. A BUSHEL AND A PECK (5) (Morris).....	Perry Como-Fontane Sis. Victor	
	Guy Mitchell-M. Miller Columbia	
	Betty Hutton-Perry Como Victor	
	Mag Whiting-Jim Wakely Capitol	

### Second Group

THINKING OF YOU (9) (Remick).....	Eddie Fisher.....	Victor
THE THING (8) (Hollis).....	Don Cherry.....	Decca
ALL MY LOVE (18) (Mills).....	Phil Harris.....	Victor
TO THINK YOU'VE CHOSEN ME (Laurel).....	Patti Page.....	Mercury
I'LL ALWAYS LOVE YOU (9) (Famous).....	Eddy Howard.....	Mercury
GET OUT THOSE OLD RECORDS (BVC).....	Dean Marti.....	Capitol
IF YOU'VE GOT THE MONEY (Peer).....	Guy Lombardo.....	Decca
MARSHMALLOW WORLD (Shapiro-B).....	Jo Stafford.....	Columbia
I STILL FEEL THE SAME ABOUT YOU (Criterion).....	Vaughn Monroe.....	Victor
OH BABE (Alamo).....	Georgia Gibbs.....	Coral
THIRSTY FOR YOUR KISSES (Mutual).....	Kay Starr.....	Capitol
I'LL NEVER BE FREE (13) (Valando).....	Ames Bros.....	Coral
ABA DABA HONEYMOON (Feist).....	Mills Bros.....	Decca
LITTLE ROCK GETAWAY (Feist).....	Kay Starr-Tenn. Ernie.....	Capitol
	D. Reynolds-C. Carpenter MGM	
	Les Paul.....	Capitol

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

## Emergence of Page, Flanagan, Mitchell Accents Disks' Star-Making Potential

Star-making potential of disk sales has again been highlighted by emergence of a crop of talents that were virtually unknown a year ago. Such performers as Patti Page, femme vocalist; Guy Mitchell, male vocalist; and Ralph Flanagan, in the band field, have crashed into the bigtime over the past 12 months strictly on the momentum furnished by disk clicks.

Miss Page is the outstanding example. Her success was attained without benefit of hypo, radio or pix. Solid record smashes on the Mercury label, "I Don't Care If the Sun Don't Shine," "All My Love" and climaxed by "Tennessee Waltz," all within a year, have totaled up to a \$1,500-a-month minimum record guarantee, sellout theatre appearances and the likelihood of heavy income from other entertainment media. Her minimum guarantee does not represent

her full take from records. That will be in the neighborhood of \$140,000 for the year. All this plus trimmings—a four-page spread in a national weekly due soon and other assorted kudos—was built on wax.

Another case in point is Flanagan, a relatively recent entrant in the band field. Starting with a crew organized in the East and confining his personal appearances to the Eastern seaboard, the introduction of his rhythms to a national audience took place via a series of hit records. These, plus promotion by Victor, which records him, were so potent in building a national following, that when he recently opened at the Palladium in his first trip to the Coast, he was a standout boxoffice draw.

Most recent to arrive at the fore, singer Guy Mitchell scored with two Columbia etchings, "The Roving Kind" and "My Heart Cries for You." His leap into the big coin took place during the last couple of months when his booking sked

began picking up as a result of his disk clicks.

Others to attain stellar rank via platters are chirps Kay Starr and Toni Arden; Eddie Fisher and Tony Bennett, male singers, and Ray Anthony and Jerry Gray among the bands.

So radically has the relative ranking of stars been affected by hit disks that in the Martin Block popularity poll Miss Page had displaced Doris Day, last year's No. 1 gal, to lead the field. Runners-up were Doris Day, Kay Starr, Dinah Shore, Jo Stafford, Mindy Carson, Fran Warren, Sarah Vaughn, Toni Arden and Peggy Lee. Trailing Flanagan in the orch tabulation were Gordon Jenkins, Guy Lombardo, Vaughn Monroe (first last year), Ray Anthony, Harry James, Sammy Kaye, Louis Prima, Tommy Dorsey and Stan Kenton.

Only among male vocalists were no upsets scored. They finished in this order: Perry Como (repeating last year's cop), Frank Sinatra, Vic Damone, Gordon MacRae, Bing Crosby, Frankie Laine, Alan Dale, Tony Martin, Billy Eckstine and Eddie Fisher.

Block's poll, conducted among his WNEW listeners, runs from 1st to 31st of January each year. Total number of dialer ballots this year was 250,000.

## Inside Orchestras—Music

In an effort to boost sales, already heavy on both sheet music and disks, of "You're Just In Love," standout song from the "Call Me Madam" score, Irving Berlin Music Corp. is adding the parenthetical phrase, "I Wonder Why," to all future printed copies. According to publicity officials, the phrase is recurrent in the lyrics of the song and, as a result, was being used by a large part of the public as the title. To plug the possible sales loss resulting at music counters from confusion of names, Berlin Music decided to have both titles appear on copies.

"(I Wonder Why)" will be printed in smaller type directly above "You're Just In Love," even though the phrases have no direct connection with each other. Arrangements have been made with diskeries pressing the tune to have platter labels carry the amended title.

Guesting on Ted Mack's "Family Hour" video program on ABC, ASCAP prexy Otto Harbach said he broke into showbusiness as a lyricist only after his eyes and his money gave out while he was studying at Columbia University. After working as an ad copyist, he teamed up with composer Karl Hoeschna and worked eight years before getting their first musical produced in 1907. The musical was "Three Twins."

Program, which was designed as a salute to Harbach and ASCAP, also had as guests former ASCAP prexies Fred E. Ahlert and Gene Buck.

With the fast click of "If," Shapiro-Bernstein's current plug tune, other pubs are currently searching for numbers by the number's composing team of lyricists, Robert Hargreaves and Stanley J. Damerell, and composer Tolchard Evans. The trio of British writers, however, have not been active for several years. "If" was written 17 years ago and was dug out of S-B's catalog by Dick Volter, general professional manager, and George Pincus, S-B general manager, who rocketed the number into one of the fastest-breaking ballads in years.

AFM Local 47's quota law, designed to spread available work as equitably as possible among the membership, has been voted down. Resolution to place all record and transcription dates on the quota list was defeated 579 to 299 by members who then decided to take casual engagements off the quota list. Vote means that no matter how much a windjammer makes from studio or band employment he can still earn outside coin from wax or casual dates.

### ASCAP Committee to Ask For Writer Referendum On Payoff Plan Amendment

Classification committee of American Society of Composers, Authors and Publishers resumed confabs this week on proposals for modifying the present 60-20-20 writer payoff plan. Committee, which reportedly is leaning toward amending the distribution system with additional stress on seniority factors, plans to submit its final proposals to ASCAP's writer-members for a referendum vote. After membership grants its approval, ASCAP plans to submit the amended plan to the Department of Justice for approval as provided for under the Federal anti-trust consent decree.

L. Wolfe Gilbert, ASCAP's Coast rep, arrived in New York Monday (5) to join the committee's discussions. Gilbert, who reps 460 writer-members and 99 estates (widows of writers), had previously reported to the committee on the widespread suffering caused among the Coast contingent by the last couple of dividend checks under the new payoff system. Gilbert returns to Hollywood next week.

### Flanagan, Hendler, Woods Admitted as ASCAP Pubs

New publishing firm of Flanagan, Hendler and Woods has been admitted into the American Society of Composers, Authors and Publishers. Firm comprises the Ralph Flanagan band organization, managed by Herb Hendler and Bernie Woods.

Flanagan and Hendler, on the basis of several compositions, have also been admitted as ASCAP writers.

**Tops of the Tops**  
Retail Disk Best Seller  
"Tennessee Waltz"  
Retail Sheet Best Seller  
"Tennessee Waltz"  
"Most Requested" Disk  
"Tennessee Waltz"  
Seller on Coin Machines  
"Tennessee Waltz"  
Best British Seller  
"Beloved Be Faithful"

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## BMI record report

AND FORECAST OF TOMORROW'S SONG HITS

**"SLEEPER OF THE WEEK"** • **IF YOU WANT SOME LOVIN'** (Acuff - Rose) — Teresa Brewer (London 967) has a made-to-measure item here for her talents. Chosen "Sleeper of the Week" by Cash Box, tune is receiving a big play via Duke Martin-Sue Thompson disc (Mercury 6290). Showing strong potential.

\*\*\*\*\*

**EARN'S APPLAUSE** • **IN THE LAND OF MAKE BELIEVE** (BMI) — Buddy Morrow's (Victor 20 - 4025) orch. with Tommy Mercer doing an excellent vocal job earns applause from Cash Box for smoothness. Bill Farrell (MGM 10900) with Russ Case backing turns in a noteworthy job.

\*\*\*\*\*

**STRONG CONTENDER** • **BETWEEN TWO TREES** (Gale & Gayles) — Unusual lyric gives this tune extra appeal. Cash Box predicts another winner for the Andrews Sisters (Decca 27421). Harry Babbitt (Coral 60367) will hit, too.

\*\*\*\*\*

**SURE BET** • **SHENANDOAH WALTZ** (Acuff-Rose) — Tommy Tucker (MGM 10897) tees off on a terrific follow-up of TENNESSEE WALTZ. Tune is slated for heavy promotion. Other labels are covering this sure-bet.

\*\*\*\*\*

**LIKELY DITTY** • **BE GOOD TO YOUR FATHER AND MOTHER** (Beacon)—Dick Todd (Rainbow 20088) has a likely hit in this ditty by the writer of "DADDY'S LITTLE BOY." Eddie Crosby (Decca 46287) also furnishes a strong version.

\*\*\*\*\*

**IMPRESSIVE** • **WAIT FOR ME** (Algonquin) — A flock of releases foretells a rosy career for this tune. Dinah Shore (Victor 20-4015), Guy Lombardo (Decca 27449), Clyde McCoy (Mercury 5550), Denny Vaughn (Coral 60355) and others will be kept spinning!

\*\*\*\*\*

**STILL CLIMBING** • **THE ROVING KIND** (Hollis) — Neck and neck race for popularity between Guy Mitchell (Columbia 39076) and The Weavers (Decca 27332) has zoomed this item. Now No. 9 on Cash Box "Top Ten" and No. 10 on Billboard's "Honor Roll." Tune will continue upward.

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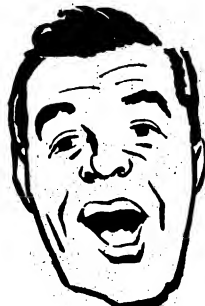
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ON 27 SINGLE  
RECORDS!  
THE BIGGEST  
MOST SALEABLE  
RELEASE OF  
NEWLY RECORDED  
SINGLE RECORDS  
IN **53** YEARS!



◀ **PERRY COMO** sings the songs of **BILLY ROSE**  
"WITHOUT A SONG" "IT'S ONLY A PAPER MOON"  
"MORE THAN YOU KNOW" "ME AND MY SHADOW"  
20/47-4033 20/47-4034  
"THAT OLD GANG OF MINE"  
"I FOUND A MILLION DOLLAR BABY (In A 5 & 10c Store)"  
20/47-4035



◀ **DINAH SHORE** sings the songs of **GUS KAHN**  
"I'M THROUGH WITH LOVE" "ORCHIDS IN THE MOONLIGHT"  
"MAKIN' WHOOPEE" "AROUND THE CORNER"  
20/47-4045 20/47-4046  
"I WONDER WHERE MY BABY IS TONIGHT"  
"MY ISLE OF GOLDEN DREAMS"  
20/47-4047



◀ **TONY MARTIN** sings the songs of **ARTHUR FREED**  
"SINGIN' IN THE RAIN" "I CRIED FOR YOU"  
"PAGAN LOVE SONG" "YOU ARE MY LUCKY STAR"  
20/47-4040 20/47-4049  
"YOU WERE MEANT FOR ME"  
"IT WAS SO BEAUTIFUL"  
20/47-4050



◀ **MINDY CARSON** sings the songs of **DeSYLVA, BROWN and HENDERSON**  
"BUTTON UP YOUR OVERCOAT" "JUST A MEMORY"  
"TOGETHER" "THANK YOUR FATHER"  
20/47-4040 20/47-4040  
"YOU'RE THE CREAM IN MY COFFEE"  
"THE BEST THINGS IN LIFE ARE FREE"  
20/47-4041



◀ **EDDIE FISHER** sings the songs of **WALTER DONALDSON**  
"MY MAMMY" "MY BUDDY"  
"MY BLUE HEAVEN" "AT SUNDOWN"  
20/47-4036 20/47-4038  
"(WHAT CAN I SAY) AFTER I SAY I'M SORRY?"  
"MY MOM"  
20/47-4037



◀ **FRAN WARREN** sings the songs of **HAROLD ARLEN**  
"OVER THE RAIN-BOW" "I GOTTA RIGHT TO SING THE BLUES"  
"STORMY WEATHER" "ONE FOR MY BABY"  
20/47-4027 20/47-4028  
"BETWEEN THE DEVIL AND THE DEEP BLUE SEA"  
"LET'S FALL IN LOVE"  
20/47-4029



**DON CORNELL** sings the songs of **SAMMY FAIN**  
"LET A SMILE BE YOUR UMBRELLA"  
"WEDDING BELLS (ARE BREAKING UP THAT OLD GANG OF MINE)"  
20/47-4042  
"THAT OLD FEELING" "WHEN I TAKE MY SUGAR TO TEA"  
"WAS THAT THE HUMAN THING TO DO" "I'LL BE SEEING YOU"  
20/47-4043 20/47-4044



◀ **LIZA KIRK** sings the songs of **JIMMY McHUGH**  
"I FEEL A SONG COMIN' ON" "YOU'RE A SWEETHEART"  
"DON'T BLAME ME" "EXACTLY LIKE YOU"  
20/47-4030 20/47-4032  
"I'M IN THE MOOD FOR LOVE"  
"I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME"  
20/47-4031



◀ **DENNIS DAY** sings the songs of **SIGMUND ROMBERG**  
"WHEN I GROW TOO OLD TO DREAM"  
"LOVER, COME BACK TO ME"  
20/47-4051  
"WHEN HEARTS ARE YOUNG" "SERENADE"  
"SILVER MOON" "DEEP IN MY HEART DEAR"  
20/47-4052 20/47-4053

# DECCA data

presenting

## ARTIE SHAW

Playing

His Latest Release!

### SHOW ME THE WAY TO GO HOME

and

### IT'S A LONG LONG WAY TO TIPPERARY

DECCA 27434 and \*9-27434

CURRENT RELEASE!

DECCA

27270 AUTUMN LEAVES  
\*9-27270 SERENADE IN BLUE



## THE WEAVERS

Sing . . .

A Smash Hit!

### THE ROVING KIND

and

### (The Wreck of the) JOHN B

DECCA 27332 and \*9-27332

CURRENT HITS!

DECCA 27376 SO LONG (It's Been Good to Know Yuh)  
\*9-27376 LONESOME TAVELER  
with GORDON JENKINS

DECCA 27077 GOODNIGHT IRENE  
\*9-27077 TZENA TZENA TZENA  
with GORDON JENKINS



## JUNE HUTTON

Sings . . .

An Up-and-Coming Song!

### IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME

and

### TEAR DROPS FROM MY EYES

DECCA 27329 and \*9-27329

Single Records 85c each (plus tax)

\*Indicates 45 RPM Version

## RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National  
Rating

Week Ending  
Feb. 3

This Last  
wk. wk.

Artist, Label, Title

			New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus.Shop)	Boston—(Boston Music Co.)	San Francisco—(Sherman-Clay)	Kansas City—(Jenkins Music Co.)	Detroit—(Grinnell Bros.)	Omaha—(A. Hospe Co.)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	1	PATTI PAGE (Mercury)													
		"Tennessee Waltz"—5534	1	2	1	1	1	1	1	1	1	1	1	1	109
2	2	MARIO LANZA (Victor)													
		"Be My Love"—10-1561A	3	1	2	6	3	5	1	5	2			4	78
3	2	PERRY COMO (Victor)													
		"If"—20-3997	2	4	7	2	7	3	2	4		10	4	3	73
4	3	G. MITCHELL-M. MILLER (Col)													
		"My Heart Cries for You"—39067	7	3		5	2	2	5	2			2	2	69
5	4	P. COMO-FONTANE SIS. (Victor)													
		"You're Just in Love"—20-3945A	8				4	4			10	2	3	9	37
6	6	G. MITCHELL-M. MILLER (Col)													
		"Roving Kind"—39067				9	5		6		6	6		8	26
7A	7	WEAVERS-G. JENKINS (Decca)													
		"So Long"—27376	4	8		8				8	8		7		23
7B	5	PHIL HARRIS (Victor)													
		"The Thing"—20-3968B	6					7		6	9		8	7	23
8		PATTI PAGE (Mercury)													
		"Would I Love You"—5571		6	8				3						16
9	10	JIMMY WAKELY (Capitol)													
		"My Heart Cries for You"—1328									4	3			15
10A		REYNALDS-CARPENTER (MGM)													
		"Aba Daba Honeymoon"—3282		10		4			8			8			14
10B	11	MEL BLANC (Capitol)													
		"I Taw a Puddy Tat"—1360			5						3				14
10C	12	EDDIE FISHER (Victor)													
		"Bring Back the Thrill"—20-4016A	5			3									14
11	9	PERRY COMO-B. HUTTON (Vic)													
		"Bushel and a Peck"—20-3930	10					6		10	7		10		12
12	8	EDDIE FISHER (Victor)													
		"Thinking of You"—20-3901	9						3						10
13A	10	DINAH SHORE (Victor)													
		"My Heart Cries for You"—20-3978		3											8
13B	16	PERRY COMO (Victor)													
		"Zing Zing Zoom"—20-3997A			10			4							8
14	14	SAMMY KAYE (Columbia)													
		"Harbor Lights"—38963								9				6	7
15A		G. MITCHELL-R. CLOONEY (Col)													
		"You're Just in Love"—39052		5											6
15B		MILLS BROS. (Decca)													
		"Nevertheless"—27253					6						10		6
15C		BILLY ECKSTINE (M-G-M)										5			6
		"If"—10896													
16A		GUY LOMBARDO (Decca)													
		"Harbor Lights"—27208		9				8							5
16B		TONY MARTIN-D. SHORE (Vic)													
		"Penny a Kiss"—20-4019			9			10				9			5
16C		DON CHERRY (Decca)													
		"Thinking of You"—27128					8						9		5

### Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Victor	10	268	Decca	4	39
Mercury	2	125	Capitol	2	29
Columbia	4	108	M-G-M	2	20

### FIVE TOP ALBUMS

1	2	3	4	5
GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	SOUTH PACIFIC Broadway Cast Columbia MM850 ML4180	VOICE OF XTASY Yma Sumac Capitol CC244	CALL ME MADAM Ethel Merman Decca DA-818 9-166 DLP-8035	TOAST OF N. O. Mario Lanza Victor DM1417 WDM1417

## On the Upbeat

New York

Redd Evans, Jefferson Music head, bedded with attack of influenza . . . Evelyn Knight booked into the Mount Royal hotel, Montreal, Feb. 14, for two weeks . . . Irwin Zucker promoted to eastern promotion rep for Coral Records with Leonard Wolf upped to similar post at Decca . . . Bill Raymond replacing Gregg Lawrence as vocalist with Tex Beneke band with Louis Zeppi named road manager for the crew, replacing Vincent Carbone . . . Hank Sylvan

recording a series of his own marches for the World Broadcasting Co. . . Ritchie Lisella, manager of Teresa Brewer, now also handling Al Martino, winner of the Arthur Godfrey "Talent Scout" show . . . Sam Donahue band hit road with date at Gettysburg College Feb. 2 and another skedaddled at Lehigh University Feb. 17 . . . Dick Linke has taken on the Honeydramers, RCA Victor recording group, for promotion in New York . . . Lorry Raine, London Records thrush, goes into Chubby's, Philly nitery Feb. 26 . . . Sammy Kaye looking for advancement . . . Dale Craig starts as advancement man for Elliott Lawrence southern tour . . . Artie Mogul has assumed management of the Smith

Bros. (4) who have been pacted by London Records for two years.

Chicago

Mars Music Co.'s \$1,000,000 infringement suit against Metro has been put off in Chi Federal Court till March 1 . . . Former M-G-M chirp Doris Drew now with Mercury, etched "Somebody Else Has Taken My Place," her first for new waxery . . . McConkey chief booker Phil Levant off on southern looksee . . . Allen Thomas replaced Frank Taylor as act booker at Associated Booking . . . Will Mahoney pushed back till March 22 for Empire Room at Palmer House . . . Leo

(Continued on page 46)

BILL KENNY of DECCA Records Is

# "A FRIEND OF JOHNNY'S"

DECCA  
RECORDS

America's Fastest  
Selling Records!



**ANOTHER  
SMASH!....**

*Jimmy*

**WAKELY**

and the LES BAZTER CHORUS singing ...



**"BEAUTIFUL  
BROWN EYES"**

*and*

**AT THE CLOSE OF A LONG LONG DAY.**

Capitol No. 1393

**STILL BIG!...**

**MY HEART CRIES FOR YOU  
and Music by the Angels**

Capitol No. 1329

**Capitol**  
REG. U.S. PAT. OFF.  
**RECORDS**

# Jocks, Jukes and Disks

By HERM SCHOENFELD

Guy Mitchell: "Sparrow in the Tree Top"—"Christopher Columbus" (Columbia). A couple of refreshing sides by Guy Mitchell who maintains the impact registered with "My Heart Cries For You" and "The Roving Kind." Once again, both these sides get a tremendous lift from the instrumental and choral backgrounds under Mitch Miller's imaginative baton. Mitchell colorfully bounces "Sparrow," a fine folk-type ballad with a big potential. Reverse is another standout number with a clever lyric. Both sides rate plenty of jock spins.

Spike Jones City Slickers: "Peter Cottontail"—"Rhapsody From Hungary" (Victor). Spike Jones comes up with a sparkling version of this Easter tune on a side that should make a big splash in the holiday market. Crew moderates its comedy style with Marian Richman delivering a cute juve-tailored vocal. Sammy Kaye's orch and Gene Autry also have neat cuts of "Cottontail," both for Columbia. On the Victor reverse, Jones comes through with one of his cleverer cacophonous travesties, "Helen Grayco and Freddy Morgan handling the comedy lyrics."

Ella Fitzgerald: "The Beanbag Song"—"Lonesome Gal" (Decca). If "Beanbag" makes the grade, it'll be on the basis of Miss Fitzgerald's version. A superlative rhythm stylist, she gives this side the same swinging quality which made her "A Tisket A Tasket" a smash. On the reverse, Miss Fitzgerald scores with an okay blues item, the Skylarks vocal group and Sy Oliver's rhythm combo backing. Teresa Brewer's solid version of "Lonesome Gal" for London also rates attention.

Stuart Hamblen: "My Life With You"—"Old Glory" (Columbia). Hamblen, folk artist who clefted "It's No Secret," comes up with another number with strong possibilities for the pop market. A love ballad, "Life With You" is assented by its simple melody and sincere lyric. Flipover is another Hamblen tune on a patriotic theme, Hamblen delivering the vocal with a pleasing prairie style.

Hadda Brooks: "Vanity"—"It Hadda Be Brooks" (London). Miss Brooks is one of the better blues stylists on wax and she scores strongly with her treatment of "Vanity," a fine torch item. Side rates plenty of jock and juke spins. On the reverse, pianist Jack Pleis dishes up a driving boogie-boogie solo with rhythm accompaniment.

George Cates Orch: "There's More Pretty Girls Than One"—"Down By the Old Zuyder Zee" (Coral). Cates comes up with a standout deck in "Pretty Girls," an Ozark-flavored ballad with a catchy waltz beat and lyric. Cates' warm baritone is neatly backed by the Mellomen choral group. Reverse is a bright folk-styled dance item, the Heartbeats choral group handling the yodelling vocal.

Kitty Kallen-Richard Hayes: "Aba Daba Honeymoon"—"I Don't Want To Love You" (Mercury). Miss Kallen and Hayes once again blend neatly on this change-of-pace coupling, "Honeymoon," from the Metro pic, "Two Weeks With Love," is socked across in snappy rhythm style with the clever lyric cutly framed by the duet. George Siravo orch backing up. Flip solidly rides on a slow tempo, Jimmy Carroll's orch backing the duet.

Jimmy Wakely-Les Baxter chorus: "Beautiful Brown Eyes"—"At The Close of a Long Long Day" (Capitol). "Brown Eyes" is still another tune hailing from the backwoods but with a potent pop commercial quality. Wakely vocals it straight with Baxter's orch and chorus lending color to this lilting item. Rosemary Clooney also has a likely version for Columbia, the songstress handling a three-part harmony. On the Capitol flip, Wakely and Baxter's chorus join in another pleasing production.

## Album Reviews

Charlotte Greenwood-William Eythe-David Burns-George Jonge-yans-William Redfield-Priscilla Gillette-Barbara Ashley: "Out of This World" (Columbia). Full score of Cole Porter's current legit musical, "Out of This World" has been attractively packaged by Columbia

# RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

## Week Ending Feb. 3

National Rating		Title and Publisher		New York	MDS	Chicago	Carl Fischer	Los Angeles	Morse M. Preman	Boston	H. N. Homeyer	St. Louis	St. Louis Music Supply	Detroit	Grinnell Bros.	Philadelphia	Charles Dumont	Indianapolis	Pearson's	Kansas City	Jenkins Music Co.	Rochester	Neisner Byos.	Minneapolis	Schmidt Music Co.	Pittsburgh	Volkwein Bros.	TOTAL POINTS
This wk.	Last wk.																											
1	1	"Tennessee Waltz" (Acuff-R)		1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	120
2	2	"My Heart Cries for You" (Massey)		2	2	2	3	2	3	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2	2	2	103
3	5	"You're Just in Love" (Berlin)		6	3	7	4	4	5	4	2	4	5	3														74
4	4	"If" (Shapiro-B)		3	5	3	7	3	4	5	9	6	3	10	2													72
5	3	"Be My Love" (Miller)		7	4	4	2		2	2	5	7	8															65
6	6	"Harbor Lights" (Chappell)		9	6	5		6	8	10	7	5	7															41
7	7	"Bushel and a Peck" (Morris)		9		5	7	7		3																		30
8	8	"Nevertheless" (Chappell)		8	9		7	6		10	8																	22
9	12	"It Is No Secret" (Duchess)		4	7		8	8																				18
10	9	"Roving Kind" (Hollis)		8																								17
11	8	"The Thing" (Hollis)		5				10																				16
12A		"Zing Zing Zoom Zoom" (Robbins)			8																							12
12B		"Petite Waltz" (Duchess)					5	9																				12
13	13	"So Long" (Folk-W)		10																								9
14	10	"You've Chosen Me" (Laurel)				10		10																				8

## Top Songs on TV

Week of Jan. 26-Feb. 1  
(Alphabetically Listed)

(Based on copyrighted Audience Coverage Index and Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director.)

If ..... Shapiro-B  
Heart Cries for You ..... Massey  
Nevertheless ..... Chappell  
Tennessee Waltz ..... Acuff-R  
You're Just in Love ..... Berlin

### 5 Top Standards

Caravan ..... American  
How About You ..... BMI  
I'm Chasing Rainbows ..... Robbins  
Star Dust ..... Mills  
Irish Eyes Smiling ..... Witmark

motion for his scheduled 12-city summer theatre-terperry tour ... Eva Mae Hopkins, exec secretary to the president of local 47 AFM for the last decade, resigned her post.

Wingy Manone's new six-piece crew current at Ciro's Frisco, at \$1,200 per week ... Louis Armstrong combo booked for a fortnight at the Tiffany Club here, starting April 6, at \$4,000 weekly.

## Kansas City

Billy Williams orch opened at the Kansas City Club Feb. 1, moving over from Eddy's Restaurant ... Tony DiPardo moved in behind Williams at Eddy's ... Jimmy Tucker orch out of the Southern Mansion after more than a year on the job to take date at Broadmor hotel, Colorado Springs ... Gordon Dudero currently has a crew in the Southern Mansion ... Joe Vera orch now in its second straight year in El Casbah of the Hotel Bellerive ... Fisher and Marks, after their date at El Casbah, headed for the Triton hotel, Rochester, N. Y., and follow that with stand at Charles Club, Balto. ... Charley Chaney set for the Mapes hotel, Reno, opening Feb. 16 for a fortnight ... Shep Fields orch takes over in the Terrace Grill of Hotel Muehlebach, first date here for Fields who replaces Griff Williams crew ... Stan Kenton orch set for one-nighter in the Pla-Mor Ballroom Feb. 10.

## Pittsburgh

With addition of pianist Dodo Marmarosa, Ben Ribble's band at William Penn Hotel's Terrace Room now has four Local 60 men. The others are Clyde Bellin on trumpet; Al Cord on sax and Lou Blumer on drums. They all intend to travel with Ribble when he

winds up his Pittsburgh engagement ... Frank Vecely, Jr., drummer with Artie Arnell's orch, is at the Deshon Veterans Hospital in Butler, Pa., for treatment ... Frances Giff subbing at organ in Hotel Sheraton's Cocktail Lounge for Russell Haydn, who is convalescing from a siege of virus pneumonia ... Billie Holiday booked into Copa for eight days beginning next Monday (12) ... bands of Maurice Spitalny and Joe Morrone played annual March of Dimes Ball here for tenth straight year ... Skip Nelson, former Glenn Miller vocalist who lives in Pittsburgh, making a comeback via TV. He's been signed for two 10-minute shots a week on WDTV ... Bill Green's town's No. 1 dancery, down to just week-end operation, until after Easter.

Pee Wee Hunt and his band have been booked into the Plantation, Houston nite spot for Feb. 16 and 17.

## NEW REVIVALS

'I Don't Mind Being All Alone'

'Exactly Like You'



Standards by  
Jimmy McHugh

## BE MY LOVE

from the M-G-M picture  
"THE TOAST OF NEW ORLEANS"

recorded by

RAY ANTHONY .....Capitol  
LES BROWN .....Columbia  
BILLY ECKSTINE .....M-G-M  
MARIO LANZA .....RCA Victor  
VICTOR YOUNG .....Decca

MILLER MUSIC CORPORATION

## RING'S

"COMEDY SONG GUIDE"

Contains 1600 of the world's best known COMEDY SONG TITLES classified as to type, date, publisher, etc. Indispensable to the Profession Sent Postpaid \$2.00  
RING'S, 1654 Cherokee Hollywood 28, Calif.

Ballad Sleeper of 1951

## THEN CAME THE DAWN

BY MANNY (SMITTY) SMITH, JOE SCHUSTER, JOHNNY TUCKER  
OSTROW MUSIC PUB. CORP., 1650 Broadway, New York 19, N. Y.



# IVORY JOE HUNTER

SINGS

"I FOUND MY BABY"

"SORTA NEED YOU"

"I AIN'T GOT NO GAL NO MORE"

"YOU THRILL ME"

MGM 10899  
K 10899

78 RPM  
45 RPM

MGM 10861  
K 10861

78 RPM  
45 RPM

### M-G-M RECORDS

THE LARGEST NAME IN THE INDUSTRY

## On the Upbeat

Continued from page 44

Pleper set for Melody Mill, Chi, March 14 ... Don Ragon pencilled into Indiana Roof, Indianapolis, Feb. 23 ... Don Reed band set for Roosevelt Hotel, New Orleans, May 3 with Martinique Ballroom likely roost in between ... Eddie South back in operation after year-and-half layoff with location stand at Blue Note this week ... George Sterney to Hollenden Hotel, Cleveland, Feb. 22 for one month ... Tiny Hill set for Orpheum theatre, Omaha, March 30, for one week ... Billy Daniels tentative at Chez Paree, March 2 ... Mutual Entertainment has pacted Ben Arden quartet, now in fifth month at Sky Club, Aurora ... Big Three Trio set for Capitol Lounge, Chi, Feb. 8 ... Gene Autry etched "Sonny the Bunny," penned by Macy veepee Tom Johnston, for Easter release. Tune was cut here last week ... Hugo Malan set for Deschler-Wallack, Columbus, Feb. 8 for one month ... Orchester Charlie Spivack hosted luncheon for local contactmen last week ... Will Back goes to Flame, Duluth, Feb. 9 ... Les Brown planing in from Coast for date at Drury College, Springfield, Mo., March 16, following at Pla-Mor, Kansas City, March 17.

## Hollywood

Mugsy Spanier inked for four frames, starting April 23, at the Hangover Club, San Francisco, at \$1,750 per week ... Ralph Flanagan's 5,000 payees on his first Saturday night at the Palladium was the terper's best non-holiday Saturday night crowd in three years Duke Ellington opens Feb. 15 at the Thunderbird, Las Vegas ... UI arranging release of Frank DeVol's "Music of the Century" short so it can be used as advance pro-



# Atlantic City Earmarks 237G Pub-Ad Budget to Bally Resort in Fiscal Year

Atlantic City, Feb. 6.

Resort will spend \$237,465 for promotional and advertising campaign this year, according to figures revealed in the proposed city budget, an \$11,005,569.14 all-time high.

Of this total, \$31,140 is for salaries in the city press bureau, manned by Mall Dodson as director of advertising and city promotions, and Lou Cunningham, in charge of city publicity. Another \$18,575 is for expenses incidental to the bureau, where two photographers and several secretaries are busy 12 months of the year promoting the city to out-of-town interests.

For other purposes \$187,750 is set up. This sum is used to finance scores of events with \$120,000 to be spent for newspaper and magazine ads.

Business interests are kicking in some \$80,000 for mid-winter promotion, which means that a pool of some \$200,000 is created to be used for out-of-town advertising. Hotels spend almost as much of their own funds.

Second largest single item in the advertising fund is \$11,000 set up for radio shows and line charges, etc. This is a big jump over last year, when only \$1,963.03 was set aside and only \$163.43 used.

Set up for special features and promotions is \$5,500. This does not include \$1,200 for a clam contest; \$2,500 for Palm Sunday and Easter Sunday promotion; \$1,000 for a Memorial Day Fashion Show; \$800 for a bicycle fashion festival; \$500 for Hydrangea week festival; \$1,000 for Honeymoon week; \$5,000 for Headliner and National Press Photographers awards and \$2,500 for Christmas lighting and the Christmas week sports festival, plus a number of smaller items.

## More Concert Coin

As against a \$5,000 appropriation last year, all of it spent, \$7,500 is set aside this year for orchestra concerts. This was tried for a first time last spring and fall when William Madden, hotel orchestra leader, organized a group of local musicians for free concerts on the walk.

The idea didn't go over too well. Rain and hot weather either cancelled or put a damper on both audience and musicians. Finally

(Continued on page 51)

## Herth's Nitery Tour

### Cancelled by Illness

Organist Milt Herth is recovering from an attack of acute appendicitis at the Medical Arts Hospital, N. Y. He was taken ill in New York Thursday (1) on the eve of his departure to fill a string of nitery dates.

Herth was to have opened this week at the Avalon Club, Lafayette, Ind. Thereafter he was booked for two weeks at the Manor House, Terre Haute; a fortnight at the American Legion Club, Clinton, Ia., and a month's stand at the Windsor hotel, Hamilton, Ont.

## M'w'kee Record

### For Hildegard

Milwaukee, Feb. 6.

Hildegard, winding up her engagement at the Empire Room of the Schroeder hotel here today (Thurs.), will have broken all box-office records for the room. Room played to capacity for 10 days, and when engagement was extended for another two days, hotel's switchboard was jammed, with the result that all available space was sold out in less than three hours.

Publicity campaign was one of the top exploitation events in Milwaukee's nitery history. Press went all out for the hometown girl. Gimbel's dept. store, where chantoosey worked at the notions counter years ago, ran huge ads pegged on the fact that singer would make an appearance at the store.

The City council passed a resolution signed by the Mayor, welcoming her to town. She was given a life membership in the District Attorney's Assn. of Wisconsin. Membership scroll was signed by Gov. Walter Kohler, Jr., Justice John E. Martin, of the Wisconsin supreme court, and State's Attorney General Vernon W. Thomson. Milwaukee Assn. of Commerce gave her a certificate of meritorious service. In addition, virtually every major Milwaukee firm took out newspaper ads welcoming the chantoosey.

Aggregate newspaper space was probably the largest given any theatrical personality ever to play Milwaukee, even though most of the Schroeder hotel ads were of the small teaser type.

Hildegard follows her Schroeder stand with a date at Loew's Orpheum, Omaha, Feb. 9, for a full week. Brandies Dept. Store is making a tieup with Hildegard, which is resulting in large advertising and publicity space in the Omaha press.

## Champ Charles Fronting

### Snooky's N.Y. Nitery

Heavyweight champ Ezzard Charles is fronting for Snooky's cafe, a midtown N. Y. nitery, which is making a bid for the town's Negro cafe patronage. Show there includes Jack Spatz, Charles Stewart, Phyllis Branch and the Martha Sue trio.

It's the only midtown nitery with an all-Negro show. Only other colored floorshows in New York are in Harlem and the Savannah club in Greenwich Village.

Joe Louis at one time fronted a Negro nightspot in Harlem, but venture folded because of Louis' infrequent appearances.

## N. E. Theatrical Agents

### Rename Cogert Prexy

Boston, Feb. 6.

Henry Cogert was reelected president of Theatrical Agents of New England, at its annual election meeting. Henry Drake was named vicepres; Peg Norton, secretary, and Jacq Collier, treasurer. Board will comprise, in addition to the officers, Danny White, Billy Waldron and Jack Ford.

Board will also include Sam Silverman and Ray Ullin, president and v.p. respectively of the Rhode Island Agents Assn., which combined with the New England setup some time ago.

## N.Y. Copa Seeks Eckstine To Follow Martin & Lewis

Deal is underway for Billy Eckstine to play the Copacabana, N.Y. Singer is yet to set pact with Julie Podell and Jack Entratter, operators of the nitery. Under current plans Eckstine would go in following current run of Frankie Laine. Copa has already signed Jimmy Durante to start March 29 and Martin & Lewis for May 3.

## Cafe Circuit

### Mulled for P.R.

San Juan, P. R., Feb. 6.

Leon Newman, of the Newman agency, N. Y., is currently in San Juan exploring the possibilities of setting up a Caribbean cafe circuit. It's currently planned to line up a series of cafes in this city, Cuba, Ciudad de Trujillo, Dominican Republic, and elsewhere so that an act can play the winter season consecutively in these parts.

Big obstacle to getting acts in this region is the high transportation costs from New York. Under current plans, it's expected that cafe operators going in for this plan would pro-rate transportation expenses so that talent costs will be lowered for the individual operator.

Newman is expected to confer with Dominican officials within a few days in an attempt to further the plan. If setup goes through, Newman will book the acts out of New York.

It's reported that cafe operators would like to get more U. S. talent in order to hypo tourist trade. The Caribe Hilton, San Juan, Jack's Cafe, both San Juan, and the Juaraga hotel, Ciudad de Trujillo are the most consistent users of American acts.

## Marjane, Salvador Hassle

### At Proser's La Vie Looms International Incident

La Vie En Rose, Monte Proser's cafe operation on N. Y.'s east side slated to open this month, is the center of an international incident which is having repercussions both here and abroad.

Because of an item published in a Broadway column last week to the effect that Marjane, who is to be the preem attraction at La Vie, was allegedly a collaborationist during the last war, libel suits are being threatened. Roger Bernheim, manager for Henri Salvador, who was originally set to open La Vie, but whose date was later postponed to permit Marjane to bow, is claimed to have cabled him if Marjane played this spot, Salvador, "as a true Frenchman, will not honor his contract."

Proser says that Roger Bernheim sent the cable without Salvador's authorization. Furthermore, according to Proser, Marjane aided the French underground movement during the war with heavy financial contributions. Proser says she's the wife of Baron Charles de Ladoucette, a three-time winner of the croix de guerre who was an assistant to the leaders of the Paris Resistance during the war.

Marjane is slated to arrive in N. Y. today (Wed.).

## St. Loo Cafe Men Kill

### Each Other in Pistol Duel

St. Louis, Feb. 6.

Sam Morfia, who recently opened the Club Mocambo, a midtown nitery, and Benny Greenberg, tavern owner and fight promoter, shot and killed each other Wednesday (31) in the club, following a quarrel over the serving of drinks after closing hours. From witnesses cops learned that Greenberg and two others were standing at the bar when Greenberg asked a bartender to serve drinks.

When he refused Morfia, who was in another part of the club, approached Greenberg and the others and asked them not to start any trouble.

Then the shooting started and Morfia, after being felled by a bullet fired at Greenberg as he lay on the floor, Greenberg was shot in the head and three times in the body. Morfia was shot in the chest and shoulder. Cops who examined the two weapons say that at least nine shots were fired in the duel.

# Plenty Headaches Loom for AGVA Bd. With Financing, 1% Tax Bite Chief Items

## Lena Horne's Philly Date

### Delayed by Laryngitis

Lena Horne's opening at the Latin Casino, Philadelphia, slated for Thursday (31) was delayed one day because of laryngitis.

Spot's operator, Harry Steinman, planned into New York Thursday when he learned of possibility that singer might not open. He attempted to get Jimmy Durante or some other headliner, but was unable to do so. The Latin Casino played without a headliner that evening.

## Bad Weather Hits

### Houston Rodeo

Houston, Feb. 6.

Everett Colburn's World-Championship Rodeo, starring Bill (Hopalong Cassidy) Boyd and Tennessee Plowboy Eddie Arnold, and its twin event, the Houston Stock Show, got off to the worst start in its 19-year history.

Opening day (Jan. 31) was smack in the middle of the city's worst hail storm in 50 years, with the thermometer plunging to 15, practically unheard of in these sub-tropical parts. At dawn that day a fire that destroyed \$1,000,000 worth of property in the heart of downtown broke out.

Parade chairman Glenn McCarthy cancelled the annual cavalcade of stars and cowboys down Main street, set for opening day. Special matinee skedged as a free show for 4,500 underprivileged and handicapped kids, played before a scant 1,000. The usual elaborate first night found many distinguished visitors, including Gov. Shivers, snowed out. Several acts were also delayed, cutting show time by an hour.

Midway in its 12-day run, however, the weatherman relented and crowds picked up, although every feature, including the carnival, stands to run far behind previous years.

Hit of the Rodeo show is Arnold, who elicits thundering kudos with his yodeling, ballading and friendly patter. He is backed by Oklahoma Wranglers, hillbilly quintet.

Hoppy, anticipated by thousands of local kids and oldsters, proved that he's better or video or in pix than as a rodeo star. Playing before a finicky audience, accustomed

(Continued on page 51)

## N.O. Beverly Continuing

### Nitery Sans Casino

New Orleans, Feb. 6.

Beverly Country Club, New Orleans, will continue as a nitery operation despite its casino having been shuttered by local authorities. Gaming activity in Jefferson Parish was nixed last week by Sheriff Frank Clancy, who stated that the casinos have been ordered to stay closed. Clancy, along with Phil Kastel and Carlo Marcello, later two who own shares in the Beverly, face possible contempt citations because of refusal to answer some questions by Sen. Kefauver's Senate Crime Investigating Committee.

Romo Vincent has been signed for the new show at the Beverly starting tomorrow (Thurs.).

## 'Borschtcapades' Neat

### \$17,600 in Miami Beach

Miami Beach, Feb. 6.

"Borschtcapades of 1951" a big click here at the Roosevelt theatre, with house scaled to \$4.31 top.

Opening Jan. 24, revue did \$17,600 on first week's run.

## Rose Murphy's New Brit. Tour

London, Jan. 30.

Rose Murphy, who scored a big hit on her British tour last year in cabaret, revue and vaudeville, is due back in March to start a new vaude tour.

Her opening date will be at the Glasgow Empire March 26. Subsequently, her Moss Empire circuit tour will take her to Edinburgh, Newcastle, Birmingham and Liverpool.

Expected pyrotechnics will be delayed at the American Guild of Variety Artists national board meeting current at the Victoria hotel, N. Y. Confab, which started Monday (5) was originally slated to wind today (Wed.). However, it may continue until Friday. First two days were taken up by reports of various officers and branch heads. Formation of an agenda will follow.

Sparks are expected to fly on several matters, principally on the 1% salary tax which went into effect Feb. 1. The board is expected to consider the petitions against the measure collected by a Referendum committee, which is seeking to put the levy to a nationwide membership vote. Opposition to measure is expected to come from various out-of-town branches which have, so far, refused to ratify the new impost.

Another flareup is expected on the question of unionizing Radio City Music Hall, N. Y. A contract between AGVA and the Hall has been practically agreed upon, but national board will have to okay the proposal that Music Hall chorus be allowed to join the union without paying initiation fees.

More friction is expected on retention of Jimmy Lyons as exec secretary of the N. Y. branch. One faction seeks his removal.

The Roxy, N. Y., contract will also get a going over. Feeling among some members is that a guaranteed employment clause should have been inserted, even at the expense of lower minimums.

The board is also expected to take action to strengthen the welfare and insurance funds. In this respect, the Theatre Authority setup will get a blasting. AGVA has been asked to rejoin TA. It's expected that no action on this point will be taken, but other revenue-producing means will be sought.

Question of union financing is still one of the most important matters to come under discussion. Administration contends that around \$700,000 annual income is needed to fully carry out the union's program of providing protection and service to members. Currently, income runs to \$500,000 annually, and administration hopes that the 1% tax will be passed to make up the difference.

## Heavy Advance Prompts

### Extra Toronto Showing

#### For Gracie Fields

Toronto, Feb. 6.

With flood of mail orders guaranteeing a sellout at Massey Hall (2,765) for the projected Friday (9) one-nighter, Gracie Fields has consented to an extra Saturday (10) night performance to take care of existing mail orders, plus heavy window sale, that would seem to ensure a sellout for the second night.

Enroute to the Coast, where she plans to sell her Santa Monica home and then make her headquarters at her villa on the Isle of Capri, Miss Fields will play such Canadian dates as Hamilton, Brantford and London, Ontario. On her sixth visit to Toronto, Miss Fields has a companion her 'teen-aged niece, Grace Wakefield, daughter of Dougie Wakefield, one of Britain's top comedians. Her accompanists on the quickie Canadian tour are two Toronto artists, Barry Townsley at piano and Margaret Lewis on accordion.

## Army Training Nudging

### Circuses Out of Armories

Indoor circuses are being hard hit by the present war emergency. Outfits that had been staging shows in various armories are finding few such spot available, with most of them now serving as National Guard training centers.

Generally, it's not feasible to put on circuses in auditoriums because of the vast amount of floor space to build three rings. Some towns have convention halls that are suitable, but generally, circus promoters will have to skip many stands because of unavailability of the armories.

## Josephine Baker Set To Double Between N.Y. Theatre and Cafe

Josephine Baker will return to New York in a doubling capacity. Negro chantoosey, who for more than a decade has been a name on the Continent, has been signed to do one show nightly at the Monte Proser Cafe theatre opening around March 8, and will simultaneously play the Strand theatre, N. Y., March 2. Ned Schuyler, Miss Baker's manager, is currently in New York working on both deals.

Miss Baker, who has been absent from the U. S. for many years, made an appearance recently in Cuba, where she was signed by Schuyler for his Copa City, Miami Beach. She clicked in that spot, and as a result, interest among bonifaces was excited. Shortly after the war, deal was on for Miss Baker to go into La Martinique, N. Y., on a percentage deal, but satisfactory terms couldn't be arranged.

Miss Baker would start her theatre stand around March 2 and go into the Cafe Theatre as headliner in conjunction with the tab production of the legit musical, "Billion Dollar Baby," which has Jackie Gleason in the comedy lead. Miss Baker will not appear as part of the tab, but would have her own special show. Time for Miss Baker's sesh hasn't been determined as yet.

## Hazel's London Cafe Date

Hazel Scott has been signed for two weeks at the Astor-Colony, London, at \$2,000 next month.

Following that stand she'll do several theatre dates in the British Isles and will go on a concert tour that will take her to the Scandinavian peninsula and possibly to Israel.

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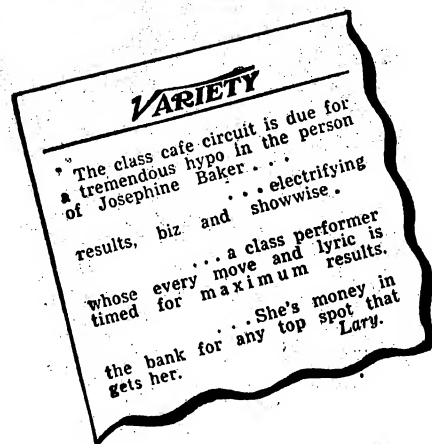
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## GEORGE BOURKE

Miami Herald

"La Baker... has almost unlimited talents and magnetism—not forgetting for a moment the natural draw of her truly fantastically beautiful and limitless wardrobe... She's money in the bank—and plenty of it—to any show line-up she graces... What is her forte? We guess it is that rare combination of talent and graciousness and pure natural rhythm and dynamic friendliness and talent... that electrifies an audience."

## JACK BELL

Miami Herald

"Let me say softly but fervently she's terrific..."

## EARL WILSON

New York Post

"One of the greatest acts I've ever seen..."

## PAUL M. BRUUN

Florida Sun

"The opportunity to see Miss Baker take Miami Beach by storm was one of the highlights of my newspaper career... Lou Walters phoned me from his Latin Quarter in New York City to let him know how Josephine Baker did on her return... this is to advise Lou that her return was a monumental triumph both for Miss Baker and for show business. If cafes and clubs throughout this continent DON'T grab her for their city's premiere then I am a very bad judge of what the cafe public enjoys..."

## SOPHIE TUCKER

"Show business is honored with another great..."

## HY GARDNER

New York Herald Tribune

"The most exciting, sexotic cafe personality in years..."

## NICK KENNY

New York Daily Mirror

"Something to remember... her whimsy, charm, lovely singing voice... amazing gift of comedy... her gowns leave you limp... watch Television grab her..."



## Night Club Reviews

**Wedgwood Room, N. Y.**  
(WALDORF-ASTORIA HOTEL)  
Liberace, Landre & Verna, Emil Coleman Orch, Mischa Borr Orch; cover, \$2-2.50.

Liberace repeats the pleasant impression he made last year in a return engagement currently at the Wedgwood Room. He's exceedingly slick in his work at the piano and warm and friendly in his intones to the tunes. He's likewise pleasing in the occasional vocal accompaniments he provides to his playing.

Music runs the gamut in selection. It's mostly on the pop standard side, but Liberace goes at it as seriously as a concerto. The range is from Strauss through Gershwin to boogie-woogie, all done in a style that leans more to the schmaltzy than brilliancy. He does a highly-entertaining encore by asking for requests and, after getting about a dozen titles thrown at him, running through them all with skillful segues from one tune to the next. His brother, George, handles the baton for Emil Coleman's orch in providing background for the 88ing.

Spectacular ballroom terps are provided by Landre & Verna, the only other turn on the bill. Team specializes in lifts and spins, which are accomplished with astounding ease and grace. Act would be particularly good for vaudeeries where

they could give full vent to their showmanship with more space in which to operate.

Femme's quite a looker and male half of the duo is likewise presentable. Among the numbers they do is a very neat arrangement of "Oh, You Beautiful Doll." They also have a cute getaway in announcing they're now going to do "the most dangerous and difficult step any man has ever done." Band goes into the wedding march as they trip off.

Coleman's combo provides the usual workmanlike backing for the show and dancing, with Mischa Borr for the breathers. Herb.

### Oval Room, Boston (COPELEY PLAZA HOTEL)

Boston, Feb. 1.  
Burl Ives; Ranny Weeks orch (8); Bob Taylor Trio, \$1.50 cover.

Burl Ives, husky balladeer of Americana, is current lure here and is grabbing nifty audience reaction during his 25-minute sesh of folk-songs. He's in for two weeks, and when caught, room was packed with "Burl Ives Club" fans who apparently don't object to his lopping off his beard as long as his songs are basically familiar, a mixture of laments, whimsies and humorous ditties.

However, his entire repertoire is greeted with solid appreciation, whether advising "Watch the Doughnut, not the Hole," lamenting "When I Was Single," sung to his own guitar accompaniment, or "Blow, Ye Winds," ancient whaling industry chant, with vocal background supplied by the bandmen. Ditty of a "Little Tin Soldier" who bemoans fact he's priced at 29c, and can't make any time with a cute doll on the same shelf because of another tin soldier priced at 63c, is a cute gimmick and registers solidly with diners. Attempt to bow off with his trademark, "Blue Tail Fly," brings unanimous audience participation and Ives returns to encore "Bachelor's Life," a beef that "married men ain't got no time to play," finally begging off with "Hey, Little Blackeyed Susie."

Entire stint is solid, with biz good. Ranny Weeks batons show, while neatly splitting dansapation rhythms with the Bob Taylor trio. Elie.

### Versailles, N. Y.

Mindy Carson, Johnny Coy, Emile Petti's Orch, Panchito's Rhumba Band; \$5 minimum, no cover.

The chi-chi intimacy of a room like the Versailles is something to be reckoned with wherein the future of Mindy Carson is concerned. Not that she can't click in a noisy spot like the Copacabana—where she has hit, on two occasions—but it's just that a cafe like the Versailles, with its plush background and clientele, seems so much more in keeping with her quiet, casual, effective style. She is topping a bill that includes one other act, hooper Johnny Coy.

Miss Carson, adopting the simple style and sock vocal quality that have zoomed her into the popularity polls during the past year or so, is doing around 20 minutes of expert entertainment. Her routine at the beginning could be speeded up, but she soon catches on. "Till You" is too slow in the No. 2 spot, followed too closely by the slow "September Song." Her "If I Were a Bell I'd Be Ringing" is a sock pick-me-up, followed by "All Things You Are," the very cute "Boutonnier," a strong "Mad About the Boy," and the concluding, nifty "Take Love Easy."

Miss Carson has improved tremendously in the showmanship department, all of it of the self-effacing quality, with no small factor in her click being that wholesome prettiness that communicates itself to the audience from the moment she's on.

Johnny Coy has some neat, intricate hoofing steps, and he got a neat hand with his wide assortment of routines. He has a habit of overdoing the gestures, and that goes for the grimaces, too, but all in all he went over neatly with the opening-night mob. He should, however, never forget that in a plush dining room gentlemen never remove their jackets, even if they are warm. Nick and Arnold have never allowed the Versailles to become stuffy, but it's still the kind of cafe where gentlemen never remove their jackets.

Emile Petti's orch and Panchito's rhumba band do a neat job for the dancing. Kahn.

### Emerald Rm., Houston (SHAMROCK HOTEL)

Houston, Feb. 2.  
Foy Willing & Riders of the Purple Sage, Anita Aros, Bob Williams, Henry King's Orch; \$3.50 minimum.

The Shamrock's first three-act bill in a long time, designed to lure visitors in for annual Stock Show and Rodeo, is a triple-threat hit, and has brought in crowds despite the biggest snow storm in Houston's history.

Foy Willing and his five troubadors, decked out in Western regalia, combine the plaintive cowboy ballads, "Cool Water," "Tennessee Waltz," et al. with a brace of pop tunes, some lively fiddling and a drum-trumpet-song turn by Dick Hill. Biggest smash of act, however, is tenor Al Sloey, who vocalizes "Tennessee Waltz" and "Danny Boy."

The Riders, familiar to localities through Rodeo appearances, prove they can dish out top entertainment in a swank nitery as well as from a ropin'-ridin' arena.

Seventeen-year-old Anita Aros, pretty brunet with a nifty figure, does a nice turn of fiddling, offering gypsy tunes and czardas, plus light opera offerings such as Herbert's "Kiss Me Again."

Bob Williams' dog act, is a surprise hit that knocks the customers in the aisles.

The three pooches, carefully trained to disobey the embullient Williams' commands, let the boss cut the capers, while they wander under the customers' tables, play dead and otherwise behave like everyday dogs turned loose in familiar surroundings. Fraz.

### Roundup Rm., Las Vegas (EL RANCHO VEGAS)

Las Vegas, Jan. 31.  
Martha Stewart & Blackburn Twins, Dick Wesson, Cliff Ferre, El Ranchoettes (8), Ted Fio Rito Orch (10); no cover, no minimum.

Click by Martha Stewart and Blackburn Twins in smart turn, along with Dick Wesson's mobile mugging and sharp comedies will beckon plenty of traffic into this rustic intine room. Show opens fast, keeps up pace for allotted 60 minutes without a letdown, garnering appreciative laughter and applause throughout.

Blackburn Twins romp on with sparkling "Exactly Like Me" and clefting sesh. This gets them into "mirror" routine trademark, masterful terp and panto illusory deal to reap rich returns. Miss Stewart's intro and quickie sesh of

"Hallelujah" and "Don't Take Your Love" is prelude for return of Twins and some challenge terping. "Ballin' the Jack" shows relaxed warbling and footwork, but "Movies Are Better Than Ever," and "Baby It's Cold Outside" wrap up trio's sock stint for big returns.

Wesson, sandwiching this date between pic chores, has put together an okay single for niteries. Mobile expressions weave impress patterns enhanced by clever lines on quickies of pic stars Cagney, Widmark and Cooper. Exhibits neat vocal characterizations on Monroe, Laine, Melchior, Daniels, and a particularly yockworthy Jane Russell. Panto bit of guy attempting to crowd into crap game has thin windup but holds for laughs because of Wesson's incredible facial distortions.

Cliff Ferre joins Wesson in song and impress bit of Milton Berle, also one with twist having Ferre asking Wesson to give with the funny stuff, but doing it himself while comic heckles from audience to boffo reaction.

El Ranchoettes set up two eye-filling routines. "White Waltz" has deft strob illumination, and a Spanish number has gals putting forth good ensemble precision taps. Ted Fio Rito, in for two weeks, handles musics neatly and dishes out okay tempos for terptrons.

### Copa City, Miami Beach (FOLLOWUP)

Miami Beach, Feb. 3.  
The needed sock to make the current Sophie Tucker-Billy Daniels show a solid click bizwise, was added by Joe E. Lewis, with heavy reservations resulting.

The puckish comic has never been in better form. Offering a completely new lineup of special material songs and parodies, he keeps the yocks mounting, pacing himself in that slow, easy style.

From "Ragmop, I Love You," through a parody on "Shadrack," "Pimlico" medley of college song satires and takeoff on "Be Happy, Go Lucky," he continues to build with the topper a version of the book, "Fractured French," with tribute to Abel Green, the co-author, and inevitable leading to lampoon of Gallic singers, "French Is Sweeping the Country" for a wrap up. Had to beg off. He returns for an hilarious finale with Miss Tucker, Daniels and the line in a "minstrel" idea with the gags going wild to La Tucker's windup in a fantastic pair of bloomers.

Miss Tucker, as per usual, shows that vet knowhow in her spot with group of new songs. Takes over the opening slot and gets them all the way with her advice on marriage, men, femmes, takeoffs on Richman, Cantor, Joe E. Lewis, Durante, Ted Lewis, et al.; re her upcoming golden jubilee in show biz. The windup is her new "My Mother's Sabbath Candles" for plenty reaction. Daniels, too, holds up his spot with that finger-snapping, sometimes crooning, sometimes shouting the pops. With accompanist Benny Payne aiding major part of the routine, via dueting, it adds up to another beg-off in a show that has sock all the way. Speaking of accompanists, there are three experts on tap in Austin Mack's "right hand" keying for Lewis, Ted Shapiro's straightening and conducting for Miss Tucker and of course, Payne. Dave Tyler's orch is excellent on show backing, while the Arden-Fletcher line handle two neat routines in top fashion. Lary.

### Chez Parce, Chi.

Chicago, Feb. 2.  
Jerry Bergen, Paul Gilbert, Paul Steffan Dancers (5), Stan Grover, Rich France & Lucielle Bartos, Chez Adorables (10), Cee Davidson orch (8), Pancho band (5); minimum \$3.50, cover \$1.

Latest in the series of two-week fillers for this spot tries to add production values by having their acts work throughout the show. However, although in several cases it works well, finale seems flat. Paul Steffan terpers also lose some of their impact via dividend routines.

Jerry Bergen, pint-sized comic, gets yocks with his frantic efforts to play the violin; gets mixed up with a table of Swiss bells, and then gets trapped by a xylophone. He has a fine double-talk bowwow session, haranguing the customers until led off by a nurse.

Paul Gilbert works at top speed as he rattles off his quips. Young comedian has some sharp and seemingly new material, but some of it is better told at the second or third show, rather than for family dinner audience. He has a good voice, which he might use more often and also registers in a soft-shoe turn. However, dance should be spotted further down as it takes the edge off some sensational balancing tricks with a table and chair. Here Gilbert is assisted by Bergen, as a waiter, perched high on balancing chair. Bergen's panto plus the work of Gilbert has the diners roaring. Steffan dancers score in two (Continued on page 52)



See Him Saw

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in Half

**MILBOURNE CHRISTOPHER**  
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MON. FEB. 12

## ZENITH SISTERS



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## Vaude, Cafe Dates

### New York

Kitty Kallen is set for the Hippodrome, Baltimore, March 1, Seville theatre, Montreal, March 22, and the Capitol, N. Y., to follow. Connie Haines to repeat at the Shamrock hotel, Houston, Feb. 13. Dorothy Shay goes into the Persian Room for a March date. Nancy Donovan tapped for the Hotel Waldorf-Astoria, N. Y., March 1.

### Chicago

Entertainment Manager's Assn. dinner dance Jan. 29 a success, with agents throughout the midwest attending despite below zero weather. Lou Cohan's taking off for Jimmy Nelson opening at Ciro's, Hollywood, next week. Nelson signed pact with the William Morris office but Cohan remains as personal manager. Pastime Club, Des Moines, has set the Deep River Boys for March 16 and The Earls for March 30. Milo Stelt and Jack Laurie back from Canada after setting new spots for Mutual Entertainment Agency. Alan Thomas, formerly of McConeys agency, joined Associated Booking taking over act department post left vacant when Frank Taylor left to join Charlie Yate's office in N. Y.

Jerry Bergen added to the Chez Paree bill Feb. 2. Joey Bishop into the Oriental, March 1. Mickey Sharp held over at the Bowery, Detroit. Kay Thompson's first date for William Morris office is the Chase hotel, St. Louis, Feb. 16 with a month stay at the Palmer House, Chi, Feb. 22. Charlotte Conger and Norma Serrano, formerly of Associated Booking have joined General Artists Corp.

FOSTER AGENCY, LONDON,



Returning to London, May, 1951  
Opening Savoy Hotel  
American Representative MILES INGALLS

### Hollywood

Connie Moore opens a two-week Thursday (8) at the Riverside, Reno. Ben Blue will return to Charley Foy's San Fernando Valley Supper Club June 1 for an indefinite stand. Amanda Randolph reoptioned for another fortnight of piano-and-vocal chores at Mildred Lucey's Restaurant. Ellen Sutton doubling from Zamboanga to Billy Gray's Band Box to pinch-hit at latter place for Jacqueline Fontaine who is hospitalized by flu. Clark Dennis bowed at Castle Club, Vancouver, last night (Mon.) for a quick one-week stand at a flat \$1,000. Larry Stevens opened at the Bar of Music to support hold-over Anne Triola. Charley Wick managing Andy Russell after singer and Bullets Durgom parted after seven years. Durgom and Russell disagreed about singer's video activities.

Cabot and Dresden, current at Cocacut Grove here, inked for four weeks at the Waldorf-Astoria, N. Y., starting March 29, at \$1,500 per frame. Doris Day's brother, Paul Kappelhoff, arrived from Cincinnati to join Marty Melcher's office to handle deejay promotion of singer's records. Nick Sevano sharing Marvin Cane's personal management contract with Vic Damone as singer's Coast rep.

### Houston Rodeo

Continued from page 47

to the trick-riding and vocalizing of Roy Rogers and Gene Autry, they found Hoppy's short speech and "straight" riding atop his handsome horse "Topper," a little less than what they expected.

Midway in the show, officials arranged for Hoppy to do a little more, as honorar, official for the popular farm lads. "Calf Scramble," and his popularity picked up. To many a kid the sight of the black Stetson and black-and-white suited figure atop the white horse is enough to set up shrieks of delight.

Show, costing approximately half a million to produce, was highlighted by a giant steer auction, at which Glenn McCarthy paid \$17,800 to a farmhand's son, Luis Reyes, from San Antonio, for the 795-pound Grand Champ steer of the show.

D. & W. Enterprises, Inc. has been chartered to conduct a business as theatrical booking agent and manager, in New York.

### Kilenyi Named Musical Director of Remington

Edward Kilenyi, concert pianist and composer, has been named musical director of Remington Records, manufacturers of a low-priced line of long-play disks. Kilenyi leaves for Europe shortly to reorganize Remington's dishing facilities there.

While abroad, he'll also make several recordings for the company.

### STEINMAN MAKING BID FOR N.Y. HORSESHOE

Harry Steinman, operator of the Latin Casino, Philadelphia, is branching out. He's currently in negotiations for the Diamond Horseshoe in the Paramount hotel, N. Y., vacated last month by Billy Rose.

Deal is still to be set, inasmuch as it's not definitely known whether NBC will take it for a studio.

### Ranny Weeks, Hub Leader Returns to Navy Brass

Boston, Feb. 6.

Ranny Weeks, Hub maestro currently at Copley Plaza Oval Room, who hold rank of Lt. Commander, USNR, has received his orders to return to active duty Feb. 26. During World War II he was attached to the Public Relations branch of the navy and his new post will be officer-in charge of the Navy Mobile Caravan skedded for an extensive tour of all U. S. cities. According to present plans, tour figures to take about two years.

Bank bows out of Oval Room Feb. 20 and sidemen will be absorbed in other Marshard units, under whose banner Weeks had long been a front man.

### Atlantic City

Continued from page 47

with two fall concerts to go they were moved back until the Christmas holidays and then offered indoors to fulfill the musicians' union agreement.

Just what the city's press department has in mind this year has not as yet been disclosed. Because of the spring and autumn weather here, very humid sometimes, there has been considerable agitation for a band instead of an orchestra. Another plan would put the musicians in the Convention Hall ballroom out of the elements, and admit the public free.

With regard to the Headliners' frolic for which \$5,000 is allocated, the city press boys and members of the local Press club, split over the event for many years, have buried the hatchet and the club, composed of newspapermen and former newspapermen, will again help stage it this year.

Interesting item is \$5,000 allocated to the Northside Board of Trade to defray in part expenses of this group, composed of Negro citizens, who endeavor to bring Negro conventions here.

The annual beauty Pageant is down for \$2,500 which goes for the city's float and other expenses, including prizes, etc.

All-in-all, the Press bureau budget is about the same as it was last year.

### Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Feb. 6. Jean Ellis of Interstate Circuit, planed in from Houston for observation and rest.

Virginia Strum in and out of the general hospital after major operation, recuperating at the Variety Clubs hospital.

Bob (Harmonica) Coffey, elated over first real good clinic report. William Patrick left for Paintsville, Ky., after a month of observation here. He will continue resting at home before resuming work.

The annual Sweetheart Hop given by the Teen Canteen was a sellout at the Town Hall. Entertainment was followed by a dance with music by The Merrymakers, local orchestra. Mrs. William "Mother" Morris, Sr., was honorary chairman with Benny Ressler doing a top job as emcee.

Glenn Phillips and Forrest Glenn, have joined those upped for meals and mild exercise.

Versey Strum motored back to Richmond, Va., after a two-week visit with his frau, Virginia, during her operation period.

Write to those who are ill.

## Chorines Get Nifty Salary Hike In AGVA's New Pact With N.Y. Roxy

Highest chorus girl salary in vaude theatre history was written into a contract last week with end of negotiations between the Roxy theatre, N. Y., and the American Guild of Variety Artists.

Settlement was reached Friday (3) after the union threatened to call a strike. Signs had been prepared and chorus lines of several cafes had been lined up to picket the theatre. Roxy chorus met Friday noon at the nearby Playgoers Club, and worked out terms of negotiation.

Solution finally arrived at calls for girls who have previously worked there to be hired on a preferential basis. Those who have worked house for less than six months within the last five years were to be hired at \$80 weekly. Those with an accumulative work record of more than six months in the past five years are to get \$90 weekly. Former scale called for a starting rate of \$55 with increases every six months to \$60, \$65 and \$75 weekly to \$110, for a seven-day week.

Ice chorus was advanced from \$75 to \$110, for a seven-day week.

Major controversy in union's negotiations was a security clause. Union wanted a guaranteed number of weeks employment per year. However, because of the flexible Roxy production policy, theatre felt it could not agree to such a clause. Higher minimums were substituted.

It was reported that the chorus had some terrific battles on latter clause feeling that a higher minimum meant little if annual earnings were less than subsistence levels. A walkout might have resulted had the union persisted on guaranteed-employment clause.

Other clauses include a maximum two-day rehearsal period, with costume fittings applying to rehearsal time. Theatre also agreed to confer with the union when personnel is discharged and to have an AGVA rep present at rehearsals. Latter is incorporated in the agreements because of some ill-feeling by some choristers against Gae Foster, director of the group.

Union worked with the Fact Finding Committee of the theatrical unions. Meetings were held with Solly Pernick of Local 1 of the International Alliance of Theatrical Stage Employees; Sam Suber of Local 802 of the American Federation of Musicians, and Vince De Enzio, of Local 306, IATSE.

Agreement between the Roxy and union is for two years.

### Slater's British Tour

Ralph Slater has been signed for a week's stand at the Coliseum, London, starting Feb. 26, after which he'll work the British Isles for six weeks of one-nighters.

Hypnotist is booked on percentage deals in all stands.

## JESSE-JAMES and CORNELL



Weeks	PLAYED THIS SEASON
Aug. 1	LOOKOUT HOUSE, Cov'gt'n, Ky. (2 WKS.)
Aug. 25 to Sept. 12	NATIONAL CANADIAN FAIR (2 WEEKS) (WITH DANNY KAYE)
Sept. 27 & Oct. 3	EL RANCHO, Las Vegas (2 WEEKS)
Oct. 13	ORPHEUM, Los Angeles
Nov. 1 & 8	RIVERSIDE, Reno (2 WEEKS)
Nov. 23 & Nov. 30	"CIRO'S," Beverly Hills (2 WEEKS)
Dec. 8	PALOMAR, Seattle
Dec. 18	B. O. F. LODGE, Spokane
Dec. 26 1951	AMATOS, Portland (2 WEEKS)
Jan. 2	APOLLO, New York City
Jan. 11	CASINO, Toronto
Jan. 25	

Per. Management: EDDIE SMITH, 1560 Broadway, New York 19, N. Y.

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I will stay with buyers until they are completely at home in the business.

### JOE DANIELS

Orpheum Theatre Bldg.  
Seattle 1, Washington

## Night Club Reviews

Continued from page 50

### Chez Pareq, Chi

whirlwind numbers. Chalk-faced terps bear comparison with the Jack Cole troupe, but come off well in their own original modern interpretations larded with jive overtones. Although they do some sensational slides, best part of their work is lost except to ring-siders, due to the low floor. Having the group work right after the house line is poor routine and group would be more effective in different spot.

Dorothy Dorben has two new numbers for the line, a colorful Mardi Gras bit and a springlike creation as the opener. Rich France and Lucille Bartos get a neat hand for their ballet efforts. Cee Davidson with a smaller band still does nice backing. Stan Grover handles vocal backgrounds briskly. Pancho spells Davidson with rhumba tunes.

Zabe.

### Empress Club, London

London, Jan. 20.

"Quizzical Follies" with Joan Gilbert, George Meaken, The Harvards (2), Empress Maids (6), Jimmy Cummings & Grisha Farel Bands; minimum \$5.

The previous giveaway stanza at the launching of the Crystal Room was so popular, the Scott Bros. are repeating the idea. Once again they have chosen a prominent TV name as emcee, and Joan Gilbert, who runs the "Picture Page" program for British Broadcasting Corp.

Current production is less ambitious than its forerunner, and the prizes are more modest. It is

from this aspect at any rate, something of a utility program.

But the show doesn't rely entirely on the quiz, as varied entertainment is provided by the other acts. George Meaken, who starts show rolling, is a first-rate impressionist. His running commentary on a motor cycle race, with sound effects, gets over neatly.

Empress Maids (6) are used as part of the quiz and in their opening "Can-Can" dance, customers are asked to identify the color of their garters.

The Harvards, who recently played in West End vaude, have adjusted their excellent acro balancing act to fit the more intimate atmosphere of the club and register strongly.

Jack Fallon's production needs tightening to curl the gaps that occasionally occur in the show.

Myro.

### Swan Room, N. O.

(HOTEL MONTELEONE)

New Orleans, Feb. 2.

Carl Ravazza, Danny Deane Orch (7); \$2.50 minimum.

Carl Ravazza parlayes an easy manner and a slick singing style into a rousing success in this intimate spot. Few warblers who've played room ever got more unanimous attention from an audience.

A hush falls over the room as Ravazza tees off with "It's Like Old Times." Follows with the torchy "All My Life." At end of group of tunes that include a bouncy version of "Martha," "Marry A Women Older Than You," a calypso, and the jivey "Rock, Rock, Rock," Ravazza leaves the floor but heavy palm-pounding brings him back.

Then using that sure-fire selling technique of kidding his song numbers, Ravazza does "Pedro From Chihuahua" and "Legend of the Dueno," for big response. He follows with medley of old-time faves including "Paradise," "To Each His Own," and "You Were Meant For Me," to the delight of the femmes. After some 50-minutes of singing and narrating, Ravazza sings "Vienni Su," his theme song, and begs off to heavy applause.

Lutz.

### Club Morocco, Miami

(CASABLANCA HOTEL)

Miami Beach, Feb. 5.

Patti Page, Ted & Phyllis Rodriguez, Sacasas Orch; minimum \$2.50.

This hotel started competition for nitery trade with opening of the 400 seat Club Morocco, one of the more elegant rooms around town. Continuing their policy of one top draw (they've followed Ella Logan, Eddie Fisher and Mary Raye and Naldi with recording star Patti Page and the fine terping of Ted and Phyllis Rodriguez).

Current setup is not as satisfying as previous ones, due to too brief a stint by Miss Page. The Rodriguez's are an excellent choice for the dance segment of show. Their conception of American, Continental and Latin rhythms are done in a smooth style that fits this smart room. There's no break in the continuity and easy approach to lifts, spins and whirls bring repeated encores.

Miss Page confines stint to 14 minutes, much to the listeners' disappointment; for visually and vocally she impresses. Utilizing a simple style she gets mitt returns increasingly with her disk hits, with topper "Tennessee Waltz." She's a handsome thrush, in eye-arresting gown and holds attention. But the check payers expected more than gal delivered in amount of numbers.

Lary.

### Mocambo, Hollywood

Hollywood, Jan. 31.

Billy Eckstine, with Bobby Tucker, Eddie Oliver Orch (8); Latin-Aires (5); minimum \$1.50-\$2.

Billy Eckstine, a smash a mere three weeks ago at the Orpheum Theatre, downtown, moved up to the Sunset Strip and a much different type of audience with the greatest of ease. His potently commercial vaude-material segues gracefully from the boards to the saloon circuit, complete with full-blown ballads but interlarded with rich special material. This latter, while slightly on the risqué side, is precisely what's needed for his bistro bash.

And bash it is. Velvet-larynxed baritone gets across smartly. Most noteworthy is his device of decorating the solid standard ballads with mellow, modern arrangements. Gimmick is best typified, perhaps, in "Yours Is My Heart Alone," which impresses like a 1951 Hit Parade under his urgent treatment.

Eckstine digs into his catalog for a strong teoff on "Almost Like Being in Love." "I Live It Here" is a timely bit of flag-waving. He also wins big payoffs for a "Mule Train," "Cry of the Wild Goose" parody, "I'm in the Mood for Love," "My Foolish Heart," "Caravan" and the "Ireland Must Be Heaven" takeoff that rhymes Eckstine with Palestine. Betimes, he calms the grownup bobbysox squealers with, "Steady," girls, steady, and similar good-natured asides. He's on 35 minutes.

Eddie Oliver's sidemen and the rhumba-happy Latin-Aires are apt, as always, in the between-shows terp department, and Oliver backs the star superbly.

Mike.

### Ramona Rm., Las Vegas

(HOTEL LAST FRONTIER)

Las Vegas, Feb. 2.

Carmen Cavallaro, Maurice & Maryea, Jean Devlyn Dancers (8), Jerry Vaughn, Al Donahue Orch (11); no cover, no minimum.

Former bandleader Carmen Cavallaro making his first stand as nitery single comes up with easy sesh of piano forensics, gets customers' approval with unpretentious manner of presentation and dislick carbons. Although bill doesn't rocket, gets over to satisfy plenty patrons keeping room filled for dinner and late shows.

Cavallaro's opener is florid "Jealousy" in concert style, with okay assist from Al Donahue crew, reaping ovation. Then patters casual intro to keyboard filligree of "La Vie en Rose," "Brazil," with rhythm accent strangled by Cavallaro's guitarist, Jerry Vaughn. "Nola" gets Lopez tinkling, strikes tangent allowing gag setup for boogie sesh with "Antira's Boogie," a plumping lift from the Grieg masterpiece. Invites requests from house to build medley "Smoke Gets in Your Eyes," "Stardust," "Bewitched," "Beguine," "Malaguena," and tops off round with nicely arranged "Warsaw Concerto" with orch accomp. Off to terrific mitt.

Terp team of Maurice and Maryea sell with effortless whirling, top with spins and neat and quiet footing.

Jean Devlyn Dancers have returned after hiatus of several weeks, with fresh routines and good costuming. Al Donahue emcees, backgrounds well, and lays down easy tempos for dancing.

Will.

### Cocoanut Grove, L. A.

(AMBASSADOR HOTEL)

Los Angeles, Jan. 30.

Don Cornell, Anita Martell, Cabot & Dresden, Eddie Bergman Orch (15); cover \$1.50, \$2.

Newest layout at the Schine Hotel chain's local outlet is pleasant entertainment, but its draw-power—like those of previous shows since the spot veered away from its long-time name policy—is dubious. None of the acts is well-known enough to pull strongly and word-of-mouth will be only fair. Principal hope is from platter patrons who became acquainted with toplined Don Cornell through his RCA-Victor diskings.

Singer has a fine baritone and he's highly acceptable during his 25 minute stint. His floor personality needs improvement, however, the selling being too much in the manner of the band singer he was. Best part of the turn is his Sammy Fain medley, which ranges from "Old Gang of Mine" to "I'll Be Seeing You." Reshuffling to let this medley serve as an exit piece would help the routine. Singer should also drop his impressions of w.k. vocalists since they're none too strong.

Dance team of Cabot and Dresden provides a solid opener for the show. Pair, unaccustomed to opening spot, set a fast pace with

a trio of routines that wins hefty returns. They go swiftly from a paso doble to a beguine to finale with their standard, and still good, "Perpetual Motion" done to the Rachmaninoff G Sharp minor prelude. Exciting "spins punctuate each bit and it's all purveyed with ease and grace.

In deuce is Anita Martell, British comedienne, who sings a pair of English music hall ditties and deftly delivers a pair of juggling bits in her 10-minute spot. Show backing and dance music is provided by Eddie Bergman's house crew.

Kap.

### Blue Sails Rm., Miami

(SANS SOUCI HOTEL)

Miami Beach, Feb. 4.

Georgie Price, Manor & Mignon, Pupi Campo Orch; minimum \$2.50.

Rivalry of hotel cafe operations with nightclubs in the area is taking on increasing pace, Sans Souci Hotel's Blue Sails Room being typical of the policy the hotels are following, in booking of one name act plus a top dance team and orch, with a low minimum (comparatively) prevailing; one show during week nights, with two on opening nights and Saturdays. That the policy is paying off, and definitely hurting niteries that cannot offer better attractions is being evidenced around the bistros. During the week especially, the patronage is too widely scattered for real heavy profits for most.

This intimacy, with a 250 seat setup, keeps jamming them in, with Georgie Price keeping the payees happy with his stint, plus the artful dance ideas of Manor and Mignon and the dance tunes of Pupi Campo's orch.

Price is in rare form here and keeps them applauding all the way. He's using the basic ingredients with which he hit the top years ago in his incisive impresoes of George Jessel, Al Jolson, Eddie Cantor, and of course Harry Richman. On his own he's added a new number to his theme "Bye, Bye, Blackbird," plus a special material sequence that builds audience reaction. Interspersing yarns about the vets of show biz adds warmth and nostalgia to add as a solid session of 40 minutes, highly appreciated by tableholders.

Manor and Mignon are one of the better ballroomology duos around. They achieve lifts and spins in smoothly effective fashion to win palms. Blend Latin, American and waltz routines into a satisfying and eye-pleasing stint for optimum reaction.

### Terrace Grill, K. C.

(HOTEL MUEHLEBACH)

Kansas City, Feb. 1.

Leon Fields, Griff Williams Orch with Bob Kirk and Marionet Maqstros; \$1, \$1.50 minimum.

Entertainment values on the twice-nightly shows currently in the dinner-dance room of the Muehlebach Hotel are fairly well split between Leon Fields, comedian, and Griff Williams Orch. Bandleader takes over for the first half of the 50-minute show, first calling on the band for a musical cocktail specialty. Bob Kirk, baritone, handles "Lucky Old Sun" and "Some Enchanted Evening," both well received. Williams then does his own specialty, operating marionets, and imitating band styles of name maestros Paul Whiteman, Toscanini, Ted Lewis, Cab Calloway and winding with a takeoff on himself.

Fields takes over for the second half, with comedy patter in dry and somewhat leisurely style. Draws a fair share of applause with his material, working in a comedy impression of Ted Lewis, parodies pop songs "My Heart Sings" and "Are You Having Any Fun," and winds with a softshoe terp and acro bit.

Quin.

### Marine Room, Chi

(EDGEWATER BEACH HOTEL)

Chicago, Jan. 29.

Nonchalants (3), Dorothy Hild Dancers (9), Ralph Sterling, Jimmy Dorsey Orch (15) with Pat O'Connor; minimum \$3.50.

Current show stacks up as below par for this supper room. Main reasons are absence of a potent headliner and inadequate terping of the Hild dancers. Fact that line gives way only for the Nonchalants and a couple of band numbers puts the bulk of the work on the gals, which they're unfortunately not capable of assuming. As it stands, show desperately needs another act.

Nonchalants get across in good fashion with their comic-acro work, to give show its only hypo. Lads keep up a steady flow of chatter while doing flips and three-high handstands, and make difficult tumbling look easy. They get yocks with their gags, some of the blue stuff over the heads of staid patrons here, but by and large the patter is their mainstay.

Jimmy Dorsey orch does a superb version of "Sweet Georgia Brown," with the maestro leading on alto sax all the way. Unfortunately jump treatment gets only fair response here and should be toned down for the room. Maestro is carrying five saxes, three trombones, four trumpets and three reeds, with gal chirp Pat O'Connor handling vocals. Latter teams with sideman Kenny Martin for neat version of "You're Just in Love."

As a departure Miss Hild has her gals vocaling on both production numbers. Routines are obviously hastily thought out, and the femmes have trouble remembering lyrics and terp steps.

Mel.

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## SIBYL BOWAN

ORIENTAL, 3rd WEEK  
Rep.: MILES INGALLS—JOE FLAUM



New Acts

CLAUDIA PINZA (3)

Singing, 10 Mins.; Three Palace, N. Y.  
Claudia Pinza, in her transition from the operatic stage to vaude, makes the leap with a wisely chosen song routine that should please all audiences. For her initial try in this new medium, she has a repertoire which mixes pops with classics and gets over well. She'll undoubtedly do likewise on successive stands, especially on the swank cafe circuit.

Miss Pinza has an ingratiating personality and a warm soprano that gives her numbers that tangible something to win top response. Crowned in blue brocade and niftily coiffed, she tees off pleasantly with a special in which she incorporates a bit of "Some Enchanted Evening," which her dad, Ezio Pinza, sang in "South Pacific," and also gives a nod to Mary Martin with "Wash That Guy Right Out of My Hair," which sets her well with the audience.

She successively segues into "Man I Love" and for change of pace, a fastie, "Possibility," for additional applause. She encores with the "Jewel Song" from "Faust," wherein her rich voice is given its best play, and goes off to solid plaudits. She's ably accompanied by Colin Romoff at the piano, and Arthur Roman as conductor.

YMA SUMAC

Songs, 9 Mins. Roxy, New York  
Yma Sumac, on first Broadway theatre date following her video bow on the Eddie Cantor show, has probably one of the most impressive vocal ranges of any femme singer currently on the circuits. This Peruvian looker has the depths of a low contralto and can trill in the upper soprano registers without any appreciable loss of vocal timbre in either extreme.

As Miss Suma currently essays her stage stand, she concentrates on showing her amazing variety of octaves. Her numbers, a trio of Peruvian chants, are tunes of fragile delicacy with minor over-

tones. It would take a skilled singer to deliver them in a straightforward manner even without the necessity of displaying an unusual voice. In doing both simultaneously, she handicaps herself, but comes out ahead on values by netting a huge mitt.

Miss Sumac has excellent poise, among her other attributes and can make hefty indent on carriage trade audiences. Jose.

DORSEY SISTERS (5)

Songs, 10 Mins. Apollo, N. Y.  
Five Dorsey sisters, four sepi songstresses and their piano accompanist, impress as a personable group of neatly gowned femmes who have a pleasant, expert way with a tune. They display surprisingly good stage presence. Their behavior at the mike is relaxed and they project a feeling of good humor and confidence. Well-equipped in the voice department for ensemble offerings, none in the group stands out as yet as a strong solo personality.

Their medley consists of rhythm numbers, "Hoop De Do," "I Love the Guy," "Oh Babe" and "Orange Colored Sky." Only pace change is effected by upping tempo on a couple of the tunes and by the sisters alternating in solo bits. The inclusion of a ballad would offer greater opportunity for contrast. With fresher material talent is there for development of strong group personality. At present stage, act is acceptable in minor spot.

THE EARLES (2)

Acro, 4 Mins. Apollo, N. Y.  
The Earles have a long way to go to reach professional acro standards. Their turn, showing strong signs of being homegrown in quality, demonstrates only their physical equipment to do better.

Act starts with unexciting handstands and lifts, and stops right there. It looks like something is going to pop when the two strip to the waist but what comes out is a mock judo battle with one carrying the other out hors de combat.

in New York for the duration of the strike. Bonifaces report that there was a sufficient amount of regular business to keep the niteries busy.

Restaurants did especially well at the dinner hours. Several Broadway cateries which had been doing only fair business cashed in nicely.

Bulk of the hotel business came Monday (5) when the New York Central and the New Haven lines cancelled commuter trains. Those who planned to commute by auto soon changed their minds when they battled the heavy traffic coming into the city.

As soon as this windfall ends, bonifaces expect the normal flow of out of town traffic to resume and anticipate continued good business.

Concerts Lose \$25-40,000

Concert cancellations in the east due to the rail strike and in the south due to cold weather have cost the longhair biz anywhere from \$25,000 to \$40,000 this week, according to estimate of Marks Levine, prez of National Concert & Artists Corp. Most artists went through with their bookings, however, although travel accommodations had to be sharply changed, and emergency measures used.

The Cleveland Orchestra, booked for a date at Newburgh, N. Y., Monday (5), had to cancel it when the symph couldn't leave home due to the rail situation. Lotte Lehmann canceled her Toronto recital, refusing to take a plane instead of train. Jan Peerce kept a Monday date in Boston by driving up from N. Y.

In the south bad weather caused the Robert Shaw Chorale, booked by the James A. Davidson Mgt. and traveling by bus, to cancel two dates. Eugene List, booked by Columbia's Artist Mgt., was held up by snow in Nashville and couldn't get to Columbia, Miss., for a sked-recital. Date was postponed.

NBC Publicity Moves

NBC, worried about getting its publicity material out to network cities around the country because of the railroad strike, decided to make use of its own medium for the purpose. Web is feeding a daily roundup of program corrections, guest star listings and condensed publicity stories to all affiliates in a closed circuit radio broadcast at noon, with the affiliates urged to transcribe the material and feed it to newspapers and other sources.

System, according to NBC execs, is not only faster but much less costly than using airmail or telegraph. For television news, however, NBC is utilizing its teletype machines, which are linked directly with all video affiliates. Web is also mulling the possibility of taking over a five-minute spot on one or more of its sustaining radio programs each day to broadcast the publicity material directly to the public. That step, however, is being held as a last resort, to be used only in case the strike becomes worse and something goes wrong with the other means of communication.

Phonevision

Continued from page 7

viewing of TV sets, a more honest appraisal would be based on the "mature" radio listening habits. Research has shown, he said, that at peak listening time, in the middle of a Sunday evening, only about 40% of all radio sets in the nation are in use. Projection of the Phonevision audience based on this figure would mean an average peak audience of 1,800,000 homes. Moreover, Halpern said, of the total sets in use, only a proportion are tuned to the most popular program. And such high-rated radio shows as Jack Benny and "Lux Theatre" seldom get over 50% share of the sets tuned in. As a result, he pointed out, that 40% gets in use and 50% share would give Phonevision, at peak, an average viewing audience of 20% of the total.

Fifty percent of the Phonevision potential, Halpern noted, would reduce the system's potential box-office to 940,000 homes. Thus, he averred, giving the film companies the biggest possible b.o. would mean they would get half of \$940,000 (subscribers are to pay \$1 per screening) or \$470,000 on their top A features. And, since the average film falls into a "less than the best boxoffice category," Halpern said, "it is doubtful that Phonevision would result in film rentals of more than \$250,000 on the average for grade 'A' features."

VARIETY BILLS

WEEK OF FEBRUARY 7

Numeral in connection with bills below indicate opening day of show whether full or split week  
Letter in parentheses indicates circuit (FM) Fanchon (Marca) (I) Independent (L) Loew (M) Moss (P) Paramount (R) RKO (S) Stoll (T) Tivoli (W) Warner

NEW YORK CITY

Capitol (L) 2  
L Hampton Orc  
George Kirby  
Curley  
Danny Alexander  
Music Hall (I) 8  
Arthur Rubin  
Bran Hilda Logue  
Patricia Drylie  
Harold Barnes  
Rudy Cardenas  
Mark Dawson  
Hilda Dodge  
Rockets  
Corps de Ballet  
Sym Orc  
Palace (R) 8  
Charders  
Stanford  
Donald Novis  
Rigoletto Bros Co  
4 to Fill  
Boyd Raeburn Orc  
Ella Fitzgerald  
Harvey Stone  
Condos & Brandon  
Russ Emery  
Rox (I) 7  
Danny Marx  
Yma Sumac  
Dunhills  
Bairds Marionettes  
Strand (W) 9  
Vic Lombardo Orc  
Bertie Bros  
Denise Dorel  
Joey Bishop  
ALBANY  
Strand (W) 13 only  
Dr I Q Show  
BOSTON  
Boston (R) 7  
Wells & 4 Fays  
DeMarco Sis  
Made Rose Bloom  
Mel Torme  
Borrah Minevitch  
Harmonica Ras.  
CHICAGO (P) 9  
Louis Prima Orc  
Burns & CC Robin-  
son  
Lee Davis  
SOUTH BEND  
Palace (P) 8 only  
Louie Prima Orc  
Burns & CC Robin-  
son  
Lee Davis  
Lincoln (I) 10 only  
Dr. I. Q. Show  
UTICA  
Stanley (W) 8 only  
Gene Autry Show  
WASHINGTON  
Capitol (L) 8  
Lee Marx  
Tommy Hanlon, Jr.  
Kay Arpen  
Jayward  
Howard (I) 8  
Buddy Johnson Orc  
Spizize Canfield  
Margie Day & Grif-  
fin Bros  
Howell & Bowser

AUSTRALIA

BRISBANE  
His Majesty's (I) 5  
Armand Davies  
Marion Davies  
3 Fays  
Devine & King  
Gerda Bornstad  
Miribi  
Marika Saary  
Phillip Tappin  
Winn De Jong  
Jacques Cartaux  
James Elder  
Joe Whelan  
Cissy Trenholm  
MELBOURNE  
Tivoli (I) 5  
John Calvert  
Ann Cornell  
MAURICE Colleano Co  
Lorraine Darric  
James Cardwell  
Romainoff 3  
Les Ritchie  
Ronnie Shand  
SYDNEY  
Tivoli (I) 5  
M & H Nesbitt  
Guss Brox & Myrna  
Ward  
Babs Mackinnon  
Marquis & Family  
Detroy  
Heana Sazova  
Dorothy  
Eugene's Flying  
Ballet  
Celebrity 8

BRITAIN

Empire (S) 5  
Dr Crook & Crack-  
pots  
Jane  
Charlie Clapham  
Hella Barry  
Artemus  
Terry Hall  
Delmore Dancers  
EAST  
Palace (S) 5  
Roy Baker  
Houston & Stewart  
George Doonan  
Palmer & Doreen  
Dagoras  
Cassandras  
Williams & Shand  
JACKSON  
Mippodrome (I) 5  
August  
Harris & Christine  
Harris  
Bill Burke  
George Esco  
NOTTINGHAM  
Empire (M) 5  
Lillian  
Kitty McShane  
Willie Neal  
Overbury & Suzette  
Dick Cakin  
White & Simone  
LARRY GORDON GIRLS  
PORTSMOUTH  
Royal (M) 5  
Walter Niblo  
Sam Cook  
3 Lorandos  
Nittvits  
Walby & Dorraine  
Wobben Green  
Peggy Cullen  
De Veres Royal  
GIRLS  
SOUTHAMPTON  
Lancaster (I) 5  
Jack Hale  
Gay Eurlidge  
Richard Emden  
Riggs & Doris  
Vera Pavlennine  
Charles Doakes  
Sybil Dunn  
K Keen & S King  
3 Grandos  
White & Dancers  
SUNDERLAND  
Empire (M) 5  
Vie Oliver  
Dun Conway  
Bergman & Boros  
June Manton  
Dorothy Caston  
Sylvia Campbell  
Morton Brown  
Douglas Arrent  
Ernie Brooks  
L Rayner & Betty  
I & S Davis  
WALTMAMSTOW  
Palace (I) 5  
Davy Kove  
Hazel Wilton  
Earl & Oscar  
Vera Pavlennine  
Homer & Hal  
Slick Edwards  
Yvonne  
Derek Dixon  
Hazel & Lovlie  
WOOD GREEN  
Empire (S) 5  
Terry  
Pete Sellers  
Morton Frazer Co  
Fogel  
M & A Day  
Skating Dexters  
3 Redheads

CANADA

EAST HAMPTON  
Granada (I) 5  
2 Perfects  
Dave Foster  
Fred Retter Co  
Julius  
Joan Turner  
2 Leads  
MONTREAL  
Gayety (I) 5  
Buck & Bubbles  
Collins & Michaels  
Diane Powers  
Evelyn Taylor  
Jerry Coe  
Roche  
Jan Rubini  
Masonettes  
Will Skinner Orc  
Rox (I) 7  
Connie Larue  
Frankie Bazzett  
Maude Marly  
Johnny Russell  
Roxettes  
2 Leads  
2 Leads  
Arthur Griffith  
Seville (I) 5  
Count Basie Orc  
Claire Hogan  
2 Madcaps  
Neil Stanley  
3 Appletons  
Len Howard Orc

Cabaret Bills

NEW YORK CITY

Birdano  
Geo Shearing Orc  
Dizzy Gillespie  
Blue Angel  
Pearl Bailey  
Tony & Eddie  
Stuart Ross  
Paul Duke  
Eddie & Rack  
Pace Cavanaugh 3  
Harold Cooke  
Bon Soir  
Jimmie Daniels  
Mildred Bailey  
Ghostley & Wood  
Norene Tate  
Reginald Bean  
Garland Wilson  
Cafe Society  
Arthur Blake  
Helen Forrest  
Jackson Paris  
Cliff Jackson  
Phil Napoleon Orc  
COPACABANA  
Frankie Laine  
Betty & Jane Kean  
Harrison & Patricia  
M Dursio Orc  
Regina Price  
Sonny Cello  
F. Alvarez Orc  
Havana-Aldrid  
Steve Murray  
Tony Bari  
Nana Ramon  
Jerry Cooper  
Fupi Canby Orc  
Little Club  
Ernie Warren Orc.  
No 1 Fifth Ave  
Sylvia Mills  
Larry Laurence  
Dorothy & Louville  
Hazel Webster  
Old Knick  
Gene Courtney  
Connie Anderson  
Sid Marion  
OLD ROUMANIAN  
Sadie Banks  
Radio Aces  
Buster Burrell  
Marusia Sava  
Alverda  
Juliette Koka  
Joe LaPorte Orc  
D'Aquila Orc  
Park Ave  
Gloria Elwood  
Scotty Graham  
Penthouse  
Paul Taubman  
Hotel Ambassador  
Jules Lande Orc  
George Blumere  
Mischa Raginsky O  
Hotel Edison  
Henry Jerome Orc  
Hotel New York  
Ray Robbins Orc  
Carol Lynne  
Farrar & Carter  
Sid Kroff  
Johnny Kite  
Hotel Pierre  
Denise Dorel  
Fosse & Niles  
Stanley Melba Orc  
Manuel Jimenez Orc  
Habi  
Lola  
Bracha  
Hillel & Aviva  
Blackhawk  
Patsy Abbott  
Norma Lee Doggett  
Joel Friend  
Ray Hyson  
Henry Sherman Orc  
Dick Fares  
Stan Grover  
Richard France  
Lucille Barnett  
Sonny Howard  
Paul Gilbert  
Paul Steffen Ders  
Chez Adorables  
Luba Malina  
Di Gitanos (2)  
Panchito Orc  
Cee Davidson Orc  
Palmer House  
Mimi Benzell  
Jas Marshall  
F d'Angelo & Ana  
Al Abbott Ders  
Eddie O'Neal Orc  
Helen  
Georgie Gobel  
Jayne Walton  
Hotel Chandler  
Buffy Bismark  
Norman Martin  
Trude Adams  
Lela Morkan  
Johnny Alladin Orc  
H Edgewater Beach  
Jimmy Dorsey Orc  
Dorothy Hild Ders  
Hotel Stevens  
Skating Ryles  
Arnold Shoda  
Jerry Mares  
Dick Buffone  
Mack McGraw  
Reed Williams  
Harper Playbly  
Bob Fitzgerald  
Skating Divvies  
Jo Barnum  
Jack Spoons  
Chordmen (4)  
Buddy Rust  
Bill  
Leighton Noble Orc  
Vine Gardens  
Myron Cohen  
Carter Sis (2)  
Minda Lang  
Susan King  
Mel Cole Orc  
Ciro's  
Martha Stewart  
Blackburn Twins  
Eddie Bergman Orc  
Geri Gallian Orc  
Dick Stable Orc  
Mecambo  
Kay Thompson  
Payces (2)  
Eddie Oliver Orc  
LAS VEGAS  
Desert Inn  
Billy Eckstine  
Carlton Hayes Orc  
El Rancho Vegas  
Nellie Lutchter  
Last Frontier Hotel  
Carmen Cavallaro O  
Maurice & Marya  
Al Donohue Orc  
Thunderbird Hotel  
The Weavers  
Sonny Howard  
Al Johns Orc

CHICAGO

Blackhawk  
Patsy Abbott  
Norma Lee Doggett  
Joel Friend  
Ray Hyson  
Henry Sherman Orc  
Dick Fares  
Stan Grover  
Richard France  
Lucille Barnett  
Sonny Howard  
Paul Gilbert  
Paul Steffen Ders  
Chez Adorables  
Luba Malina  
Di Gitanos (2)  
Panchito Orc  
Cee Davidson Orc  
Palmer House  
Mimi Benzell  
Jas Marshall  
F d'Angelo & Ana  
Al Abbott Ders  
Eddie O'Neal Orc  
Helen  
Georgie Gobel  
Jayne Walton  
Hotel Chandler  
Buffy Bismark  
Norman Martin

LOS ANGELES

Ambassador Hotel  
Jane Pickens  
George Epps  
Eddie Bergman Orc  
Bismark Hotel  
Bob Williams  
Frakson  
Barbara Perry  
Payces (2)  
Russ Morgan Orc  
Ciro's  
Martha Stewart  
Blackburn Twins  
Eddie Bergman Orc  
Geri Gallian Orc  
Dick Stable Orc  
Mecambo  
Kay Thompson  
Payces (2)  
Eddie Oliver Orc  
LAS VEGAS  
Desert Inn  
Billy Eckstine  
Carlton Hayes Orc  
El Rancho Vegas  
Nellie Lutchter  
Last Frontier Hotel  
Carmen Cavallaro O  
Maurice & Marya  
Al Donohue Orc  
Thunderbird Hotel  
The Weavers  
Sonny Howard  
Al Johns Orc

Rail Strike Hits B.O.

Continued from page 1

rail tieups, stalling thousands of commuters and intended incoming tourists, started the current week off on a downbeat note. On the road, bad weather cramped attendance in most towns and railway cancellations caused headaches, delays and extra costs for all productions not playing continuing engagements.

Conditions were apparently worse out of town than Broadway, in most cases, not only because the weather was more extreme in some cities but on account of the added complication of strike-stalled transportation. From reports reaching New York early this week, not a single touring show was able to move by rail last week, some making weekend jumps of 500 miles or more by truck and bus. The ultimate was reached when the Shuberts were air freight to ship the "Ti-Coq" production from Chicago to New York, and brought the cast by plane the next day.

One of the most severely walloped by conditions was John Yorke's touring "Brigadoon," which was unable to play a one-nighter in Jackson, Miss., when two baggage cars failed to arrive there. Since the producer had already been forced to cancel another one-night stand last week, that left only six performances for the stanza, with a starvation gross of \$16,200. There was some question of closing over the weekend, but Yorke finally arranged to keep the musical open for this week's five-performance stand in Miami and a single showing in Ft. Lauderdale. Prospects are promising for next week's string of one-nighters in the Carolinas, after which the show is booked for a week in Baltimore and fortnights each in Boston and Philly.

With both blizzards and rail tieups in Dayton and Columbus last week, Alfred Lunt and Lynn Fontanne had numerous refunds on "I Know My Love," but lost relatively little actual receipts, as resales to other patrons were made in most cases. The week's gross came to nearly \$27,400. However, the show

had the usual difficulty making the weekend jump to Toledo, finally going by truck.

Much the same situation was faced by the two "Mister Roberts" companies, the Henry Fonda edition in Cincinnati being held to about \$32,500 and the Tod Andrews troupe in Toronto getting the comparatively so-so total of \$21,000. As with other tours, both productions were trucked to their next stands, the Andrews outfit having to take a roundabout route to Erie.

One redeeming aspect of the railroad tieup appears to be that, by being forced to use trucks for inter-city jumps, producers discovered that in some cases the latter method can be simpler and less complicated. Since motor transportation is a stagedoor-to-stagedoor operation, it eliminates the transfer problem and the time and labor involved.

However, there appears to be some question whether, under normal conditions, the unions will permit it, for that very reason. For instance, producers Aldrich Myers, producers of the new F. Hugh Herbert comedy, "The Moon Is Blue," were notified Monday (5) that 16 men, at \$19 each, would be required to load the production on trucks in New York for shipment to Wilmington for its tryout Feb. 16-17.

Although no transportation factor is involved, the sub-freezing weather in Florida the last few weeks has reportedly cut attendance to the vanishing point at the musical tents in Miami Beach and St. Petersburg. It's understood three of the spots are on the verge of folding.

Gotham Biz Good

New York cafe and hotel business continued on a high level despite the rail strike which prevented the usual quota of visitors from hitting New York. Hotels started out dimly because of cancellations by businessmen unable to get into town. However, all available space was soon taken up by commuters who were marooned in Manhattan.

The cafes didn't get much extra business from those forced to stay

## Roxy, N. Y.

Danny Kaye with Sam Prager, Dunhills (3), Bill Baird's Marionettes, Yma Sumac, Paul Ash House Orch., "Call Me Mister" (20th) reviewed in VARIETY Jan. 24, '51.

Danny Kaye, to say the least, is an unusual entertainer. He's extremely funny without the use of gags. He uses his pliable face, hands and body, which is expressive of a variety of moods, and does out 45 minute packages in which no two shows are exactly alike.

Kaye is an artful clown. A personality with a wealth of charm, he's probably one of the most potent entertainers of this era. It's an amazing sight, at times, to watch this zany handle an audience in a manner that makes the payees part of the show. He cuts this outsized house down to the proportions of an intimate. He charms them into becoming his associates—not stooges—as he delivers some classic bits of business that necessitates the crowd's cooperation. His classic "Minnie the Moocher" and Gypsy song are excellent examples of his ability to get payees to forget decorum.

Kaye does varied items such as "Ballin' the Jack," the impressions of varied type singers, a rib on Yma Sumac, who appears on the bill with him, a dance bit with the Dunhills (3) and all the other bits that audiences look forward to during his appearances. At show caught, it would have been impossible for Kaye to do less than the 45 minutes on stage. The only way to get him off was to close the trailers, otherwise audience would have applauded ad infinitum. Sam Prager does his piano accomps.

To touch on the more mundane aspects of his show, Kaye is probably the most expensive single ever to play this house. He's getting a \$25,000 guarantee plus overages on \$100,000. The b.o. response indicates that he's worth it as far as pulling power is concerned.

The Roxy, for this engagement, has dropped the usual house production. The curtain goes up on the Dunhills, who get an opening mitt because of their participation in the accompanying film "Call Me Mister." Their taps are well-designed and win salvos. Miss Sumac (New Acts) follows with a trio of tunes for similarly good response, and Bill Baird's Marionettes provide a charming interlude with highspots being an impression of the Andrews Sisters to a recorded number. Jose.

## Apollo, N. Y.

Buddy Johnson Orch. (15), with Arthur Prysock, Ella Johnson, Ralph & Mary Carnivale, Pigmeat Markham & Co. (3), Dorsey Sisters (5), The Earles (2), Paterson & Jackson; "I Killed Geronimo" (EL).

Current offering at the Apollo is a fast-paced, variegated array of acts that sustains a good level of excitement sprinkled with laughs almost throughout. Brief letdown occurs in spot occupied by the Earles (2), team of acrobats (New Acts).

Show zooms off to "Beans and Cornbread," a hot item offered by Buddy Johnson orch, comprising five reed, four trumpets, three trombones and three rhythm (maestro on piano). Alto saxist Harold Minerve handles vocal on this with frenzied energy and registers solidly. Other band assignments feature Arthur Prysock, who delivers "Jet" and "I Cry" with an Eckstine flavor. Ella Johnson, leader's sister, who also handles vocalist chores, offers "Tired of Crying Over You" and "Satisfy My Soul" in a small girl voice which she handles flexibly and effectively, particularly on "Satisfy," the bluish lyrics pointed up by the novel singing style. "Chicken Gumbo and Okra Water," a calypso tune, features trombonist Steve Pulliam in the vocal choruses; and "Gone Walking," an instrumental on which band pulls out all the stops to blast away, brings forward trumpeter Frank Royal, tenor men Purvis Henson and David Van Dyke, and Pulliam in striking solo bits.

Ralph & Mary Carnivale, terp impressionists, do a couple of steps not so much to show off, dance ability, which was OK, but as a framework for patter, mugging and clowning. Twosome score well. A medley of tunes is pleasantly handled by the Dorsey Sisters (5) (New Acts); and Pigmeat Markham, assisted by George Wilshire and Vivian Harris, gets sustained laughter with routine about a "Love Making Bureau." Highpoint of show comes with comedy turn of Paterson & Jackson. Incredible

agility of bulky Patterson in a tap routine is topped by versatility of even more bulky Jackson, who not only dances but sings well and delivers comedic lines. His monolog, marked by good material delivered with perfect timing, was sock with audience.

## Palace, N. Y.

Claudia Pinza (3), The 3 D's, Trumpet Twins, Guy Marks, Dior Dancers (3), Ben Beri, Charles (Slim) Timblin (3), Eva Walker, Don Albert house orch; "Mystery Submarine" (U-I) reviewed in VARIETY Nov. 22, '50.

Current Palace bill is par for the house, with added hypo via its headliner, Claudia Pinza (New Acts), Metopera soprano and daughter of Ezio Pinza, who is making her vaude debut. The transition comes off well, inasmuch as she has a cleverly contrived routine that mixes pops with the classics to win optimum returns.

Remainder of bill is pleasant variety fare, well-paced and holding interest all the way. Three D's, male trio, pace pleasantly with a corking acro routine for nice returns. Trumpet Twins, mixed duo, sustain racy motif in their impressions of top trumpeters such as Henry Busse, Clyde McCoys, Guy Lombardo, et al, for solid response. They're a personable pair who know their way around their instruments. Guy Marks, impressionist, also does neatly with his routine of impersonations pegged on the Arthur Godfrey Talent Scout program format. Dior Dancers, gal and two lads, score in their well-routined adagio and ballet steps.

Ben Beri, juggler, clicks with his dexterity on balls and clubs and interlards routine with comedies that keep his session rolling on high. Miss Pinza holds the followup spot. Charles (Slim) Timblin, blackface comic, grabs guffaws with a reprise of his southern preacher monolog, climaxed by the familiar wedding bit. Eva Walker, shapely aerialist performer, makes a strong closer with her gymnastics on tall rope and trapeze. Gal has some corking stunts that are thrillers, to win merited applause. Don Albert's house orch backs capably, as usual. Edba.

## RKO, Boston

Boston, Feb. 1.  
Jack Carson, Janis Carter, Don Cherry, Honey Bros. (3), Cece & Bud Robinson, Larry Flint Orch (12); "Under the Gun" (U).

After a hiatus of eight months, stage shows have returned here and if succeeding bills continue the pace set by the Jack Carson package, vaude should enjoy a fairly strong resurgence at this house. New policy scraps the "Palace" format with a return to presentation type shows and although opener needs some tightening, overall results were solid, with plenty of yocks down the line.

Frustrated-appearing Carson serves neatly as an affable m.c. grabbing several solo spots and teaming with members of the cast in skits, which he explained were "whipped up this morning, and will be okay after a couple of shows." While some of them lack sock endings they were laughgetters, especially his clowning with the Honey Bros., a solid acro-terp trio. In their own spot the lads inject a terrific sesh of knockabout acro tricks with one guy landing in the orchestra pit, turn winding with boys practically strangling themselves yanking each other's neckties. Carson gets into the finale of this bit and trio give him the works.

Lineup also includes Janis Carter, a shapely blonde pic player who vocalizes "Just One of These Things," "Boy Next Door" and "I've Never Been in Love Before" in okay manner. However, her chirping was secondary as far as the wolves were concerned. Don Cherry, Decca's latest vocal fave, via his platter, "Thinking of You" scores with his trademark and pops, "My Heart Cries for You" and "If." The cute tap duo, Cece and Bud Robinson grab their share of palm-pounding with jitterbug and Charleston routines.

However, it's Carson who keeps things moving with his gags and bits with the Honeys and Miss Carter. In a hoke love scene with the latter, Carson does a neat bit of carbonizing Gable, Lorré, etc. and his vocal of "Melancholy Baby" while brothers, attired in long underwear go through an acro routine, practically breaking up the house.

Larry Flint house band onstage provides solid backing. Biz good at opener. Elie.

## Music Hall, N. Y.

"Show Shop," with Mark Dawson, Helen Dodge, Patricia Drylie, Brunnhilda Roque, Harold Barnes, Arthur Rubin, Rudy Cardenas, Rockettes, Corps de Ballet, choral ensemble, symphony orch directed by Raymond Paige. Produced by Russell Markert; settings, James Stewart Morcom; lighting, Eugene Braun; choreography, Florence Rogge; dances, Markert; "September Affair" (Par), reviewed in VARIETY Sept. 6, '50.

Current Music Hall stage show is a strong one, with color, variety and pace. Stress is on production numbers again, and they are honeys. From its simple opening to its glittering close, the show moves smoothly, with no let-downs. Motif is a nostalgic "Remember When?," permitting harkbacks to waltz days, early vaudeville, "Ziegfeld Follies," etc.

Baritone Mark Dawson and soprano Helen Dodge introduce each number briefly with an appropriate song bit, displaying their fine singing qualities in the song number, "Lamp of Memory." Show opens with duo on one side of the house for their first song intro, and then the curtains part to reveal the symph orch onstage instead of in the pit. Raymond Paige leads it through a spirited rendition of Offenbach melodies from "Orpheus," and while music is still playing, orch is moved forward and down into its pit. It's a good stunt, and garners big applause in addition to the music's merit.

Then the corps de ballet appears in a very neat turntable entrance, alternately garbed in handsome gold or silver gowns for the "Gold and Silver Waltz" number. Florence Rogge's choreography here is striking and original, and troupe, led by Patricia Drylie and Brunnhilda Roque, distinguishes itself. Contrast is offered with Harold Barnes' skilled, surefire wire act, the tall, graceful artist doing some startling dance routines, as well as turns and somersaults, on the high wire.

Choral ensemble comes into its own next in the "Scotch Plaid" number, with colorful costumes backgrounded by a suitable curtain. Mixed chorus is excellent in "Roamin' in the Gloamin'" and "Annie Laurie," with Arthur Rubin doing a good tenor solo in the latter. A segment of the Rockettes, cutely and appropriately garbed, swirls through a swift Scottish reel. Rudy Cardenas is then on for his fast and sock, though overlong, juggling act, during which he holds audience tightly with his hat, ball, cocktail shaker and stick routines.

Finale is a stunning production affair, with "Follies"-type femmes, and male chorus as violinists, lining a gorgeous staircase, and the full Rockette contingent dazzling the spectator with their sock routine, stressing taps. Bron.

## Radio City, Mpls.

Minneapolis, Feb. 3.  
Ames Bros. (4), Janis Paige, Jerry Colonna, Evans Family (4), Tong Bros. (3), Fred Heiseke's Radio City Orch (18); "Grounds for Marriage" (M-G).

What with all three headliners primarily regarded as singers, this show naturally runs heavily to chirping. But it's a variety of vocalizing styles and apparently the sort of warbling, too, of which customers can't get their fill, even when served up one dose.

In bringing two exceptionally strong acts new to Minneapolis, the Ames Bros. and glamorous Janis Paige, the show performs a real entertainment service. It raises its merit rating, too, by including generously for good measure a third headliner, old reliable and popular Jerry Colonna who's in his usual agreeable and amusing form and who contributes a goodly share of delight to the proceedings in his double role of performer and emcee. With the Ames Bros. so very much in the disk limelight now, there's no lack of box-office zing, either.

Setting well in opening spot, the Evans family runs almost the entire hoofing gamut, with mother, dad, sister and brother landing solidly with individual as well as ensemble stepping. Even the deuce position can't lessen the class impressiveness of dazlingly gownned Janis Paige whose song stylistics are on a par with her striking appearance.

Almost superhuman strength and muscular control are in evidence during the remarkable balancing feats of the three Tongs who cap the climax when one of them, lying flat, simultaneously raises another on his hands and the third on his feet. In his capacity of emcee, popeyed, be-

mustached Colonna livens the action by handing out laugh-loaded gags and stories and then, next to closing, in his own act he stirs up more merriment with his familiar distinctive style of song rendition. In addition to rendering his comedic interpretations of "The Girl That I Married," "Road to Mandalay" and "Carolyn," all the usual riots, he takes a whirl at the trombone, clowns and tells an amusing Italian dialect story.

Scoring a smash both as singers and all-around entertainers, the Ames Bros., in their local debut, prove a revelation and they're socko. The touches of funmaking with which they sprinkle their top-drawer pop vocalizing enhance their performer stature. Known here up to now only through their increasingly popular disks, they henceforth should be established locally as an act not to be missed. They put the utmost pressure on hand palms with "Oh, Balie," "Thirsty for Your Kisses," "Clancy Lowered the Boom" (terrific), "Because," an old-time vaudeville lampoon and a medley of disk favorites.

Big lower floor well populated for early show opening Friday. Rees.

## Empire, London

London, Jan. 30.  
"Rhythm Cavalcade" with Empire Girls (24), Empire Ballet (20), Choral Ensemble (12), D'Angolys, George Meaton, George Melachrino Orch; "Kim" (M-G).

Song hits of the 1920's provide the background for this Nat Karson production. It's titled "Rhythm Cavalcade" and from the "Basin Street Blues" to the "Charleston" covers the evergreen tunes of that era.

Revue tees off with an intriguing novelty, "Birth of the Blues." Then Melachrino orch introduce some symphonic jazz and the chorals contribute excerpts of nostalgic tunes.

The dance routine for the Empire Girls is also cued to this theme, but in style, presentation and actual stepping they strike a highly modernistic note. As always, their high-kicking precision work is warmly applauded.

Five D'Angolys, juggling acrobats, get over neatly in their stanza.

Artie Shaw's "Concerto" provides nice background music for the ballet sequence with the leads appealingly danced by Moira Tucker and Glen Gordon. The second outside act, George Meaton, is presented as a product of the microphone age and his first rate realistic impressions include a motorcycle race, an express train and an underground train. Myro.

## Casino, Toronto

Toronto, Feb. 3.  
Hal LeRoy, Southernaires (5), Peggy Mann, Albert Van de Valde Co. (4), Benson & Mann, Bob Goodman, Archie Stone House Orch; "Night Beat" (EL).

Current Casino layout is top-drawer on talent and diversification. In his first visit here in a long time, Hal LeRoy has lost none of his speed and agility that is integral to his nifty hoofing, plus that Dagwood affability. Lad's opening scored an ovation when caught and steadily built to a beg-off with his Bill Robinson routine, his own conception of a jitterbug and a Charleston dancer, a tap number while seated on a chair, and a wham soft-shoe finish in which the taps on his toes and heels, so effectively used in previous numbers, were unheard.

Closing the bill are the Southernaires who score their usual success with "It's a Lovely Day," "Tennessee Waltz," "Who Built the Ark?" and "Bewitched" for a finale. They, too, had to beg off when caught. Benson & Mann, with their zany antics, have no difficulty in scoring; nor has the Albert Van de Valde Co., two men and two women, for swift equilibristics, including one-foot head stands, head-to-head stands, and other body balances with champagne bottles as the base; but they could dispense with their adagio dancing and instrument playing as the warmup to their balancing work. With lots of personality, Peggy Mann has no difficulty getting over with her warbling. One of the few thrushes who can sing and smile engagingly simultaneously, the eye-rolling brunet in a golden evening gown socks solidly on her sultry singing of "Thinking of You," "You Were Meant for Me," "I Cried for You" and "Can't Believe," in all of which Miss Mann demonstrates that she can hold those long notes, high or husky. McStay.

## Strand, N. Y.

Denise Darcel, Joey Bishop, 3 Berry Bros. Victor Lombardo Orch with Rosemarie Lombardo, Harry Sander, Don Burke; "Operation Pacific" (WB), reviewed in VARIETY Jan. 10, '51.

Current stage presentation at the Strand runs off at a fast pace with three sock turns supplying varied entertainment. It's one of the better bills at this house with Victor Lombardo's orch doing an excellent job in backing the show.

Denise Darcel, French actress who recently wound up a date at the Hotel Pierre's Cotillion Room, N. Y., registers solidly on stage. Her provocative physique, of course, lends considerable impact to her turn, but Miss Darcel is far more than a well-stacked mannequin. Her vocalizing is neatly stylized to the range of her pipes and she flashes beaucoup personality in the intros to her English and French songs. She also shows the mark of a trouper in her clever handling of the inevitable heckling from the burleycuc partisans in the audience.

Joey Bishop holds down the comedy spot with a fast and completely sustained barrage of gags. An ingratiating performer, Bishop works easily and rarely strains for the laughs. Initial half of his routine is a straight mix of gags and impressions, with Bishop getting off strongly with his finale description of life as a recruit. Current draft headlines makes this bit doubly effective.

Berry Bros. open with a smooth terping exhibition. Working with tails and canes, trio works through intricate and novel routines, bordering on jazz ballet, for strong reception.

Victor Lombardo's orch also makes a highly pleasing impression. Comprising five reeds, five brass and three rhythm, crew is grooved in the sweet, reedy style with accent on the vocals. Warbling chores are competently handled by Rosemarie Lombardo, bandleader's sister, and two sidemen, Harry Sander and Don Burke. Two current. Guy Lombardo hits, "The Chicken Song" and "Get Out Those Old Records," are featured along with such tunes as "Tennessee Waltz" and "You're Just In Love," latter handled by Miss Lombardo. Herm.

## Seville, Montreal

Montreal, Feb. 2.  
The Madcaps (2), Neil Stanley, The Appletons (3), Claire Hogan, Count Basie orch (7), Len Howard Orch (7); "Susannah of the Mounties."

Current lineup is best to date for the Seville. Big draw is the Count Basie combo who rock the house with everything from their starter, "Jumping at the Woodside" to their beg-off, "One O'Clock Jump." Basie dominates throughout, sparked by socko alto sax offering by newcomer Marshall Royal of "Sunny Side of Street" and a hefty bass solo by Jimmy Lewis. Opener goes to the Madcaps, holdovers from last show. Boys continue to wow patrons with slick harmonics and a collection of rusty wheezes that still pick up plenty of yocks. Impressionist Neil Stanley, last seen in one of the local boites, reprises his Hollywood takeoffs to neat reception. His Inner Sanctum routine scores but act garners heaviest plaudits for his interl "Stouthearted Men." A following impres of Cagney doing George M. Cohan in "Yankee Doodle" is anticlimatic.

Claire Hogan, London Records star works her songs effortlessly. Leading off with "Just One of Those Things," she uses her husky pipes on the torchant "One For the Road" and then loosens up a bit with "I Love the Guy." Gal has plenty of appearance, phrasing is okay but rather stilted mike technique could be improved. The Appletons, a guy and two attractive femmes, maintain interest with their knockabout Apache routines Team gathers momentum after a slow start and a rousing free-for-all with the usual knife throwing, screaming and mayhem is topped when the guy heaves one of the gals through a make believe window. Len Howard's orch backs show nicely. Biz near capacity when reviewed. Newt.

## Joan Blondell's Vaude

Joan Blondell has been signed to play the RKO theatre, Boston, starting Feb. 4. She'll be on the bill with Bert Wheeler and Hank Ladd, who were originally slated for a March 7 date at that house.

Miss Blondell was booked by producer Mike Todd, her former husband.



# See Reform of Election System In Study of Equity Constitution

Revision of the Actors Equity constitution covering the election of officers and council members is figured one of the likeliest results of the union's latest move to modernize its organizational setup. Despite the recent turndown of a number of proposed constitutional amendments, considerable sentiment apparently exists in the council and membership for revisions.

Committee to make a new study of the constitution and suggest amendments was named last week, with Gerald Savory as chairman. The full committee includes Florida Friebus, Philip Bourneuf, Robert Perry and John Alexander, appointed by the council, and Douglas Chandler, William Neil, Leigh Whipper, John Randolph and Eugene Francis, elected by the membership at the Jan. 22 meeting which voted down seven amendments proposed by a previous committee. The latter group was chaired by Howard Wierum.

Sentiment has apparently been growing for some time for the revision of the union's election machinery. Under the present system, an official slate of officer and council candidates is drawn up by a nominating committee composed of council appointees and representatives elected by the membership. Indication that this setup has not always worked to the satisfaction of the membership is seen in the numerous occasions when sizable contingents in the membership have used the alternate constitutional procedure of naming independent tickets, which have in several instances defeated the official ticket.

Feeling of one segment in the membership appears to favor adoption of the election system used by some of Equity's affiliate unions in the Associated Actors & Artists of America. Specifically, some approve the setup used in the American Federation of Radio Artists, which has no nominating committee or official slate, but provides for nomination by petition from a stated number of members.

With the exception of one independently proposed amendment (Continued on page 60)

## 'Peter Pan' May Pay Off On Current Road Tour; Jean Arthur Will Leave

"Peter Pan," which earned back approximately 35% of its \$110,000 investment during its record-breaking run of 321 performances on Broadway, may get into the black on its current tour. By means of favorable theatre and royalty terms, plus the fact it is playing large capacity houses, the Peter Lawrence-Roger L. Stevens revival stands to net as high as \$15,000 a week on the road. At that rate it could regain its outstanding cost in from five to 10 weeks.

Jean Arthur-Boris Karloff star, currently playing the second week of a fortnight stand at the Opera House, Boston, goes into the Shubert, Phila., next Monday night (12) for two weeks and then plays a series of one-week engagements until April 14, when it opens for an extended run at the Opera House, Chicago.

However, Miss Arthur has been recalled by Paramount for a film assignment, effective April 14, and efforts to extend her stay in the Barrie revival have thus far failed. If a major star replacement can be obtained, the tour may be continued indefinitely.

## Maurice Schwartz to Do 20 Concerts in Israel

Maurice Schwartz, who has just completed a five-week tour with the Yiddish legit, "Riverside Drive," is leaving for Israel end of March, for a series of 20 one-man concerts under management of S. Kahanah of Jerusalem. Concerts will consist of songs and comic and dramatic monologs, in Hebrew and Yiddish. Actor will vacation in Miami this month.

Schwartz has been mulling doing "King Lear" in English, with himself in the title role, for some time, and has been discussing production possibilities for next fall.

## Shades of Lulu!

New Orleans, Feb. 6.

Mae West, who opens here Thursday (8) at the Civic theatre in "Diamond Lil," will be feted locally as a result of a promotion by The Old French Quarter News. Sheet is making her an honorary quarterite to mark her first visit to New Orleans.

Stunt will have Miss West making a typical tourist's tour through the old Quarter visiting, among other places, the site of Lulu White's fashionable bordello with Edward Alexander Parsons, prexy of the Louisiana Historical Society, showing her the sights.

## Mae West Philosophical Over Atlanta 'Li' Ban; 'Won't Starve to Death'

Atlanta, Feb. 6.

"Diamond Lil" came a cropper when the Atlanta Library Board ruled it "lewd and obscene" and said it couldn't play at the Roxy theatre as per schedule. Ban was handed down Tuesday (30). "Lil," starring Mae West, was due to open Friday (2) for a two-day, three-performance run.

Board took action after perusing copy of play's script. Milton Faris, chairman of the Library Board, which passes on all legit plays and acts as board of appeals in differences between City Censor Christine Smith and film producers, requested the script after learning that "Lil" and the film "She Done Him Wrong," which also starred Miss West, were one and the same story.

Some 18 years ago, the late Mrs. Alonzo Richardson, whom Miss Smith succeeded, lowered the boom on "She Done Him Wrong." Willis Davis, then owner-operator of Buckhead theatre, a suburban 1,000-seater located in Buckhead, a couple of miles outside the city limits, booked the pic and it ran eight weeks to landoffice biz.

Farris said the board read the script and found that its story was "set in a saloon in the Bowery and that it told of the white slave racket and about a woman who committed a murder, yet who was never punished for the crime. We found the play to be obscene and lewd and do not think it should be shown in Atlanta."

Concurring in the action with Chairman Farris were City Councilman Archie Lindsay; Sherwood Astin, clothing store executive; Troy B. Stone, textile official, and Hugh Bishop, salesman. Another member, Mrs. Willis Davis, disqualified herself. She is the wife of the man who grabbed "She Done Him Wrong" for his Buckhead theatre.

Miss West, contacted by Fred Moon, amusement editor of the Atlanta Journal, at her hotel in Memphis, was philosophical about the disbarment of "Lil." Actress told Moon: "Atlanta's ban will mean more dollars to me than if I played on Peachtree Street (Atlanta's main drag) a month... Publicity is (Continued on page 58)

## Horton Bows Okay Preem For Bahama Playhouse

Nassau, Bahamas, Feb. 6.

Bahama Playhouse had a successful opening last week with Edward Everett Horton starring in Benn V. Levy's perennial favorite, "Springtime for Henry." Horton directed the cast, which included Katharine Bard, Marta Linden and Murray Matheson. Current week's bill is "John Loves Mary," with Jeffrey Lynn, Tom Ewell and Miss Bard. Scheduled for subsequent weeks are "Harvey" with Ewell; John Loder in "For Love or Money," Francis Lederer in "Arms and the Man" and Zachary Scott in "Second Man."

Performances are given Monday-through-Friday nights at the Playhouse and Saturday night at the local Capitol theatre. Eight-week schedule, the first full season of legit ever offered here, is being presented by Martin Manulis and Philip Langner.

## Boston Syndicate Buys Canton, Conn., Strawhat

Boston, Feb. 6.

Joseph B. Somerset, formerly associated in the management of the Playhouse, Nantasket Beach, Mass., heads a Boston syndicate that has purchased the Show Shop, Canton, Conn.

The 360-seat strawhat, about 12 miles from Hartford, will have an Equity policy, opening in mid-June for a scheduled 12-week season.

## Gary in Hylton Beef to Equity

Actor-singer Howard Gary, who was signed for the London edition of "Kiss Me, Kate," has filed a protest with Actors Equity against British producer Jack Hylton for alleged breach of contract. He claims that after turning down four television dates and a picture offer, and buying clothes and new luggage, he was notified on the eve of sailing that the deal was cold.

Gary has informed Equity that before signing a contract to play the First Gangster in the West End edition of the Cole Porter musical, he was assured by Hylton that arrangements were in order with British Equity and the Ministry of Labor for his entry. However, he says that when he received word at the last minute that the agreement was off, the explanation was that the Ministry of Labor had refused him permit.

Equity officials had not had time yesterday (Tues.) to investigate the case. There's some question of what the union can do about the matter, since the show is out of Equity's jurisdiction and Hylton does not produce in the U. S. Also, it has no actual affiliation or even a working agreement with British Equity, which has jurisdiction in the matter.

## N.Y. STATE SENATE OK ON UPPED BROKER FEE

Albany, Feb. 6.

N. Y. State Senate passed last night (5), by a 52-3 vote, the Mitchell bill increasing from 75c. to \$1 the maximum allowed brokers for resale of theatre and other admission tickets.

It goes to the Assembly, where the companion Wilson bill is expected to win approval.

## Spewack 'Golden State' Shows 50G Final Loss

Final accountant's statement on "Golden State," recent comedy by Samuel Spewack, shows a loss of a little under \$50,000 on the \$60,000 investment. Backers last week received checks covering the return. Play was produced by Bella (Mrs.) Spewack, with the author as director, but Daniel Mann being brought in for re-staging during the final week of the Philly tryout.

Statement shows the production cost slightly over \$28,900, including \$8,342 for scenery, \$1,300 for props, \$1,720 for costumes, \$1,856 for electric and sound, \$1,000 director fee, \$6,000 rehearsal expenses, \$4,400 preliminary advertising, \$1,200 company manager salary, \$700 office expense and \$1,200 legal fees and expenses.

Tryout grosses were \$7,700 and \$5,800, involving a total loss of \$11,000. Grosses for the four weeks at the Fulton, N. Y., were \$10,700 (\$800 loss), \$10,500 (\$300 loss), \$8,600 (\$1,500 loss) and \$2,800 (\$6,700 loss), for a total loss of \$9,300 on the engagement. Closing expenses were \$1,300, less \$400 from the sale of props.

## Julie Haydon Lead In Kans. College 'Menagerie'

Kansas City, Feb. 6.

Julie Haydon is in Hays, Kans., to play lead in "The Glass Menagerie" production of the Fort Hays Kansas State College little theatre group.

Play, directed by Jack Harris, former Coast player, now a pre-law student at the college, is being done tonight (6), tomorrow and Thursday.

# 'Salesman' Cast Beefs to Equity On Balto Color Line; Union Helpless

## Entente Cordiale

Martin Feinstein, head of publicity for Sol Hurok, takes French lessons at the Berlitz school. He was returning from the school to his office one day last week, with his books under his arm, when he met Sadler's Wells ballerina Margot Fonteyn. She asked him where he'd been, and he told her.

"Oh," she said, "are you coming to England next year?"

## 'Kate' Caught in Middle Of Rival Mgrs. Fire In Portland, Ore., Flareup

Portland, Ore., Feb. 6.

City Commissioner J. E. Bennett last week had to settle a conflict arising over the booking of "Kiss Me, Kate," scheduled for the Civic Auditorium March 13-17. He acted as referee at an unrehearsed oral joust between William Duggan, manager of the Auditorium, and M. M. Mesher, general manager of the Evergreen theatre interests in Portland.

Mesher, who for months had been negotiating to bring "Kate" to the Mayfair theatre, charged that he lost the show to Duggan, who also acts as a booker of stage shows from time to time, in addition to his role of auditorium manager. Mesher said he had asked Duggan what events were booked at the Auditorium for March 13-17, and was informed that the evenings were taken up by another show.

Then he learned that "Kate" was booked at the Auditorium for the same dates he tried to get. Duggan denied Mesher's charge that he had "juggled" the dates, and said he also had been negotiating for "Kate" for some time.

Mesher told Bennett he considered it "unethical" that Duggan should manage the Auditorium and at the same time promote private bookings of stage shows. Commissioner Bennett said he personally did not favor Duggan's role, but pointed out that he had been made manager by the ex-city Commissioner Kenneth L. Cooper to spearhead the modernization campaign and bring in shows to help the auditorium "out of the red."

Bennett said he would henceforth see to it that no further misunderstandings on Auditorium dates would occur.

The Mayfair is owned by the Wilamette Amusement Corp., comprised by the J. J. Parker and Evergreen Theatre chains. "As You Like It" had a five-day engagement there last week. Les Ballets de Paris is set for four nights this week. "High Button Shoes" was the last legit at the Auditorium over a year ago.

## Delay Seen on Palmerton Miami Beach Legit Setup

Miami Beach, Feb. 6.

Guy Palmerton's legit stock season at the Roosevelt Playhouse here, scheduled to open Feb. 16, may be postponed a week or more by the click of "Borscht-Capades," bilingual revue. Latter show, which started the stage "policy" at the house Jan. 24, after it had been converted from a filmery, has been playing to strong business and is being held over beyond its original run.

Opening legit bill under Palmerton's guest-star stock setup will probably be Joan Blondell in "Happy Birthday," with Eve Arden in "Over 21," Cesar Romero in "Strictly Dishonorable" and Susan Peters in "Barretts of Wimpole Street" as possible subsequent bills. Palmerton is also trying to get Louis Calhern and Ann Harding as co-stars in a revival of "Yes, My Darling Daughter."

The stock operation is slated to continue through the winter and as far into spring as business warrants. Palmerton will be director-producer, with Harry Lowell as stage manager and Elliot Marion production assistant. Palmerton will again operate his strawhats next summer at Worcester and Fitchburg, Mass.

Cast of the touring "Death of a Salesman," starring Thomas Mitchell, recently followed the example of one of the "Mister Roberts" troupes in registering a complaint with Actors Equity against the racial segregation policy of Ford's theatre, Baltimore. As in the case of the "Roberts" protest, the union's reaction was to commend the company's attitude, but to point out that nothing could be done under the basic contract with the League of N. Y. Theatres.

Meanwhile, the "Roberts" incident had further repercussions within the union, with actress Butterfly McQueen suggesting that Equity members appearing at Ford's theatre should join pickets outside the house until just before curtain time, and union officials warning that such action would violate actors' contracts. It was pointed out that, beyond registering protests, the only course now open to Equity members is to obtain a clause in individual contracts permitting them not to play in theatres or cities practicing segregation.

In a letter to the "Roberts" cast, Miss McQueen stated, "Thank goodness there are people such as you who have time to concern themselves with better conditions for those of us who, by tradition and custom, have been labeled 'Negro.' Wouldn't it be effective for the cast to join the picket lines until just before curtain time? And instead of intermissions of gabbing and eating, why not invite the audience to picket the theatre quietly and orderly?"

Equity officials, commenting that the actress' letter "does credit to her heart," nevertheless pointed out that unless an actor's individual contract specifically exempts him from playing a segregated theatre or city, he is required to do so. "Once he signs a standard Equity contract he has got to live up to it," the union warned. "He has to play wherever the production is booked. He has to give his best efforts to make the play a success. And he cannot, even for reasons which seem good to him, do anything to hurt the production or make it less profitable while he is a member of the company."

"So Equity cannot permit such action by its members. And the council has laid down a ruling that no member of a company may picket the production or engage in activities which would discredit or hurt that production, as long as he is a part of it."

## Proper Exploitation Can Sell Legit Shows on Road, Says Producer Hammond

Thomas Hammond, producer of the touring "Apple of His Eye" company, starring Edward Arnold, hopes to send out five road presentations next season to play identical routes at regular intervals. He figures on making them star vehicles, preferably with Hollywood names.

On the basis of his experience thus far with "Apple," he believes there's a ready public for name-headed comedies operating on a modest budget, provided the tours are shrewdly laid out, particularly if he works closely with local theatre managers who will play the shows, and if the advertising and exploitation setup in each town is properly handled.

If he can line up a promising list of plays and stars for next season, Hammond expects to have no trouble financing for the project, as he already has enough pledges from a group of Wall Street brokers whom he has formed into a syndicate. He also has promises of sufficient coin for the Broadway production of a new undisclosed musical which he has under option, but the presentation of that will wait until after he sets up the series of touring shows.

Unlike most presenters of touring shows, Hammond personally visits in advance almost every town on the route, getting acquainted with the local theatre manager and trying to cooperate in hyping the ad-publicity buildup for his production. Doing that, dropping in on his company every couple of weeks for a personal powwow, and hoping (Continued on page 56)

## Legit Bits

Mike Goldreyer, currently subbing as company manager of "South Pacific" during the illness of Maurice Winters, will next be general manager of "Courtin' Time" . . . Alfred de Liagre, Jr., producer of "Second Threshold," leaves Saturday (10) for London to attend the opening of the West End edition of "Madwoman of Chailot," then goes to Germany and Austria to try to unfreeze blocked currency earned there by "Voice of the Turtle." He'll stop off in Paris en route back . . . Lars Nordenson, producer of the recent revival of "Enemy of the People," has optioned "A Matter of Living," by agent Robert Lantz . . . Rita Cahill, secretary for producers Cy Feuer and Ernest H. Martin, leaves in a few weeks to be married . . . Claim of Flora Robson, star of the recent "Black Chiffon," against producer John Wildberg for return passage to England will be taken to arbitration.

George Schaefer, executive producer of the N. Y. C. Theatre Co., has gone to his home in Chicago for a week's rest. Maurice Evans, artistic supervisor of the company and star of the recent revival of "Richard II," left Monday (5) for Hollywood to complete shooting of Metro's "Kind Lady," starring Ethel Barrymore . . . After returning for the opening Saturday night (3) of "Rose Tattoo," Louis A. Lotito, manager of the Martin Beck, N. Y., and president of City Playhouses, Inc., hustles back this week to Boca Raton, Fla., to continue his vacation another fortnight . . . Ward Morehouse, drama columnist of the N. Y. World-Telegram & Sun, and Willie Priori, of the Metro press department, who have not been speaking for the last year, have called off their spat. Until the W-T purchased the N. Y. Sun about a year ago, Priori had been Morehouse's assistant on that and other sheets for 25 years . . . Sam Schwartz, general manager of "Second Threshold," in Mt. Sinai hospital, N. Y., for observation and treatment for gallstones . . . Angela Jacobs, temporarily out of the cast of the touring "Streetcar Named Desire" because of a heart ailment, is recuperating at Florence Crittenden hospital, Detroit . . . Murdock Pemberton is pressagent and Dixie French manager of "Jotham Valley," the Moral Re-Armament show which premiered last night (Tues.) . . . Paul Welch resigned as treasurer of the Chicago Civic Opera House last week.

"Meet the Authors," Jerome Chodorov comedy sketch previously seen in last season's "Alive and Kicking," has been added to the first act of "Bless You All" . . . Film actor Franklin Pangborn returns to Broadway after 25 years to appear in "Make a Wish" . . . Forrest C. Haring is general production manager of "Green Pastures," with Edward Haas as company manager, Benjamin Kranz general stage manager and Andy Anderson and Charles Pratt, Jr., assistants. Tom Weatherly is pressagent, succeeding Joe Shea, with Richard Williams associate. Revival will be billed as the Wigreen Co. (Estate of Dwight Deere Wiman), in association with Harry Fromkes, presentation of Marc Connelly's new production . . . Willard Keefe is pressagent of "Romeo and Juliet" . . . Max Allentuck is company manager of "Autumn Garden" . . . Rex Connor is subbing as house manager of the National, N. Y., during Frank Smith's stay in the hospital . . . Guthrie McClintie, sailing March 1 for a vacation in Spain, has dropped his option on Fulton Oursler's "Greatest Story Ever Told."

Dispute between Actors Equity (and Chorus Equity) and Moral Re-Armament, Inc. (the Oxford Group) was settled last week when the religious outfit agreed to have the cast of "Jotham Valley" join the union. Musical drama opened last night (Tues.) at the 48th Street, N. Y. . . The Theatre Guild, which a few weeks ago optioned the Edmund Wilson drama, "Little Blue Light," has dropped the script . . . The New Opera Co., which had a commercial success nearly a decade ago with a Broadway presentation of "Rosalinda," a musical comedy edition of "Die Fledermaus," is talking of reviving the work again next fall . . . "Genend Heart," Henry Sherman's dramatization of Baruch Lume's novel of Jewish folklore, is being agented by Claire Leonard . . . James Nederlander, manager of the Lyceum, Minneapolis, was in town last week to look over the Broadway shows . . . "King Lear," with Louis Calhern resuming the title role, will open its fall tour Sept. 10 at the Boston Opera House.

Agent Richard LaMarr last week obtained a N. Y. supreme court judgment for \$45,362, representing

\$40,000 damages and \$5,362 interest, in his recent successful suit against producers Saint Subber and Lemuel Ayers for alleged breach of agreement in connection with the production of "Kiss Me, Kate" . . . Tod Andrews, who played the lead in the second company of "Mister Roberts" for several months, has succeeded John Forsythe in the original troupe and been raised to star billing . . . Harold Jacoby is company manager of "High Ground," for which Felix Jacques is stage manager and George Shumlin assistant . . . Irving Cooper is company manager of the Broadway edition of "Kiss Me, Kate," succeeding William Norton . . . William Tostevin is pressagent for the touring "Apple of His Eye," succeeding Dick Weaver . . . As of last week, the ANTA Fund campaign has raised \$316,810. Fred Hofer has acquired, through the New York office of Samuel French, the German language rights to George Kelly's "Show-Off" for Germany, Austria and Switzerland. He sails soon to arrange productions there.

Ivor Novello, British playwright, returning to England tonight (Wed.) on the Queen Mary . . . Walter Crisham, who'll produce the new Hermione Gingold revue, "It's About Time," arrives from Britain tomorrow (Thurs.) on the America. Show is scheduled to open in Boston March 4 . . . Russell Collins due in on the America after appearing in the London production of "Mister Roberts."

## Met Basso Siepi Signs 3-Year Col Artists Pact

Cesare Siepi, new basso "find" of the Metropolitan Opera, has been signed to a three-year management pact by Andre Mertens, Columbia Artists Mgt. veepee and head of its Mertens & Parmelee division. Siepi was brought over last fall from Italy for the first time for the Met's opening production, "Don Carlo," scoring a big critical success. He was under a personal management contract with Vladimir Lubarsky, a N. Y. talent agent, and an admissible deal was effected between Mertens and Lubarsky for Siepi's release, with Lubarsky still to share in Siepi's earnings. Concert booker David Libidins was go-between in the Lubarsky-Mertens deal.

Mertens is lining up a big concert tour for the basso for next season, with a full Met sked included. Siepi will also sing in opera in Mexico City this summer, and there's talk of a film bid. Singer was one of the four soloists in the Verdi "Requiem," which Arturo Toscanini recently performed with the NBC Symphony. Siepi will repeat the Verdi "Requiem" at the Met under Bruno Walter in March and the same month two appearances in the Mozart "Requiem" with the Chicago Symphony, also under Walter. He's due on the Firestone Hour (AM-TV) April 9.

## Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Autumn Garden" (D)—Kermit Bloomgarden, prod.; Harold Clurman, dir.

"Green Pastures" (M)—Wigreen Co.-Harry Fromkes, prods.; Marc Connelly, dir.

"King and I" (M)—Richard Rodgers & Oscar Hammerstein II, prods.; John van Druten, dir.

"Let Me Hear the Melody" (C)—Harold Clurman, Walter Fried, prods.; Clurman, dir.

"Mary Rose" (CD)—Helen Hayes-ANTA, prods.; John Stix, dir.

"Moon Is Blue" (C)—Richard Aldrich & Richard Myers, Julius Fleischman, O t t o Preminger, prods.; Preminger, dir.

"Razzle Dazzle" (RT)—David Hellweil, Derrick Lynn-Thomas, prods.; Edward Reveau, dir.

"Small Hours" (CD)—Max Gordon, prod.; George S. Kaufman, dir.

"Springtime Folly" (C)—United Producers, prod.; Leon Michel, dir.

"Square Needle" (C)—Tom McGowan & Tom Holland, prods.; Thomas B. Henry, dir.

## 20th Pacts Conley

Eugene Conley, Met Opera tenor, has been signed by 20th-Fox to make a 30-minute film in their series of musical shorts.

Conley reports in Hollywood Feb. 23.

## U. S. Folk Opera Set For Bermuda Showing

Hamilton, Bermuda, Feb. 6.

"The Wind Blows Free," folk opera by Alec Wilder, Arnold Sundgaard and Charlotte Perry, will be presented as part of the Bermuda Spring Arts Festival opening March 26 at Hamilton. Dale Wasserman, who directed the work when it was tried out last fall at Suffern, N. Y., will repeat the assignment.

Principal cast members will be recruited in New York. Folk opera will be an addition to a series of dance presentations which Trudy Goth, head of N. Y. Choreographers Workshop, is arranging in Bermuda for the festival. Miss Goth is bringing 15 people, mostly dancers, to Bermuda for the affair, and is supervising the opera project.

## Kaye, Eglevsky Give Sock Lineup to N.Y. City Ballet; Robbins, Lang Into Legit

The N. Y. City Ballet Co., which presents a winter season of four weeks at City Center, N. Y., starting next Tuesday (13), has added two new productions and several stars to its already strong roster, for unusual b.o. appeal. Nora Kaye, rated America's foremost dramatic ballerina, who has been star of Ballet Theatre since its inception in 1940, has joined the troupe as regular member. Andre Eglevsky, premier danseur of Marquis de Cuevas' Grand Ballet, and one of the top classic dancers in ballet, has taken leave of absence from the Cuevas company to be a guest with the N. Y. troupe for its winter season. Yurek Lazowski, a fine character dancer, formerly with Ballet Russe de Monte Carlo and Ballet Theatre, has also joined the N. Y. outfit. Additions give the N. Y. City Ballet Co. one of the strongest lineups in the field.

New productions to be presented are "La Valse," set to Maurice Ravel music, and "Card Game," to Igor Stravinsky's score. Both are George Balanchine choreographic creations. "Card Game" was originally done in 1937 for the American Ballet, but is entering the City Ballet Co. repertoire, in revised form, for the first time.

Jerome Robbins, associate artistic director of the troupe, is busy staging dances for the Rodgers-Hammerstein musical, "The King and I," and won't be able to dance with the ballet company. Harold Lang, who filled in for Robbins for the fall season, has also left for a legit stint. Troupe's principals will include Miss Tallchief, Janet Reed, Tanaquil LeClercq, Melissa Hayden, Diana Adams, Beatrice Tompkins, Patricia Wilde, Yvonne Mounsey, Nicholas Magallanes, Francisco Moncion, Herbert Bliss, Hugh Laing, Todd Bolender and Frank Hobi. Balanchine is artistic director of the troupe and Leon Barzin musical director.

Ballet top is being raised from \$3 to \$3.60 for the first time at City Center. This will apply to the orchestra and first three rows of mezzanine. Other prices, at \$2.40, \$1.80 and \$1.50, remain the same. N. Y. City Opera Co. top, which was also \$3, will go to \$3.60 when opera begins at the Center next month. Top for legit shows, of \$3, will probably remain. Ballet and opera costs have jumped, and the Center still feels the new top compares favorably with other companies, its opera \$3.60 top being far less than the Met Opera's \$7.50, and its ballet's \$3.60 top comparing with the \$6 that Ballet Theatre charged in N. Y. last month. Legit top stays at \$3 to keep it in line with Broadway's \$4.80 straight play top.

## Met Nets \$20,000 In Gala Aboard N.Y. Ship

Gala supper dance for the benefit of the Metropolitan Opera Fund last night (Tues.) aboard the S. S. Independence in N. Y. harbor netted the fund \$20,000.

This brings total to date to \$185,000. Met is seeking \$750,000 from the public to help it offset last season's deficit and similar one expected this year.

Handel Society, Inc., has been chartered to conduct a musical and theatrical business in New York.

## Inside Stuff—Legit

Investors in the Chandler Cowles-Anthony Brady Farrell production of "Billy Budd," opening Saturday night (10) at the Biltmore, N. Y., include singer David Daniels, \$1,300; production assistant Ruth Bedford, \$1,300; Arnold B. Gurtler, operator of Elitch's Gardens, Denver, \$1,600; Mimi Nolte, mother of actor Charles Nolte, \$400; Mary Curtis Zimbalist, stepmother of producer Efram Zimbalist, Jr., and wife of the violinist; Frances (Mrs. John) Hersey, \$650; actress Dorothy McGuire, \$600; author-director Joshua Logan, \$1,600; stage manager Charles Pratt, Jr.; production associate Evan Frankel, \$1,600; co-producer Farrell, \$6,000; stage manager David Kanter, \$200; scenic builder William Nolan, \$600; conductor Evan Whallon, \$600; assistant stage manager Robert Margulies, \$250; film-television scripter Max Wilk, \$120; actor-singer Francis Monachino, \$200; Evelyn Miller (Mrs. Alvin) Cooperman, wife of the United Booking Office employee, \$250; pressagent George Ross, \$200; general manager Paul Groll, \$200; chief electrician Michael Burnes, \$150, and production secretary Lois Godfrey, \$250. General partners in the \$60,000 venture are Cowles and director Norris Houghton.

"Rose Tattoo," which premiered Saturday night (3) at the Martin Beck, N. Y., had the dubious distinction of setting a new season mark for latecomers. Although the curtain was advertised for 8:30 and actually rang up about 8:45, playgoers were still flocking down the aisles at 9:05 and the final couple to arrive in the orchestra center crawled over adjacent-sitters at 9:15.

Staffs for producer Cheryl Crawford and the theatre did their best to hurry the audience to seats, ringing the lobby bell, holding the house lights on dim and having attendants call out that the curtain was going up. But the swarm of dawdlers disrupted the play's opening scene and marred the next ones. There were intermission reports in the lobby that traffic had been particularly bad at curtain time, but a likelier explanation seemed to be the fact that it was Saturday, when pre-theatre dinner parties are presumably in order.

Backers of the Alfred de Liagre, Jr., production of "Second Threshold" include former publisher George Backer, freelance journalist Russell Davenport, bandleader Meyer Davis, de Liagre, his father, producer Richard Myers, \$1,000 each; theatre owner and real estate operator Robert Dowling, magazine editor Jane Grant, theatre manager Louis A. Lotito, \$1,500; lighting technician Edward Kook, general manager Victor Samrock, the late Dwight Deere Wiman, \$2,000; former producer Joseph Verner Reed, \$3,000; theatreowner Howard S. Cullman, \$4,000, and producer Roger L. Stevens, \$5,000. The venture is capitalized at \$50,000.

Esquire mag. soliciting ads for its May issue out April 6, and stressing Mother's Day, is using a takeoff on the Playbill legit program, in a one-shot called "The Playbill." Format is like the Playbill, in size, cover color and makeup inside. Lead page of actual program listings reads: "Robert F. Buggein, in association with Dan E. Provost, presents Esqy in 'We Remember Mama,' a new American production with Advertisers, Readers, Customers, Retailers and Mothers." Cast is listed as "Mr. Advertiser, The May Issue of Esquire, Mr. and Mrs. Esquire Reader, Mr. and Mrs. Gift Customer, Mr. Retailer and Mama." Buggein is ad director, and Provost ad manager, for the mag.

James W. Egan, Jr., has resigned as board chairman of Chicago Stagebill, Inc., publisher of legit programs in Chi. R. Robert Fieberg has been elected president and will be principal executive officer of the firm, succeeding his late brother, Paul H. Fieberg, Jr. The latter's widow, Laura W. Fieberg, is vice-president, and Mrs. Mary Waggoner continues as secretary-treasurer. Fieberg was formerly assistant manager to his brother in the firm founded by their father.

Chicago Stagebill, Inc., was recently formed to merge the assets of Chicago Stagebill and Fieberg Press.

Following bow last week of "Not For Children" in Bridgeport, first legit preem in the city for many years, the Bridgeport Post editorialized that "nobody connected with bringing this offering to Bridgeport ought to feel discouraged. We have a good theatre and we can provide a good audience. An occasional balance of good plays will restore everyone to good humor."

Number of people who attended performances of the Equity Library Theatre's recent production of Robert E. Sherwood's "Road to Rome," subsequently made contributions to ELT "in appreciation." Checks ranged from \$1 to \$25, totalling \$43. Jean Muir played the leading part in the show.

Backers of Shepard Traube's revival of "Green Bay Tree," which is financed at \$40,000, include attorney Robert Rockmore, representing actor Jay Robinson, who was slated for a leading role in the play but withdrew, \$13,450; Traube, \$1,250; theatreowner Harry Gould, \$1,000, and the late producer Dwight Deere Wiman, \$1,000.

## Melchior to Celebrate

### 25th Anni of U. S. Bow

Lauritz Melchior next week will be celebrating the 25th anniversary of his singing debut in the U. S., the Danish-born tenor having made his bow Feb. 17, '26, in "Tannhauser" at the Met Opera House, N. Y. He's appearing on the Tallulah Bankhead "Big Show" Sunday, Feb. 18, when his part of the program will be devoted to his anni. He's also on the Firestone Hour (AM-TV) next Monday (12), with his wife, Kleinenchen.

Singer has about 15 AM-TV dates for this season. He's also been concertizing since September, with approximately 70 dates, either in recital or with orchestra, lined up by his concert manager, James A. Davidson, for the season. Decca will shortly release a "Student Prince" album in which Melchior is featured. Singer has also contracted to do a book (his first) for Little, Brown & Co., based on his big-game hunting experiences. After finishing his concert tour, this spring, he's going to Europe.

Antonia Brico, one of the few femmes in the symph conducting field, will be guest conductor for the Salmaggi Opera Co. presentation of "Carmen" at the Academy of Music, Brooklyn, Saturday (10).

## Hammond

Continued from page 55

ping back and forth to New York to take care of business details at his homeoffice, still leaves him time enough for frequent lecture dates . . . ballyhoo the show.

One thing that especially riles Hammond is the attitude of many veteran company managers and pressagents, that it doesn't matter how much a show is promoted and advertised, as the public will either flock to see it or stay away, regardless. His experience with "Apple" has already proved to him, he says, that such a reaction is simply defeatist and unwarranted. He says the producer of touring shows has to hustle nowadays, but that by supporting and cooperating with local theatre men, and giving road audiences their money's worth, it's possible to draw profitable trade from a ready public.

"Apple," which involved a production cost of about \$30,000 and breaks even at around \$11,000 when one-nighting, has made a modest but steady operating profit so far. Hammond expects it to repay its investment and earn a small dividend before the season ends.

Arthur Rodzinski, who returned from Europe last week, will conduct two concerts in Montreal with Les Concerts Symphoniques, starting tonight (7).



# British Legit Off 10%, With Even Pantomimes Showing Dip of 15-20%

By HARRY REGENSBURG

London, Jan. 30.

Legit biz, with few exceptions, has taken at least a 10% tumble in the last few months in the British Isles. But the biggest surprise are the pantomimes, for many years the traditional Yuletide top money-getters. In most cases, they show a dip of 15-20%. This is a serious position for an industry involving an annual outlay of around \$2,500,000.

There are more than 150 pantos scattered over Britain, and at least 25% are supers involving an outlay per show of \$30,000 to \$75,000.

Toppers among panto producers are Tom Arnold; Prince Littler; Emile Littler; Stewart Cruikshank, head of Howard & Wyndham, Ltd.; Sam Newsome, wealthy indie theatre owner in the provinces (who has leaped to the front in recent years); Bert Montague, whose quartet of pantos includes one in association with Derek Roy, the radio comic, who also stars in it; Jack Hylton; Francis Laidler; Jack Taylor; Lew & Leslie Grade.

Of the No. 2 operators, the most important are Jack Gillam; Elkan Simons, some in association with Walter Fellows; Lal Edwards; J. D. Robertson; Will Collins; Cyril Gibbin (Hymie Zahl); and indie theatre operator A. A. Shenburn.

Important suburbs, such as Wimbledon, Golders' Green, Hammer-smith, Croydon and Lewisham where there is a big kids' (hefty panto habitues, who drag the adults along) trade, have proved the biggest sufferers.

## Blame Slumps on Cold, Flu, TV

As is usual when biz is bad, producers have advanced many reasons for this year's decline, among them the snow and frost that surrounded the best part of England (worst in 20 years around Xmas time), the flu and smallpox threat, the continual harping on war by the press, and shortage of money resulting in regular patrons tightening up on spending and cutting down on entertainment to satisfy themselves with radio and TV fare. The latter have proved such dominant factors, some producers maintain, that a good many have refused to broadcast or televise their shows.

In 1949-50, the British Broadcasting Corp. broadcast 27 pantos; in 1950-51, the number dwindled to eight. TV had three pantos 1949-50, and in 1950-51 a like number. Considering that TV has made such rapid strides in the year, the fact that the number is not bigger can be taken as indication that panto producers are divided in their opinion on whether TV helps or hurts panto boxoffice.

Taking all other factors in consideration, the most important reason for this year's drop is an over-redundancy of entertainment, with the supply exceeding demand. That is why customers flocked to two of (Continued on page 60)

## Bamberger Eyes Main Line With Devon Circus Tent

Philadelphia, Feb. 6.

Theron Bamberger, operator of the Bucks County Playhouse, New Hope, Pa., will launch a 10-week series of musical comedies and operettas under canvas at the Devon Horse Show Grounds, in suburban Devon, starting in June. The Devon project will be similar in operation to the Music Circus operated by St. John Terrell in Lambertville, N. J., which in recent seasons has furnished competition to Bamberger's New Hope setup. Devon music circus, however, will draw from a new and hitherto untouched sector, Philadelphia's swank Main Line.

Venture will be called the Main Line Music Carnival and will follow the Devon Horse Show, which runs the last week in May. A long-term contract has been signed with the Devon Show Grounds, Inc. It allows for the use of the Wanamaker Oval, cafeteria, outdoor umbrella-shaded tables and refreshment stands. Tent will seat more than 1,200 persons. Leighton Brill will serve as executive producer and a guest star policy is planned. Tentatively listed for production are "Show Boat," "Brigadoon" and "Desert Song."

## Rep. Klein Wants USO To Get Belasco at \$1 a Year

Washington, Feb. 6.

Following up on proposals to reopen the old Belasco theatre as a stage-door canteen for servicemen, just as it was during World War II, Rep. Arthur G. Klein, of New York, has introduced a bill to have the Belasco turned over to USO at \$1 a year. Measure would also require the Government to foot the cost of renovation and operation.

"The appropriation required will not be large," said Klein. "It's estimated that restoring the stage and other facilities to the conditions existing when it was a famous World War II stage-door canteen will cost about \$75,000, and that light, heat, power and maintenance and janitor service will cost \$2,000 or \$3,000 a year."

## Offer Co-op Wage Setup For Indpls. Operettas; Planning Longer Season

Indianapolis, Feb. 6.

Decision to back another season of Starlight Musicals here in 1951 on a cooperative plan guaranteeing 50% of wages to participating unions and chorus members, was made here recently by the Indianapolis Theatre Assn.

Guarantee, however, is limited to the \$14,600 balance it now has in the bank, a leftover from the guarantee fund raised for the defunct "Stars Under The Stars" series at Butler Bowl three years ago. Charles Hedley, producer-director of Starlight Musicals, was authorized to go ahead with preliminary arrangements pending acceptance or rejection of the offer by the unions.

Theatre group reported the net actual loss in making up the 50% guarantee on four weeks of operetta at the fair grounds last summer was \$7,983.83. It voted to raise the scale from last season's 60c-\$2.40 to 90c-\$3, pointing out that it "should earn close to 100% of local wages with a normal growth in attendance." On last year's production level, \$24,000 a week is needed on a 100% deal. The 1950 average weekly gross was \$15,600.

Decision also was for a longer season, of five or six weeks, and shows of more recent vintage, with possibility of one week of concerts featuring an orchestra, chorus and soloists in music of Romberg or Rodgers-Hammerstein.

## 75G Musical Tent Project Set for Saratoga Area

Saratoga, N. Y., Feb. 6.

New musical tent, with a conventional proscenium setup instead of circular staging, will operate this summer at Wilton, N. Y., about five miles from here on Route 9. David Fleischman, conductor of Broadway musicals, will be owner-producer of the spot, which is planned to seat 1,500, opening in mid-June for a season of 14-16 weeks.

Project is budgeted at \$75,000, of which \$30,000 is being spent on construction; \$25,000 is tabbed for opening expenses including the initial production, and \$20,000 will be held as a cash reserve. Canvas playhouse will be on a 28-acre tract recently acquired by Fleischman. Okay for the construction work was given last week by Government officials.

Shows will include the standard musical comedies and operettas such as "Carousel," "Desert Song," "Brigadoon," "Finian's Rainbow," "Song of Norway" and "Bloomer Girl."

## B'way Cast Changes

### "Out of This World"

Harry Day, dancer, replacing Dorla Avila.

### "Kiss Me, Kate"

Mary Montgomery, singer, replacing Matilda Strazza.

Richard Thomas, dancer, replacing Beau Cunningham.

Carol Nelson, dancer, replacing Shirley Eckl.

Helen Rice, actress-singer, understudy for Helen Dowdy.

## Sommes to Direct Again As Elitch Marks 60th Year

Denver, Feb. 6.

George Sommes, who directed summer stock at Elitch Gardens here for 11 years, has been signed by Arnold Gurtler, president of the Elitch Theatre Co., to direct again this year. This will be the 60th year for Elitch, and according to Gurtler will be appropriately celebrated.

The season will open June 24 and run 10 weeks.

## Legit-Going Habit Is Dead: Webster

There is no longer a theatre-going habit in America, as there used to be, and as there still is in Europe, according to Margaret Webster. People take in a hit show because it gives them something to talk about over a cocktail; they don't go anymore for the sake of just going to the theatre. The "King Lear" revival which closed last Saturday (3) after a short run, says Miss Webster, would have commanded general interest 20 years ago on its name and on the sheer fact that it was being done. She says that high prices and costs, plus other forms of entertainment, have changed our habits.

Lack of shows out of town is similarly killing the desire or habit of attending the theatre, the actress-director adds. She's still hurt by the fact that one of her pet projects, the Shakespeare-on-wheels production that toured the country for two years, couldn't resume this season. First season the project operated at a tiny profit, she says, but didn't get back its production cost. Second season, with production costs thrown into the weekly budget, troupe found the costs too high. There was also a touring problem, getting in the eight performances needed a week to make the venture pay.

To do the Bard right this season, in the standard she wanted, would require a subsidy, and none was forthcoming. Miss Webster says the two tours were enormously valuable in creating and building an audience for Shakespeare and legit, and she feels that some foundation should have volunteered to spend the \$35,000 to \$50,000 a year necessary to keep such a project going. "When you reach the number and type of people as we did on our tours," says Miss Webster, "you've done something wonderful. Unless you have such projects, the hinterland won't get the theatre and they won't know about it."

Miss Webster is opening tomorrow night (Thurs.) in New Haven in the Charlotte Hastings play, "The High Ground," in which she's one of the three leads. She was rehearsing in it while staging the recent Maurice Evans-"King Richard II" at the City Center, N. Y. It's more fun to act than to direct, says Miss Webster; the latter has more headaches.

Miss Webster had also been busy at the start of this season, staging the Met Opera's first production, "Don Carlo." It was her first opera assignment, and the first time the Met engaged a femme for such a stint. Her work, however, was so successful, that she's been signed to stage the first presentation of next year's Met season.

But she feels it's very valuable for a director to get away once in a while, and act. It's a good refresher course, she says. Doubling on the "High Ground"-Richard II" stint, she found that she could do it only because she was using one kind of energy for the acting job, another kind for the directing post. "It was curiously relaxing," she said.

## Theatre Guild Employees Sue for Overtime Pay

Two former employees of the Theatre Guild, both said to have been bookkeepers, filed suit last Friday (2) in N. Y. federal court for overtime pay allegedly due them. For the period from Jan. 1, 1950, through last Nov. 25, they claim they worked an average of 12 to 14 hours a week in excess of the required 40 hours.

Plaintiffs, Jean and Patricia Fausel, sisters-in-law, charge that their salaries were \$65-\$75 and \$45-\$50 a week and that they are entitled to \$7,644 and \$4,476, respectively, for overtime. According to a Guild official, the two resigned last fall.

# Sadler's Ballet Sets Record \$2,000,000 Gross in 20-Week U. S.-Canada Tour

## Starlight Tests Tastes For K.C. Productions

Kansas City, Feb. 6.

Local population is being sampled as to its tastes and views before the board of the new Starlight Theatre sets its policy on musical productions for the first outdoor season to begin June 25. Theatre has retained Community Studies, Inc., to sample at least 1,000 families in Clay, Wyandotte, Jackson and Johnson counties, comprising the metropolitan area. Dr. W. D. Bryant is in charge.

Survey actually got under way last week, and final policy of the Starlight operation will be formulated after returns are in. Starlight is to have a season of 10 shows, one to open on each successive Monday night beginning June 25.

## Producer Cochran, Hero Of Many Comebacks, Is Dead in London at 78

Sir Charles B. Cochran, 78, who died Jan. 31 in London, was not only one of the most successful and colorful producers in British stage history, but a beloved figure with innumerable friends all over the world. During his long and checkered career he presented many of the greatest personalities of all nationalities and remained on cordial terms with theatrical and public figures throughout the English-speaking world and on the Continent.

It was characteristic of "C. B." or "Cocky," as he was called, that on his last trip to the U. S., in 1948, he was entertained by the top Broadway producers and stars, and visited by a steady stream of theatrical great and obscure who had worked for him or become acquainted with him through the years. His New York hotel suite was filled with flowers and gifts from friends and the phones rang almost constantly as former associates called, in most cases every day and from cities all over the country, to express greetings and inquire about his health.

### Like Ziegfeld

As was inevitable for a man of his age, Cochran had become rather lonely in the last few years, since most of his contemporaries had died. Moreover, arthritis had incapacitated him to such a degree that even with the help of a cane he could not get around as much as he would have liked. Nevertheless, he remained cheerful, referring only jokingly to his ailment and expressing optimism about the new musical production he was then preparing for the West End.

To those who knew him well, there was always a gallantry about Cochran during his periods of financial extremity as well as when he was riding the crest, with several smash shows running simultaneously. Like Ziegfeld, to whom he was often compared, he won the respect of stage professionals not only for his taste and sense of showmanship, but because of his attitude that nothing was too good for the public, regardless of the cost or effort involved.

He had the ability to get the best work out of the talent he managed, never driving or harrying them, but inspiring them to outdo themselves with encouragement and suggestions. Despite the flamboyance of some of his shows and his exploitation methods he was personally a quiet, unassuming man. He never publicly used and rarely referred to his title.

Cochran's death was the indirect result of his arthritis. He had been taking a hot bath as treatment for the disease and was scalded when the hot water tap became jammed and he was unable to get out of the tub. He was taken to the hospital, where he died a week later.

Of Irish descent, Cochran was born Sept. 25, 1872, in Sussex. At 18 he came to the U. S. almost penniless but with the idea of becoming an actor. After playing a few minor parts he toured with Joseph Jefferson in "Rip Van Winkle," was in other shows on the road, (Continued on page 60)

Sadler's Wells Ballet of London, which returned to England a week ago after a 20-week tour of the U.S. and Canada, set up a string of records in N. Y. and on the road in a tour unprecedented in ballet history. Overall gross of almost \$2,000,000 (tax excluded), at a \$6 top, is highest figure any ballet troupe has taken in in any season. It exceeded comparative Met Opera grosses, which last season, in 25 weeks in N. Y. and on the road, at a top running from \$7.50 to \$12, totaled \$2,460,000.

Weekly grosses of Sadler's on the road exceeded those of any legit show in N. Y.; some of its single-night stands were larger than a Broadway show's take all week. Sadler's even exceeded the record takes of the touring "South Pacific" or "Oklahoma."

Troupe gave 153 performances in 32 cities, traveling 14,500 miles in a special train carrying a personnel of 130 (85 from England, mostly dancers, and 45 musicians from here). Tour started with a three-week stay in N. Y. last September, in which the company racked up a \$252,000 take (tax excluded). Biz here was SRO, with mail order returns and b.o. window turnaways, and situation was duplicated everywhere else.

Sadler's grossed \$74,000 in 10 performances in Boston. Detroit drew \$59,600 for five showings; Dallas, \$51,000 for four; Cleveland, \$43,000 for two. Chicago grossed \$172,000 in 15 performances and San Francisco \$245,000 in 17. Los Angeles drew \$205,000 in 12 dates. Opening night in L. A. brought a take of \$18,257 for the season's highest evening. First eight L. A. performances, with a net take of \$134,800, exceeded the legit record of \$112,370 set up a couple of weeks before in Dallas by "South Pacific," and the still higher mark of \$119,800 set by "Oklahoma" four years ago in a week in Oklahoma City. Sadler's played a one-night stand in Oklahoma City, incidentally, for a phenomenal \$18,000 take.

Even with its \$2,000,000 take, Sadler's probably missed another \$2,000,000 in returned mail orders and boxoffice window turnaways. Toronto, where troupe grossed \$43,500 in a week, sent back \$200,000 in mail orders.

Sadler's expenses were heavy, due to an unusually large company and its wide coverage. On the \$2,000,000 net gross of the tour, troupe is estimated to have made a \$250,000 profit. It took about \$500,000 in precious American coin back to England, but part of that was dancers' salaries and some still had to go for expenses. Tour was booked in the U. S. and Canada by the Sol Hurok office.

## 'Road to Rome' Revival Seen; Muir for Strawhats

"Road to Rome," Robert E. Sherwood comedy-drama recently presented by Equity Library Theatre, may be revived again this spring by the same organization. Production, with Jean Muir in the part played by Jane Cowl in the original edition in 1926, was the most successful offered by ELT in the last couple of seasons. There's also a possibility that the play may be booked into strawhat theatres this summer with Miss Muir as lead.

Meanwhile, the actress is set for one of the leading parts in Jack Segastore's scheduled production on Broadway this spring of "Young Wives' Tale," the Ronald Jeans comedy hit of last season in London. Angela Lansbury will probably star in the other femme lead, with Louis Borell, who recently presented the play in Holland, doing the staging.

## Iturbis Set for Newark 2-Piano Recital in 'March

Amparo and Jose Iturbis will do a two-piano recital at the Mosque, Newark, March 3. This will be Iturbis' first appearance in the U. S. this season.

Miss Iturbis, who was soloist with the Jersey City Symphony in January, left immediately afterward for Europe where she has been playing solo and two-piano concerts with her brother in France, Switzerland and Belgium. He's been conducting orchestras abroad, as well as concertizing.

## Plays Out of Town

Dialog is at times unintentionally funny and at other times offensive. Characters are all unsympathetic, and their actions generate little interest. Cast, under Edmond Arliss' splotchy direction, is never able to make the author's line more than momentarily convincing. Of the players, Lisa Howard and Anne Gwynne fare far better than either of the performed leads. Best supporting performance goes to the excellent William Schallert and Helen Wallace, with Betty Bea and Norman Rainey also occasionally winning the battle with the lines. **B** *—Kap.*



# Stormy Weather Lashes Chi B.O.;

## 'Great Day' \$10,000, 'Ti-Coq' \$18,500

Chicago, Feb. 6. Storms and below-zero weather lashed Chicago's legit boxoffice, although the drama suffered much less than its associate, the films. Bad weather raged all week long with Wednesday matinee hit by a snowstorm. "It's A Great Day" opened at the Blackstone Sunday (28) and got four out of five favorable reviews but window sales were hit by the weather. "Ti-Coq" closed Saturday (3).

The booking famire still continues with the Civic Opera House bringing in the Ballet Theatre first week in March and "Peter Pan" for three weeks end of March. So far, that's the extent of future bookings.

**Estimates for Last Week**  
"It's A Great Day," Blackstone (1st wk) (\$3,500; 1,358). Weather hit this hard, with light \$10,000 in till.

"South Pacific," Shubert (12th wk) (\$5; 2,100). Still SRO \$51,200 in spite of rain, snow, hail or railroad strikes.

"Ti-Coq," Harris (3rd wk) (\$3,800; 1,000). Closed trial run here Saturday (3) with fair \$18,500, a jump of \$2,700 from the previous stanza.

## 'Pan' \$33,000,

## 'Men' 5G, Hub

Boston, Feb. 6. Stormy weather bopped legit grosses last week, with first week of "Peter Pan" at Opera House not up to expectations. "King of Friday's Men" at Plymouth was also slow. "Green Pastures" is scheduled to open at the Colonial Feb. 12. Other newcomer immediately ahead is "Romeo and Juliet," set for the Shubert Feb. 13.

**Estimates for Last Week**  
"Peter Pan," Opera House (1st wk) (3,000; \$3,600). Heavy matinee biz but transportation difficulties big factor in holding down box. Nearly \$23,000 for first week. Final week current.

"King of Friday's Men," (Plymouth), (1st wk) (1,200; \$3,600). Reaction pretty thin for this one; under \$5,000.

## 'Romeo' \$22,000, Detroit;

## 'Lady in Dark' \$37,000

Detroit, Feb. 6.

Second and final week of "Romeo and Juliet," starring Olivia de Havilland, grossed a good \$22,000 at the Cass. The Cass is now shuttered, with no bookings in sight.

Meanwhile, the Civic Light Opera Assn. presentations continue to gross under the break-even figure of about \$40,000. Last week's production, "Lady in Dark," did only \$37,000. Last year grosses in the \$60,000 bracket were common. Current production is "The Great Waltz," starring Kenny Baker. When Baker made his Civic Opera debut three years ago in the same role, his appearance broke all existing b.o. records at Masonic Temple.

The Shubert reopened last night (Mon.) with a fortnight of "The Guardsman," starring Jeanette MacDonald and Gene Raymond.

## Arnold-'Apple' \$14,000

## For Seven in Split Week

Little Rock, Feb. 6. Edward Arnold, starring in Thomas Hammond's touring production of "Apple of His Eye," grossed a healthy \$14,000 in seven performances in five different stands last week, despite tough weather conditions. Comedy played Monday night (29) at the Orpheum, Kansas City; Tuesday and Wednesday (30-31) at the Arcadia, Wichita; Thursday (1) at Convention Hall, Tulsa; Friday (2) at the Home, Oklahoma City, and Saturday (3) at Robinson auditorium here.

Show is splitting the current week between Ft. Worth, Dallas, Houston, Austin and San Antonio.

## Aussie Legit Man Leaves Fortune

Melbourne, Jan. 30. Jules Grant, oldtime Aussie legit operator, who died last July, left an estate valued at \$153,000. Grant was allied with Bert Bailey in several Aussie-made legit shows years ago. Both made a fortune with "On Our Selection."

## 'Salesman' \$19,100, D.C.

Washington Feb. 6.

"Death of a Salesman" ran into the heavy storm of last Wednesday (31) and Thursday (1) during its initial week at the Gayety theatre, but still managed to rack up a \$19,100 gate for the semester. While the house is scaled at \$3.60 for the three-week run, grosses during the first two weeks are off somewhat because of a heavy Theatre Guild subscription list benefiting by the Guild's reduced rates. "Springtime Folly," new Broadway-bound comedy, opens here for a week beginning Feb. 19.

## 'McCAULEY' 6G, FRISCO;

## BALLETS DE PARIS 33G

San Francisco, Feb. 6. Le Ballets de Paris concluded its third and final frame at the 1,775-seat Curran, Saturday (3), winding up with a fine \$33,000. House sold out, with ads pulled from dailies, last three days of run. House was scaled to \$4.20. "Kiss Me, Kate" opens at the Curran Monday (12), starring Frances McCann, Robert Wright, Mark Platt, Betty George, and Benny Baker.

"Mike McCauley," at the 1,550-seat Geary last week, got lukewarm to cold reviews. Show, starring Don DeFore and Isa Miranda, got a thin \$6,000 for its first stanza, with house scaled to \$3.60.

## Lunts-'Love' \$27,400 In

## Columbus-Dayton Split

Columbus, O., Feb. 6. Rain, sleet, seven inches of snow and 13-below temperatures made only a slight dent in the b.o. at the Hartman for the Lunts in "I Know My Love" last week. The five performances (31-3) were sold out five days before the show opened, at a \$4.35 top. Weather brought out-of-town cancellations which were resold almost as fast as they came in and the final gross hit nearly \$16,000.

Due to switchmen's strike, scenery was trucked from here to Toledo for a one-night engagement. Lunt is reported as saying after surveying the weather that "we have done everything but play this thing under water."

"Streetcar Named Desire" lights up the house for four days starting Thursday (8).

## Wow In Dayton

Dayton, Feb. 6. Alfred Lunt and Lynn Fontanne were a boxoffice wow at the Victoria here last week grossing almost \$11,400 in three performances Monday and Tuesday (29-30).

Brutal weather and transportation difficulties failed to keep away the public.

## Jory-'Etchings' \$4,600

## In Baltimore Arena

Baltimore, Feb. 6. Don Swann's theatre-in-the-round season of four plays came to an end at the Sheraton Belvedere hotel here last week with Victor Jory, in "Mr. Barry's Etchings," battling freezing temperatures to build a fairish \$4,600.

Next legit to be offered here is Al Rosen's production of Charlotte Hastings' "The High Ground," set for Ford's, Feb. 12, with Margaret Webster, Tom Helmore and Leueen MacGrath starred. Pre-Broadway trial will be on American Theatre Society-Theatre Guild subscription as the third of five plays promised under the current plan. "Brigadoon" will follow Feb. 19, for a third visit.

## 'Desire' \$4,600 in 4, Indpls.

Indianapolis, Feb. 6. "Streetcar Named Desire" ran into a blizzard here and settled for a thin \$4,600 in four performances at a \$3 top at the Murat Jan. 29-31, in its second time there. All tickets for the two-night performance by the Lunts in "I Know My Love" this week (7-8), went out in mail orders, about 150 seats out of 2,000-seat house remaining for the Thursday matinee.

Since Burke, booking manager of Murat, says he doesn't know where his next show is coming from, unless it's "The Guardsman," which has been promised, but without dates.

## 'Guardsman' 19½, Cleve.

Cleveland, Feb. 6.

"The Guardsman," with Jeanette MacDonald and Gene Raymond, got a better audience play than it drew from local critics during eight performances at the Hanna last week. Revived comedy with incidental music raked in almost \$19,500 at \$3.70 top, in spite of a snowstorm that chewed up business for piz houses.

Olivia de Havilland in "Romeo and Juliet" opens tonight (Tues.), because of complicated settings taking two days to hang.

## 'Sheba' \$17,400,

## 'Budd' 5G, Philly

Philadelphia, Feb. 6.

With the weather dealing Philly one of winter's worst weeks, amusement biz suffered. City had only two legit offerings.

Next Monday brings the Theatre Guild production of "I Know My Love" with the Lunts to the Walnut as the sixth and last ATS subscription offering of the year. On Tuesday (13) the "Peter Pan" revival, with Jean Arthur, starts a three-week stand at the Shubert.

Next week, Feb. 21, the Locust will re-light after five dark weeks with the new Lillian Hellman drama, "Autumn Garden," with Fredric March. The Forrest will be dark five weeks in all and re-light with "Brigadoon" for a two weeks' return (third visit) March 12, followed by the new musical, "Brooklyn Story," March 26.

## Estimates for Last Week

"Come Back, Little Sheba," Walnut (1st wk) (1,340; \$3,900). Fifth ATS subscription offering of the year got a very nice \$17,400, advance subscription fund helping in this case against winter's worst weather.

"Billy Budd," Forrest (one week only) (1,760; \$3,900). Critics 4-1 in favor and early audiences enthusiastic, but season's worst weather killed biz. About \$5,000.

## ROBERTS' 32½G, CINCY;

## \$21,000 IN TORONTO

Cincinnati, Feb. 6.

Henry Fonda in "Mister Roberts" did a whopping \$23,500 last week at the 2,500-seat Taft theatre in face of Cincy's worst cold and snow spell in many winters. Top was \$4.31.

Bad weather broke Wednesday (31), keeping gross down. Refunds to patrons, when transportation was crippled, amounted to close to \$10,000.

## 'Roberts' Fine In Toronto

Toronto, Feb. 6.

"Mr. Roberts," with Tod Andrews, grossed almost \$21,000 at the Royal Alexandra here, with the 1,525-seater scaled at a \$3.50 top. Despite the first snowstorm of the season, plus 10-below-zero weather, latter half of the week's engagement was a sellout. At a lower scale this season than last, attraction did better business proportionately on its second visit here.

With the rails snarled, company of 35 left Toronto immediately for Buffalo where, Sunday night, arrangements had been completed for troupe to go railway special to Erie, this adding several hundred dollars to the usual transportation bill.

## Hepburn-'Like' \$24,400

## In Two British Stands

Vancouver, Feb. 6.

Katharine Hepburn continued her mop-up tour last week in the Theatre Guild's revival of "As You Like It." Star drew a total of almost \$24,400 in eight performances divided between the Royal Victoria, and the International Cinema here.

Production is splitting the current week between Spokane and St. Paul.

## 'Big Shot' \$2,400, L.A.

Los Angeles, Feb. 6.

Only one house was alight again last week as local legit continued to limp along at its shakiest pace in years. "Mr. Big Shot" grossed a pale \$2,400 in its final frame at Las Palmas, folding Sunday (4) with a total of \$5,100 for the fortnight, leaving a deficit of about \$3,000 on the venture.

New Ivar theatre bowed last night (Mon.) with Susan Peters in "The Barretts of Wimpole Street," keeping one house lighted.

## B'way, Hit by Weather, Is Spotty;

## 'Tree' \$10,700 (6), 'Tattoo' Looks Hot,

## Bolger \$35,400, D'Oyly Carte 34G

Business on Broadway generally skidded last week, with the adverse weather apparently the principal reason. The bus strikes in nearby New Jersey and in Queens were probably another factor, with the spreading railroad strike beginning to have effect at end of the week. Nevertheless, several strong new entries, replacing weaker ones, boosted the attendance average slightly.

Though the bus strikes have been settled, the rail tieup became virtually complete over the weekend, preventing out-of-towners from reaching New York and drastically curtailing commuter traffic. However, returning rail workers yesterday (Tues.) indicated that prospects for the rest of this week are better.

The total gross for all 26 shows last week was \$738,700, or 86% of capacity. The previous week's total for 23 shows was \$692,000, or 85%.

Last week's two closings were "King Lear" and the limited-run City Center revival of "Richard II."

## Estimates for Last Week

Keys: C (Comedy), D (Drama)

CD (Comedy-Drama), R (Revue), M (Musical), O (Opera).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Affairs of State," Music Box (20th wk) (C-\$4.80; 1,012; \$26,874). Over \$27,000 (previous week, \$27,000).

"Angel in the Pawnshop," Booth (3d wk) (D-\$4.80; 712; \$20,365). Under \$10,000 (previous week, \$14,100).

"Bell, Book and Candle," Barrymore (12th wk) (C-\$4.80; 1,066; \$28,060). Nearly \$28,100 (previous week, \$28,000).

"Bless You All," Hellinger (8th wk) (R-\$7.20; 1,543; \$55,000). Almost \$33,500 (previous week, \$45,100).

"Call Me Madam," Imperial (17th wk) (M-\$7.20; 1,400; \$51,847). Over \$52,500 (previous week, \$52,500).

"Country Girl," Lyceum (13th wk) (D-\$4.80; 995; \$22,845). Nearly \$20,000 (previous week, \$20,700).

"Darkness at Noon," Alvin (4th wk) (D-\$4.80; 1,360; \$34,276). Almost \$24,400 (previous week, \$26,000).

D'Oyly Carte, St. James (1st wk) (C-\$4.80; 1,571; \$37,000). Almost \$34,000 last week on "The Mikado." Current bill is "Pinafore" and "Trial by Jury," and next week "Condolers."

"Gentlemen Prefer Blondes," Ziegfeld (61st wk) (M-\$6; 1,628; \$48,244). Nearly \$45,300 (previous week, \$46,400).

"Green Bay Tree," Golden (1st wk) (D-\$4.80; 690; \$19,195). Opened Thursday night (1) to five favorable notices (Atkinson, Times; Barnes, Herald Tribune; Chapman, News; McClain, Journal-American; Pollock, Compass) and three pans (Coleman, Mirror; Hawkins, World-Telegram & Sun; Watts, Post); first four performances grossed \$8,200, plus \$2,500 for two previews.

"Guys and Dolls," 46th Street (11th wk) (M-\$6.60; 1,319; \$43,000). About \$43,800 (previous week, \$42,100).

"Happy Time," Plymouth (54th wk) (C-\$4.80; 1,063; \$29,019). Topped \$22,000 (previous week, \$25,000).

"King Lear," National (6th wk) (D-\$4.80; 1,172; \$29,534). About \$24,600 (previous week, \$17,100); closed Saturday night (3) after 48 performances, at a loss of around \$65,000; scheduled to tour in the fall, opening Sept. 4 in Boston.

"Kiss Me, Kate," Shubert (108th wk) (M-\$6; 1,361; \$40,847). Exactly \$34,000 (previous week, \$36,300).

"Lady's Not for Burning," Royale (13th wk) (C-\$4.80; 1,035; \$27,100). Bettered \$22,000 (previous week, \$23,700).

"Member of the Wedding," Empire (56th wk) (D-\$4.80; 1,082; \$24,196). Over \$12,600 (previous week, \$14,000); scheduled to close March 17 to tour.

"Out of This World," Century (7th wk) (M-\$6; 1,645; \$49,191). Over \$47,800 (previous week, \$48,600).

"Peep Show," Winter Garden (31st wk) (R-\$7.20; 1,519; \$55,677). Bettered \$30,000 (previous week, \$38,000).

"Peer Gynt," ANTA Playhouse (1st wk) (D-\$3; 924; \$22,730). First nine performances through Saturday night (3) got nearly \$21,100.

"Rose Tattoo," Beck (1st wk) (D-\$4.80; 1,214; \$28,000). Premiered Saturday night (3) to four-enthusiastic reviews (Atkinson; Times; Guernsey, Herald Tribune; Chapman, News; Pollock, Compass), three negative (Coleman, Mirror; McClain, Journal-American; Watts, Post) and one no-opinion (Hawkins, World-Telegram & Sun); premiere grossed over \$4,800, plus \$5,000 for two previews; window sale was huge Monday (5) and the show went virtually clean that night.

"Season in the Sun," Cort (19th wk) (C-\$4.80; 1,056; \$24,101). Almost \$21,100 (previous week, \$22,100).

"Second Threshold," Morosco (5th wk) (CD-\$4.80; 912; \$24,300). With Clive Brook out of the cast six performances, there were heavy refunds and the gross was under \$13,600, but the star was back Monday night (5); (previous week \$17,500).

"South Pacific," Majestic (94th wk) (M-\$6; 1,659; \$50,186). The limit as usual; over \$50,800.

"Twentieth Century," Fulton (6th wk) (C-\$4.80; 976; \$23,228). Topped \$23,500 (previous week, \$23,500).

"Where's Charley?" Broadway (1st wk) (M-\$4.80-\$6; 1,900; \$49,000). Nearly \$34,500; run has been extended an extra two weeks, to March 10.

## Stock

"Richard II," City Center (2d wk) (D-\$3; 3,025; \$41,000). About \$40,000 (previous week, \$32,400); closed Sunday night (4) after 16 performances, ending the N. Y. C. Theatre Co. winter season.

## Opening

"Billy Budd," Biltmore (D-\$4.80; 920; \$22,600). Drama by Louis O. Cox and Robert Chapman, based on the Herman Melville novel, stars Dennis King, presented by Chandler Cowles and Anthony B. Farrell; production was financed at \$60,000, cost about \$36,000 (excluding \$15,000 in the neighborhood of \$15,000) and can break even at around \$15,000; opens Saturday night (10).

"Jotham Valley," 48th Street (M-\$4.80; 925; \$22,165). Musical play by Cecil Broadhurst, presented by Moral Re-Armament, Inc. (the Oxford Group); presentation can break even at around \$10,000; opened last night (Tues.).

"Not for Children," Coronet (C-\$4.80; 1,027; \$26,800). Elmer Rice play, starring Betty Field and Elliott Nugent, presented by the Playwrights Co.; production was financed at \$50,000, cost about \$30,000 (plus \$1,000 tryout loss) and will break even at around \$14,000; opens tomorrow night (Thurs.); has a few theatre parties.

"Ti-Coq," Broadhurst, (CD-\$4.80; 1,160; \$32,000). Play by Gratiens Gelinias ("Fridolin"), starring himself, presented by Fridolin Productions, in association with the Shuberts; production cost about \$70,000 (excluding \$15,000 in bonds and approximately \$15,000 tryout loss) and can break even at around \$18,000; opens Friday night (9).

## Futur. Schedule

"King of Friday's Men," Playhouse, about Feb. 14 (trying out).

"Small Hours," National, Feb. 15 (rehearsing).

"Razze Dazzle," Arena, Feb. 19 (rehearsing).

"High Ground," 48th Street, Feb. 20 (rehearsing).

"Mary Rose," ANTA Playhouse, Feb. 25.

"Springtime Folly," unspecified theatre, week of Feb. 26 (rehearsing).

"Moon Is Blue," Miller, March 6 (rehearsing).

"Autumn Garden," play, Coronet, March 7 (rehearsing).

"Romeo and Juliet," unspecified theatre, March 9 (trying out).

"Green Pastures," unspecified theatre, March 14 (rehearsing).

"King and I," St. James, March 28 (rehearsing).

"Make a Wish," unspecified theatre, April 5.

"Tree Grows in Brooklyn," unspecified theatre, April 19.

## Equity Show Schedule

(Equity Library Theatre, at Lenox Hill Playhouse, N. Y.) "Antigone," Feb. 8-11.

(Equity Community Theatre, at DeWitt Clinton H. S., Bronx) "Missouri Legend," Feb. 9-11.

## Plays Abroad

### Dominique et Dominique

(Dominick and Domenick)  
Paris, Jan. 30.  
Mlle. Purytis production of comedy in three acts by Jean Davray. Directed by Raymond Rouleau. Setting by Marie Laurencin. At the Theatre Michel, Paris. The cast includes: Lucien Nat, Dominique, Jacques Francois, Monsieur Ernest, de Funes, Timothee, Madeleine Delavaivre, Luce, La Femme du Monancier, Marcelle Tassencourt.

In his first play, Jean Davray has followed the theme of Pirandello's "Six Characters in Search of an Author" in that his hero is a "character." But there the resemblance ends.

Dominique has, in various guises, been the heroic prototype and the inspiration of a number of authors from Racine to Flaubert. In this, Dominique (Jacques Francois) actually materializes in the library of an author for whom he is again about to have a new incarnation. The author is disconcerted, for how can he separate himself from a creature of his own imagination in the story he is writing? To make matters worse, his daughter falls in love with the materialized Dominique. He is determined to marry her. By writing a series of books about Dominique, the author keeps him "materialized" for 10 years, but at the end of that time Dominique becomes restless.

Despite its literary background, this unusual play has both charm and humor. The dialog is amusing in the best high comedy tradition. Moreover, it is superbly acted by Francois as Dominique. Francois (who did a stint in Hollywood in the "Barclays of Broadway") plays the half-real, half-imaginary character with rare authority. His dead-pan humor is marvelously projected. Lucien Nat turns in one of his customary fine jobs as the author while Madeleine Delavaivre is fresh and charming as the young Luce. Marie Laurencin's setting of a 1906 library is a tasteful background for the period costumes. Fred.

### L'Ecole des Femmes

Paris, Jan. 23.  
Louis Jouvet production of Moliere's comedy in five acts. Directed by Jouvet. Settings by Christian Berard; incidental music by Vittorio Rieti. At the Theatre Athene, Paris.  
Horace: Jean Richard  
Arnolphe: Louis Jouvet  
Chrysalde: Leo Laparra  
Alain: Fernand Rene  
Georgette: Wanda  
Agnes: Dominique Blanchard  
Le Notaire: Michel Etcheverry  
Le Clerc du Notaire: Paul Rieger

"L'Ecole des Femmes" was created by Moliere and his company in 1662. From 1680, when it entered the repertoire of the Comedie Francaise up to the present, it has been played over 1,000 times. In 1936, Louis Jouvet presented his version of the play which, after a run of 270 performances in Paris, has been part of his repertoire in his tours of France, Europe, Latin America, Egypt and England. It is now New York's turn, and Jouvet is giving a limited number of performances here before his forthcoming Broadway engagement.

At this late date there is little more to be said concerning the play itself except that it is one of Moliere's finest. In his skillful direction, however, Jouvet manages to extract every bit of humor as well as pathos from this story of the man who brings up a young girl to marriageable age in complete ignorance of life, only to find that her own instincts has led her to fall in love with a man nearer her own age.

Everything about the production, from the costumes and settings by the late Christian Berard to the incidental music by Vittorio Rieti, and especially the acting, is of the

highest order. But the particular revelation is the Agnes done by Dominique Blanchard. She is the daughter of Pierre Blanchard, perhaps best known in the U. S. for his role in the film, "Symphonie Pastorale." She is an exceptionally fine, sensitive artist, the incarnation of youthful innocence which the role demands. Broadway has a treat in store, not the least of which will be the discovery of Mlle. Blanchard. Fred.

## COAST'S EL CAPITAN MAY BE VIDEO CENTRE

Hollywood, Feb. 6.

Possibility grows stronger that El Capitan theatre, only spasmodically alight as legit house in recent years, will become a television centre. Both CBS and NBC reportedly dickered for purchase of the property, just off Hollywood and Vine. Theatre, owned by C. E. Toberman, is currently under long lease to Gene Mann for legit productions, but house has been alight only eight weeks since he took over, Sept. 1.

Understood asking price is \$400,000, with best offer some \$50,000 away from that figure. Both O. B. Hansen, NBC veepee in charge of engineering, and Henry Grossman, his CBS counterpart, are in town for network efforts to get home base for video operations.

## 'Brigadoon' \$16,200 in 6 For 4 Southern Stands

Orlando, Fla., Feb. 6.

Freezing temperatures greeted John Yorke's touring production of "Brigadoon" here, with a total gross racked up of only \$16,200 for six performances in four stands. The stops included Tuesday (30) at the Lanier auditorium, Montgomery, Ala.; Wednesday (31) at the Albany theatre, Albany, Ga.; Thursday and Friday (1-2) at Peabody auditorium, Daytona, and Saturday (3) at the auditorium here.

Musical is playing the first six days of the current week at the auditorium, Miami, and Saturday night (10) at the auditorium, Ft. Lauderdale.

## Cochran

Continued from page 57

and presently joined Richard Mansfield's company.

He then became Mansfield's secretary and later turned to vaudeville management, introducing wrestler George Hackenschmidt, Houdini and Odette Dulac in England. He also operated sideshows, ran circuses and was a prizefight manager. His first theatrical productions were "John Gabriel Borkman," in New York, in 1897, and "Sporting Simpson," in London, in 1902. His first real success was "The Miracle," in 1911.

Cochran suffered a nervous breakdown in 1925, went into professional eclipse and at one time had debts of about \$1,000,000. But at the age of 52 he made a new start as an employee in a London night club and before long was back at the top of the British musical stage. He was taken ill again in 1946, and once more suffered serious financial reverses, but made a comeback in 1948 with the smash musical comedy, "Bless the Bride." He subsequently presented the less successful "Tough at the Top" last year and was planning the presentation of his 129th show, "The Lion and the Unicorn," next April as part of the Festival of Britain. Besides being knighted in 1948 by King George VI, he received the French Legion of Honor.

During his long career, some of his important London productions included "The Man Who Married a Dumb Wife," "Damaged Goods," "The Better Ole," "As You Were," several editions of "Cochran's Revue," "London, Paris and New York," "On With the Dance," "This Year of Grace," "Cyrano de Bergerac," "Anna Christie," "Road to Rome," "Porgy," "Paris Bound," "Bitter Sweet," "Private Lives," "Grand Hotel," "Cavalcade," "Cat and the Fiddle," "Music in the Air," "Escape Me Never," "Conversation Piece," "Anything Goes" and "Big Ben."

His wife, the former Evelyn Alice Dade, survives. They had no children.

## Current Road Shows

(Feb. 5-18)

"Apple of His Eye"—Majestic, Ft. Worth (5); Melba, Dallas (6-7); Music Hall, Houston (8); Paramount, Austin (9); Texas, San Antonio (10); Liberty Hall, El Paso (12); Paramount, Phoenix (13); Paramount, Tucson (14); Lobero, Santa Barbara (16-17).

"As You Like It"—Fox, Spokane (5-6); Aud., St. Paul (9-10); Lyceum, Minneapolis (12-17).

"Brigadoon"—Aud., Orlando, Fla. (5-9); Aud., Ft. Lauderdale (10); Carolina, Spartanburg, S.C. (12); Carolina, Charlotte (13); State, Winston-Salem (14); National, Greensboro (15); Carolina, Durham (16); State, Raleigh (17).

"Come Back, Little Sheba"—Walnut, Phila. (5-10) (Closing).

"Death of a Salesman"—Gayety, Wash. (5-17).

"Diamond Lil"—Temple, Birmingham, Ala. (5); Lanier Aud., Montgomery (6); Murphy, Mobile (7); Civic, New Orleans (8-12); Municipal Aud., Shreveport (13); Robinson Aud., Little Rock (14); Home, Oklahoma City (15-16); Forum, Wichita (17).

"Green Pastures" (tryout)—Colonial, Boston (12-17).

"Guardsman" (tryout)—Shubert, Detroit (5-17) (Reviewed in VARIETY, Jan. 31, '51).

"High Ground" (tryout)—Shubert, New Haven (8-10); Ford's, Baltimore (12-17).

"I Know My Love"—Paramount, Toledo (5); Murat, Indianapolis (7-8); Aud., Louisville (9-10); Walnut, Phila. (12-17).

"Innocents"—Nixon, Pittsburgh (5-10); American, St. Louis (12-17).

"King of Friday's Men" (tryout)—Plymouth, Boston (5-10) (Reviewed in VARIETY, Jan. 31, '51).

"Kiss Me, Kate"—Aud., Fresno, Cal. (5-6); Memorial Aud., Sacramento (7-10); Curran, San Francisco (12-17).

"Mike MacCauley" (tryout)—Geary, San Francisco (5-17) (Reviewed in VARIETY, Jan. 31, '51).

"Mister Roberts" (Henry Fonda)—Victoria, Dayton (5-10); Hanna, Cleveland (12-17).

"Mister Roberts" (Tod Andrews)—Shea's, Erie (5-6); Erlanger, Buffalo (7-10); Virginia, Wheeling, W. Va. (12-13); Keith-Albee, Huntington (15); Aud., Charleston, W. Va. (16-17).

"Moon Is Blue" (tryout)—Playhouse, Wilmington (16-17).

"Oklahoma"—Davidson, Milwaukee (5-10); Quimby Aud., Ft. Wayne (12-13); Palace, South Bend (14); Keith's, Grand Rapids (15-17).

"Peter Pan"—Opera House, Boston (5-10); Shubert, Phila. (12-17).

"Romeo and Juliet" (tryout)—Hanna, Cleve. (5-10); Shubert, Boston (12-17) (Reviewed in VARIETY, Jan. 24, '51).

"South Pacific"—Shubert, Chicago (4-17).

"Springtime Folly" (tryout)—Lyric, Allentown (12-14); Shubert, New Haven (15-17).

"Streetcar Named Desire"—Colony, Marietta, O. (5); Aud., Charleston, W. Va. (6); Keith-Albee, Huntington (7); Hartman, Columbus, O. (8-10); Coliseum, Evansville, Ind. (12); Memorial Aud., Louisville (13-14); Bijou, Knoxville (15); Temple, Birmingham, Ala. (16); Murphy Aud., Mobile (17).

## Big Showdown

Continued from page 23

the Hub. If that many people are willing to plunk down that kind of expense coin to watch people read from scripts, says NBC, then the impact of "Big Show" on the Boston populace would tend to belie the Nielsen results.

The crux of this pro-"Big Show" argument is that the Nielsen sample, generally recognized as embracing about 1,500 audimeters, is all too inadequate in projecting a cross-country pattern of audience likes and dislikes, and that eventually the industry will have to take cognizance of a situation where such a sample has become the bell-and-end-all in determining the fate of programs.

Not all the NBC affiliates, it's understood, are in accord with the NBC thinking on the "Big Show," and are reported to feel that the Tallulah Bankhead mental gymnastics and buffoonery are too sophisticated for non-New York listeners. (See adjoining letter from CBS affiliate in KRLD, Dallas.)

However, if majority of sentiment among the affiliates is in favor of "Big Show," it could well be that NBC may toss a "what-are-we-going-to-do-about-it?" bomb shell into the whole rating picture.

## Peerce Pulls Unusual With Two Boston Dates

Jan Peerce, who's appearing at the Met Opera House, N. Y., tonight (Wed.) as lead in "La Traviata," has a Victor recording session tomorrow, then flies to New Orleans for a concert date Saturday (10).

Tenor also figured in an unusual occurrence this week, when he sang in recital in Boston on Monday (5). It was his second concert there this season, and was set up in a hurry by local impresario, Aaron Richmond, when Peerce's first concert, a week ago, on Jan. 28, was a complete sellout at Jordan Hall, with all stage seats sold. Although most concert dates are booked a full season ahead, the Sol Hurok office, which manages Peerce, rearranged some dates for the second Boston concert. It's unusual for an artist to appear twice a season in one city, even in N. Y.

## Rice's 'Children' \$14,000, Bridgeport-New Haven

New Haven, Feb. 6.

Despite a questionable reception, tryout of "Not for Children" did substantial biz at the Shubert here in its four-day stand last week (31-3). In for five performances at \$3.60 top, estimated gross of \$10,500 was okay.

February lineup of attractions includes current breakin of "The High Ground" (8-10) and next week's preem of "Springtime Folly" (15-17). A week of rehearsals of "The King and I" is due Feb. 19-24, show playing a full stanza the following week (26-3).

### 'Children' \$3,500, Bdrgpt.

Bridgeport, Feb. 6.

Elmer Rice's "Not for Children" in a single night at the 1,400-seat Klein Memorial last Tuesday (30) played to a capacity \$3,500 at a \$3.60 top.

It was, Bridgeport's first legit preem in years.

## British Biz

Continued from page 57

the newest type of pantos to the detriment of hardy annuals. These are Claude Langdon's "Babes in the Wood on Ice" at the Empress Hall, Earl's Court, and Tom Arnold's "Dick Whittington on Ice" at Wembley Stadium. Arnold's "Whittington" thaws Feb. 24 after nine healthy weeks while Langdon's "Babes" will frolic until March 3 to 11 near-capacity weeks, with Langdon already having set his next Christmas panto, "Puss in Boots on Ice."

### 2 Pantos Play to 1,000,000

Between them (Arnold and Langdon), they will have played to over 1,000,000 customers. Even such hits as Val Parnell's "Babes in the Wood," at the London Palladium, and Emile Littler's "Goody Two Shoes," at the London Casino, are feeling the draught. Littler's Casino run terminates Feb. 24, cutting his "Shoes" by one week, making nine weeks against last year's "Humpty-Dumpty's" which went 10.

Casino's annual festa, "Latin Quarter," presented by Tom Arnold and Emile Littler and, as usual staged by Robert Nesbit, with Nat Jackley starred, is all set for March 10.

Parnell finishes with "Babes" March 10, making 10 weeks against his last year's 12 weeks for, "Puss in Boots," with a vaude resuming March 12. Bill, which is in for two weeks, will be headed by Donald O'Connor, here for first time, and Bernard Brothers, who were almost resident at this house a year or so ago, and supporting cast. For his next fortnight, Parnell is dicker with Yvonne de Carlo, here making a film for J. Arthur Rank.

Finishing on a panto note, Parnell's panto troubles for next Xmas look like being settled early this year. It is in the cards that it will be Arnold's "Humpty-Dumpty," currently at the Empire, Liverpool, where it withstood the flu epidemic, and doing capacity. One of the most lavish Arnold's has staged, it is reputed to have cost around \$80,000, and stars Norman Evans, supported by Betty Jewel, practically unknown in vaudeville but one of the top comedy femmes in panto, and Patricia Burke. Unlike most of the pantos, it will run its allotted span of 12 weeks. From present demand it could have stayed longer, but Evans has a four-week contract to star in the Waldorf-Astoria floor show opening March 29.

## 'KATE' STRONG \$41,400 IN SPLIT COAST WEEK

Long Beach, Cal., Feb. 6.

"Kiss Me, Kate" put together a powerful gross of over \$41,400 in eight performances last week in three engagements. Monday and Tuesday (29-30) the musical played the Arlington, Santa Barbara; Wednesday and Thursday (31-1) were at the Civic auditorium, Pasadena, and Friday and Saturday (2-3) were at the Municipal auditorium here.

Cole Porter show is splitting the current week between Fresno and Sacramento.

## 'Oklahoma' \$30,600

In 6th St. Louis Visit

St. Louis, Feb. 6.

Railroad strike caused the "Oklahoma" company to transport scenery etc., by truck from St. Louis to Milwaukee and the fine gross hung up during its sixth visit in St. Louis was probably dissipated by the transportation costs. In spite of below-zero temperature and several heavy snowstorms during the engagement that wound up at the American Saturday (3), show grabbed a sock \$30,600 for eight performances. The 1,700-seat house was scaled to \$4.27.

House is dark currently but re-lights Monday (12) with a one-week stand of "The Innocents," with Sylvia Sidney. House is scaled to \$4.27 for this.

## Equity

Continued from page 55

passed by the membership at a meeting Jan. 5, the constitutional changes voted down recently appear to have had a political motivation. The council had issued a statement to the membership recommending their rejection as "dangerous, entirely against the best wishes of Equity." The membership session which turned down the proposals was rather sparsely attended, but witnessed considerable wrangling.

The only amendment adopted, proposed independently by Chandler, sets up a procedure by which the membership may override council veto of its resolutions. First of all, a reversal of the council must have at least a two-thirds vote at a meeting attended by at least 750 members. However, such reversal may be appealed to the general membership for referendum vote, at which a majority would decide. In case the reversal is voted at a meeting attended by less than 750, the council may by resolution and must upon written request of at least 100 members, submit the matter to general membership referendum.

The seven proposed amendments which the council condemned and the Jan. 22 membership meeting rejected were as follows:

1. Ban on discrimination in employment, either in dealings with managers or within the union, because of color, religion or political creed.
2. Provision for holding courses of instruction in theatre and union history for junior member candidates for senior membership.
3. Elimination of the ban against Communists or Fascists holding office in the union.
4. Nominations of officer and councillor candidates by petition of 15 members.
5. Constitutional amendment by vote of a meeting attended by 400, instead of 750, members.
6. Reversal of council action by two-thirds vote of a meeting attended by 300, instead of 750, members.
7. Elimination of life memberships on payment of 10 years' dues.

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Direction: M. C. A.



## 'Realistic' Backlogs

Continued from page 3

prexy Barney Balaban. He disclosed Par has 14 features set for release, nine others are completed or nearing completion, three are shooting and 26 are being prepped for future production.

While official figures were not available, it appeared that Par and Loew's lead the industry in terms of current product investment. It's understood each of the two majors has about \$19,000,000 tied up in backlogs.

### Loew's 34

Loew's has 17 features as yet unscheduled for release, in addition to 10 others dated for distribution from the present through May. Firm also has seven in production.

Heavy investment in product is said also to constitute concrete evidence that the two majors are confident of healthy industry operations in the future.

Also partly responsible for the upped production activity are the changing marketing conditions, with pix being played off at a quicker pace, and studio economics.

Increasing the number of productions means decreased studio overhead per pic. Exception to the latter, as one industry exec pointed out, is when the "mistakes" increase with the product increase. Aim, of course, is to add to the production sked without adding to the "mistakes," as he put it.

Adding further to demonstrate Par's optimism is the firm's mapping of plans for the next 24-month period. Balaban reported he, studio chief Y. Frank Freeman and other officials at last week's home-office huddles went into the details of all pix set for the next two years.

Balaban related that Freeman presented a "realistic" product report and added the firm is convinced the lineup "meets every requirement for existing and foreseeable market conditions."

Recent RKO divisional sales meetings, addressed by various h.o. officials, were informed this outfit has 32 pix on its 1951 sked and about two-thirds of these already have been completed.

Columbia has a backlog of 13 features and, one oater, plus 18 others set for release through next May.

Total of nine are being shot or edited at 20th-Fox, which also has 19 awaiting release.

Universal's backlog consists of 15 features in addition to four which now are shooting.

Warners has 18 either completed and awaiting release or being edited. Additionally, WB has four in current production.

## K-B's UA Deal

Continued from page 3

Lloyd Wright and Clinton Latour-ette. Fact that no finished deal came out of it and that further talks were called for yesterday gave observers the impression that there may be trouble—although there was no direct indication that was so.

In the meantime, Jacques Grinnief, who had been making efforts to obtain control of the company, returned to New York from the Coast over the weekend. He's still ready with an offer if the K-B negotiations fall through. There are also reportedly other interested parties, although terms would be considerably lower than ever offered before.

The way Krim and Benjamin are understood to view the present situation is that there's a point beyond which there's nothing more to talk about—and they've reached that. Thus the final round should be at hand in a day or two, with the decision going one way or the other.

Deal which Krim and Benjamin have proposed gives them an option of 50% of the UA stock, totalling 10,000 shares. They would also at the end of three years have the right to buy the 10,000 shares belonging to Chaplin and Miss Pickford. This right would go to them if at that time the company had been operating in the black for a specific—but relatively short—period of time. Price for the Chaplin-Pickford shares is not fixed, but would be on a formula basis hinged to the company's financial standing in comparison with present status.

All of the financing for the deal would come from Walter Heller &

Co., of Chicago. This would include a chunk of operating coin to keep the company afloat, plus \$1,000,000 advance secured by prints and advertising and open accounts, and a \$2,000,000 fund for angeling indie production. There'd be no restrictions on the fund as to whether it could be used for first money, second money or both. Reports that coin for the deal was coming from other sources in addition to Heller were labeled untrue.

## M-G Exec Pacts

Continued from page 3

nual net profits. Aggregate annual compensation for Thau is limited to \$200,000.

Extended four years was Joseph Vogel's pact as v.p. and theatre chief. His weekly salary now is \$3,000 under the deal which expires on Mar. 1, 1958.

Four years also were added to Charles C. Moskowitz's contract as v.p. and treasurer, bringing the expiration date to Mar. 1, 1958. He draws \$3,000 weekly.

Louis K. Sidney is paid \$2,500 per week under his pact which was extended from Mar. 7, 1954, to Jan. 17, 1958.

Option plan, already approved by the board, provides the six with right to purchase stock in the firm at \$16 7/16 per share. This was the average market price on the day the board okayed the arrangement.

Options were allocated as follows: Scharf, for 100,000 shares of common stock; Loew, 40,000 shares, and Thau, Vogel, Moskowitz and Sidney, 27,500 each.

If any of the six so desire it, Loew's will lend them 90% of the purchase price with interest at 6%. Each of the participants, on and after Jan. 17, 1952, may exercise options at the rate of one-sixth of their total for each of the following six years.

All present board members are candidates for reelection at the stockholders' session. They are Leopold Friedman, F. Joseph Holeran, Eugene W. Leake, Moskowitz, William A. Parker, J. Robert Rubin, Nicholas M. Schenck, Vogel, David Warfield and Henry Rogers Winthrop.

## Jan. B.O. Leaders

Continued from page 4

able in view of the fact that it was national champ both in December and November, and has finished nearly all key-city first-run dates.

A batch of new pictures which ran up sizable totals are not included in January listings because they were just getting started as the month ended. These are "At War With Army" (Par), "Born Yesterday" (Col) and "Operation Pacific" (WB) and, to a lesser degree, "Storm Warning" (WB), "Steel Helmet" (Lip) and "Cyrano" (UA). Last-named finished eighth one week and was runnerup once. Actual total money was small, however, because it played mainly in small-seaters and two-a-days.

"At War" was going like a house afire as the month closed, with promise of being one of Paramount's top grossers in 1951. It topped first one week and wound up second another. "Born Yesterday" also was shaping up great. "Pacific" likewise loomed promising, while "Storm Warning," the Ginger Rogers-Ronald Reagan film, was also getting up steam as the month closed.

"Man Who Cheated Himself" (20th) so far has proved on the disappointing side. "Bitter Rice" (Indie) was shaping big in art houses. "Great Manhunt" (Col), formerly released as "State Secret," managed several profitable playdates. "Tomahawk" (U) did well enough on its Chicago preem.

"Prehistoric Women" (EL), out on several scattered dates, showed around \$100,000 gross, doing best where given circus ballyhoo. "Magnificent Yankee" (M-G) on two principal playdates in January proved it was a toughie to sell. "Flying Missile" (Col) was disappointing on first dates.

"Watch Birdie" (M-G) did a lot better last month than in December. "Woman on Run" (U), ninth one week, added some additional good dates. "Great Missouri Raid" (Par) tested fairly well in K. C. and St. Louis, two principal Missouri cities.

"West Point Story" (WB) rang up some additional solid biz, while "The Milkman" (U) was in like category.

## Literati

Bill Curley, veteran in the Hearst organization, stirring things up on the L. A. Herald Express for three weeks.

Jimmy Durante profiled in March issue of Esquire by Bill McCormick. Yarn is aptly titled "Cyrano."

David Farrar, British actor and author of "No Royal Road," is writing a book about Hollywood—on the pleasant side, for a change.

Mayor Vincent Impellitteri, as honorary chairman, tops a list of some 69 sponsors who are backing the annual Page One Ball of the Newspaper Guild of N. Y. Affair is slated to be held April 13 at the Hotel Astor.

Constance Lindsay Skinner award, given annually to a woman in recognition of her "outstanding contribution to the book world," this year goes to Dorothy Canfield Fisher. She recently retired from the Book-of-the-Month Club's board of judges.

Winners of the 1950 Christopher Awards in the literary and motion picture fields is scheduled to be announced Feb. 15 at a reception to be held at the Hotel Astor, N. Y. George P. Skouras, head of Skouras Theatres, is sponsoring the reception in honor of the religious order.

Lewis Gannett, of the N. Y. Herald Tribune, Thomas L. Stokes, of United Features Syndicate, and William L. Shirer on Monday (5) were named judges of the Sidney Hillman Foundation contests which embrace the fields of general, periodical and labor journalism as well as radio, TV, fiction, drama and films. Total of \$4,000 in prizes is to be awarded.

"Lincoln and the Press," probing the Emancipator's relations with newspapers, by Robert S. Harper, former New York World staffer and onetime managing editor of the Ohio State (Columbus) Journal, will be published by McGraw-Hill Friday (9). Harper, who has retired from newspaper work and lives in Columbus, is also author of "Trumpet in the Wilderness" and "The Road to Baltimore."

## Petrillo Demands

Continued from page 39

contented, repeat payments would skyrocket the cost of kinescopes.

Petrillo also called for the elimination of recorded music on video for spots, jingles, accompaniment, background, mood, cue, bridge or incidental purposes. He also asked for a 50% additional payment for musicians for simulcast broadcasts. Basic minimum scales for video, moreover, have been boosted to 20% over the applicable network radio scale for any local outlet. Currently, musicians receive 95% of the network scale.

Current negotiations between Petrillo and the networks are being conducted concurrently with the bargaining between AFM locals and the network keys. Reps of the New York, Chicago and Los Angeles locals have joined Petrillo on the union's side in an effort to reach an overall agreement which would form the pattern for the local pacts.

Earlier, strike threat by N. Y. Local 802 was averted last week when the networks agreed to grant retroactivity to the Feb. 1 expiration date of the old pact. Retroactivity was granted until Feb. 15 by which date, it's hoped, agreement can be worked out, if not, retroactivity will likely be extended.

### KTLL Yanks Pix

Hollywood, Feb. 6.

Only one Coast telestation has apparently decided to defy James C. Petrillo's recent warning regarding telecasting of "unauthorized" motion pictures. Only station KECA-TV will continue to show films it has acquired. KTTY and KTLL have shelved pix they believe conflict with AFM contract with producers.

KTLL has leased block of Eagle Lion Classics pix from Flamingo Films and had beamed one before Petrillo's warning wire was received. Station said it is wiring Petrillo it was yanking the pictures in question and will not show any films which come under terms of agreement between Petrillo and the majors.

Films were made in 1946-47-48. KECA-TV is beaming films acquired recently on similar deal. KTTY's films made after 1946 have been shelved pending further notice from Petrillo.

## SCULLY'S SCRAPBOOK

By Frank Scully

Cold, Germ., Feb. 2.

We were discussing nuances—in food, combat and menaces. We were sitting at the No. 1 table of Chez Romanoff's, and little Alice and I were using Gottfried Reinhardt to help us reconstruct a dear, dead past around Salzburg and Bad Reichenhall. He told about driving Otto Kahn around the Tyrolean hills and how Kahn balked on driving up to Berchtesgaden. He told young Reinhardt he never would set a foot in Germany until it was liberated again.

This was in 1932. How many people recognized Hitler as the world's No. 1 menace in 1932? Reinhardt confessed he didn't. He was only 19 at the time and he looked on Hitler as a clown who couldn't speak good German. His father was producing "Jedermann" in the square of the Salzburg Cathedral, and nice fat Germans were paying eight and 10 bucks a seat to weep over the plight of a rich man.

Alice and I were at Bad Reichenhall at the time. That was 20 miles to the west of Salzburg and in Germany, whereas Salzburg was in Austria.

Anita Loos and John Emerson, God rest his helpful soul, had told us the year before about the curative values of the waters of the Bad in nose and throat troubles. It seems the inhalations had partly restored his voice. So we motored up there in a 4½ horsepower voiture from Nice and between treatments and working on a book, we would take a bus over to the Salzburg festival.

### Color Blind On the Increase?

That summer troops came down from Prussia to hold maneuvers on the outskirts of Bad Reichenhall. The Tyroleans recognized these troops instantly as a return of an old menace. From being a gay and friendly people they went deadpan. Almost any children love a parade, but these children must have had the fear of this menace bred in their bones, because they didn't even look at the parade.

Next to children, barmaids have practically no political bias. But these, too, dropped all conviviality when dealing with customers in these old hated gray uniforms.

At that time in that town there was only one brownshirted Nazi. He was the village idiot. Nobody took him seriously. They laughed at him, and he laughed back. All they thought of him was that he was a rather goodnatured slob who loved to play soldier. Even the real soldiers in grey uniforms didn't take him seriously.

### Otto Kahn Sees the Diff

But apparently Otto Kahn did, and I know we did. The Nazi used to drive over to Salzburg with us in the bus, and we felt as comfortable as people in Chicago at that time felt on being asked to take a ride with one of the Capone mob.

We took the bus because our 4½ horsepower jalopy was in for repairs and, besides, at the frontier traffic regulations changed and cars driving at the right swung over to the left, and this confusion, while all right to people who had lived all their lives in such confusion, was too much for us.

Reinhardt was saying that while all America may not have had a clearer picture of what was going on in Germany, certainly many Americans saw this menace and appraised it for what it was long before it spread like a plague over all Europe and ultimately over most of the world. If the natives, and even the Prussian soldiers, had realized that a brown uniform was the greater menace, they might have scotched it then instead of laughing at it and ultimately all becoming victims of this brown plague.

### Smart Bugs Change Uniforms

That's one of the sad things about the human race. It rarely recognizes big troubles when they are small, or when they take different colors and forms from those they have learned to recognize. That was the problem of defeating pneumonia, incidentally. When attacked, these microbes often changed their shape and size so that one specific which had previously succeeded failed.

It was like people saying, "Do I know Charlie Chaplin? Of course I know him." And then going on to describe him as a guy with a little mustache, a little derby, a tight little coat, baggy trousers, a cane and shoes far too big for his small feet. If Chaplin should come to a restaurant without his working clothes they wouldn't recognize him at all.

In fact, Reinhardt had no inkling as to what was happening in Germany until he came out to Hollywood in 1933 and worked for Ernst Lubitsch at Paramount. Lubitsch had once worked for his father. In those days practically anybody of importance had at some time worked for Max Reinhardt. Many of them had been a guest at his castle.

The castle was confiscated, of course, by the Nazis, but the Reinhardt family eventually got it back, and now it is an American school, with American teachers, for European children. They had transformed the castle. It was no more what it used to be, but its students would certainly know more about American history and learn that it wasn't all told in "All the King's Men," which, however true, are the place and the time, was nothing more than the small stone in a big mosaic about bigger people and bigger ideas, in a big country.

Reinhardt himself said he had no desire to return to the land of his birth, but his mother, who is 72, Else Reinhardt, went back to visit her sister, stayed there and is now playing in a thing which roughly translates as "Trees Die Standing Up" and has had a tremendous success in it.

For himself he has picked up much of American history by sort of osmosis. He has been associated with producers of pictures like "San Francisco" and "Saratoga," but not to lose completely his heritage he wrote the original for "The Great Waltz" and the books of two successful musical shows, "Rosalinda" and "Helen of Troy."

### How Did the Civil War Sound?

Right now he is producing "The Red Badge Of Courage," starring young heroes of the last war like Audie Murphy and Bill Mauldin.

They're having a lot of trouble with sound effects. This doesn't seem to bother most producers dealing with war pictures but Reinhardt, having a typical German respect for history, doesn't want a Civil War picture to sound like "Wake Island" or "The Halls of Montezuma." Compared to modern warfare, combat in the Civil War sounded more like the popping of cap pistols, though a wound was possibly more deadly. There was no blood plasma, and amputations took place with little or no anesthetic, as ether had been discovered only a few years before the Civil War broke out.

It is hard to tell how audiences conditioned to all this ear-splitting stuff today will take a fairly true picture of what combat was like in the War Between the States.

I remember sitting next to two junior members of the Scully Circus at a performance of "Wake Island." It got so nerve-shattering that they finished the picture hiding under the seats.

After it came a newsreel of authentic combat. The cameraman was the unsung hero of this one. It showed troops trying to get across a pontoon bridge and quietly being bopped and dropped.

One kid said to the other, "You can look now. It's all right. This won't bother you."

Again it was a problem of not recognizing the real from the unreal. How were they to know that nobody got hurt in all that thunder of "Wake Island," but when one of those topops eased himself to earth in a newsreel the chances are he never got up again.

While Reinhardt is seeking the precise sound effect for his Civil War production, 300 miles away the military are making tests of the sounds of tomorrow and seeing how far the radioactivity of its atomic explosions penetrates. There have been several explosions which no one seemed able to account for accurately and I've been wondering if the Sauerlanders might not be looking into this increasing volume of noise and subsequent hot tempers and wondering if this whole world isn't becoming a menace to the rest of the universe.

## Broadway

Agent Sam Tishman recuperating in Florida following operation. Anne Revere guested at the Drama League tea yesterday (Tues.).

Marvin Schenck, Metro v.p., and Mrs. Schenck due in N. Y. from the Coast on Friday (12).

CBS tossed cocktail party for Eve Arden yesterday (6) honoring the star of its "Our Miss Brooks" series.

Al Lowe, United Artists foreign chief, and his wife celebrated their 25th wedding anni yesterday (Tuesday).

Don Prince, RKO eastern publicity chief, planned to the Coast Friday (2) for a week of huddles with studio execs.

Phil Reisman, RKO foreign chief, leaves Saturday (10) for an eight-country tour of the company's South American branches.

A. A. Collins, musical director for Herbert Wilcox's Imperator Pictures in from London yesterday (Tuesday) on the Queen Mary.

Barney Balaban, president of Paramount, and Mrs. Balaban left N. Y. this week for a two-week vacation trip to Miami and Havana. Daughter, Joan, of Warner Bros. theatre chief Harry Kalmine, to be married Saturday (10) to Daniel M. Paradies. They'll live in Atlanta.

Both Eddie Cantor and Robert Q. Lewis, who flew to Miami Beach for some sun, are making an about-face because of the storm that hit that area.

Benedict Bogaus, indie producer, in town for distribution confabs with Eagle Lion Classics, which is releasing his "My Brother, the Outlaw."

Billy Wilder, who's readying a Maurice Chevalier starrer for Paramount release, scheduled to arrive from Paris tomorrow (Thursday) on the America.

Dick Powell and his actress-wife, June Allyson, due in town Feb. 19 to attend preem his RKO starrer, "Cry Danger," at Paramount theatre Feb. 21.

Filippo Del Giudice, former head of J. Arthur Rank's Two Cities Films, lectured yesterday (Tues.) before the Yale University Drama School, New Haven. His subject was "The Film Crisis."

Spencer Tracy, director John Sturges and a production crew of 20 are due in N. Y. Feb. 25 for location shooting for "People Against O'Hara." Pat O'Brien may yet be added to the pic's cast.

Colleen Moore, silent screen actress; her husband, Homer P. Hargrove, board chairman of the Chicago Stock Exchange; NBC announcer Ed Herlihy and songstress Eugenie Baird were among those who sailed yesterday (Tuesday) for an 18-day West Indies cruise on the Nieuw Amsterdam.

Edward L. Walton, who recently resigned as Republic's assistant general sales manager, was guest of honor last night (Tues.) at a farewell dinner at the N. Y. Athletic Club. It was tossed by some 25 homeoffice execs including prexy Herbert J. Yates and sales chief James R. Grainger.

Decca putting on special publicity campaign to plug Arch Oboler's "African Adventure" album to tie in with his "Five," being released by Columbia Pix. It was on safari in Africa two years ago that Oboler started work on "Five" script while also recording jungle chants and music for current Decca album.

Mariquita Moll, soprano; Monsieur Brunard, ventriloquist; comedy team of Jimmy Givens and Kay Ferris; baritone Gerald Lawrence and the music-comedy trio of Patty Thomas and the Freshmen providing the entertainment on the Cunard line's Mauretania, which sailed Saturday (3) on an 18-day West Indies cruise.

## Paris

By Maxime De Beix  
(33 Blvd Montparnasse)  
Nine pictures now rolling in the Paris studios.

Sacha Guitry improving after stomach ulcer operation at American Hospital here.

Marcel Pagnol's filmization of his play "Topaze" scissored by the censor for political lines.

M. Mittler looking over new French legit production for possible staging in Germany.

Empire theatre closing its current revue to go under Pierre Louis-Guerin management.

Marcel Aboulker to do a 13-episode version of "The Three Musketeers" for U. S. television.

Bernard Vorhaus and John Weber to St. Tropez to iron out script before beginning a film.

Eartha Kitt folding as solo artist at her own club and now back to top time niterly Le Carroll's.

Wladimir Lissin, Korda's continental rep, to leave Feb. 17 on

five-month tour of South America to sell 20 pix.

Jack Kirkland's "Monsieur Fabre" started here as a co-production pic starring Pierre Fresnay and megged by oldtimer Henri Berger.

"Cinderella" (RKO) grosses in Europe may exceed those of "Joan" (RKO), due to simultaneous release all over the territory in the choicest first runs theatres Xmas week in all key cities.

## Palm Springs

By Dorothy Gray

"Private Lives" with Mirrian Walters, Bernard Hughes, Helen Stenborg, and Michael Ferrell began Palm Springs Playhouse run Tuesday (6).

Peggy Ryan and Ray McDonald completed engagement at Chi Chi Starlite Room Sunday (4), followed by Nino Milo and Steve Gibson and Redcaps. Garwood Van orch continues.

Trav Rogers, original owner of Rogers Ranch later operated by Gov. Jimmy Davis of Louisiana, to reopen it as Rogers Club Friday (9). Will feature western entertainment, and dancing.

Jack Warner, Dean Jagger, George Montgomery, Dinah Shore, Paulette Goddard, Albert Marx, Solly Biano and Cy Howard all to play in the Racquet Club's Blue Ribbon Tennis Tournament Feb. 15.

Ted Schroeder, Nancy Chaffee, Hugh Steward, Pat Todd, Herb Flam among tennis players to compete in Palm Springs Midwinter Tennis Tournament Feb. 8 to 11 inclusive. Patronesses for event include Mrs. Charles Farrell and Mrs. William Powell.

## Kansas City

By John Quinn

Lind Bros. (3) into Eddy's Restaurant.

"The Drunkard" playing week stand in the American Legion Auditorium.

After session of legit, Fox-Midwest returning the Orpheum theatre to film policy with "The Mudlark."

Arthur Ellison playing lead in Resident Theatre's current production of "Montserrat," with Stanley Ackerman directing.

Winifred Shields sitting in as music critic at the Kansas City Star during hospitalization of Clyde Neibarger, regular critic.

Police Department has set its 11th annual circus for the Municipal Auditorium March 6-11, with Hamid-Morton doing the show.

## Australia

By Eric Gorrick

U. S. square dancing catching on throughout Aussie.

Top pop tune here is "Irene" on all radio stations. Sheet sales are high.

"Cheaper by Dozen" (20th) doing top biz at Regent, Sydney, for Hoyts circuit.

Sid Gibson returned to 20th-Fox as exploiter; formerly was with Hallmark.

Clifford Mollison, British legit topper, returns to London soon after tour for Fullers.

Industry is pressing the government to drop the admission tax on kid matinees in nabs and stix.

Nick Perry, Columbia's local topper, now on his way to U. S., will probably talk local production plans there.

## Chicago

Agent Leo Salkin vacationing in Florida.

"Ice Capades of 1951" bows here March 15 at Chi Stadium.

Film vet Monte Blue added to Nick Kahler's Outdoor Show lineup here; Feb. 16.

Jimmy Hart, prexy of Ambassador and Sherman Hotels, takes off for Europe this week.

Fridolin, author and lead in "Ti-Coq" at the Harris, was feted by Chicago's Cercle Francais.

George Jessel in town last week to toastmaster farewell party for Cmdr. David Goldenson, who goes back to Navy.

Israel Philharmonic Orch debuts here Feb. 10 and 11, with Serge Koussevitzky and Leonard Bernstein conducting.

Main floor of Blackstone theatre, where paraplegic revue "It's A Great Day" roasts, will be taken over this week by 52 Assn. of Illinois.

Janet Blair, femme lead in "South Pacific," and warbler Johnny Desmond guested "Chicagoan of Year" luncheon last week at the Morrison hotel.

Ted Tod, 20th-Fox exploitation head here, accompanied Dr. Harry Martin, 20th medico and husband of columnist Louella Parsons, back to Coast, from Rochester, Minn.

## London

J. Arthur Rank latest victim of the flu.

Rafael Sabatini, noted historical novelist, left around \$140,000.

Danny Hootor and Betty Byrd to Athens on the first leg of European tour.

Robert S. Woolf, RKO Radio topper here, off on his annual visit to U. S.

J. C. Smuts appointed accountant-secretary to the National Film Finance Corp.

Sam Spewack here in connection with the Jack Hylton production of "Kiss Me, Kate."

Associated British Picture Corp. again paying an interim dividend of 7 1/2% on its common.

J. W. Perry elected chairman of the London branch of the Cinematograph Exhibitors Assn.

Sir Ralph Richardson appointed a member of Arts Council Drama Panel for term of three years.

Vic Hyde sailing back Feb. 17 after a seven week engagement at the Empire, Leicester Square.

Joan Rice linked to two-year pact by J. Arthur Rank Organization after critic lauded her work in "Blackmail."

George H. Elvin, general secretary of the Assn. of Cine & Allied Technicians, selected as parliamentary candidate for Oxford on the Labor ticket.

Emlyn Williams' "Accolade" folds at the Aldwych Saturday (10) after five months and will be succeeded by Pinero's comedy, "Preserving Mr. Panmure."

Roland and Michael Pertwee, authors of "The Paragon" (filmed as "Silent Dust") have a new play, "Rough Shooting," being tried out by the Windsor Repertory.

## Philadelphia

By Jerry Gaghan

William Rodstein, proprietor of Big Bill's, hospitalized.

Bert Parks due here Feb. 17, to do part of an ABC network show for the City of Hope. WFIL will originate.

The Beale Street Boys, recently reorganized combo, making their first appearance here in eight years at the Little Rathskeller.

Hazel Scott will headline the Bob Smith Benefit Concert at the Academy of Music, Feb. 28, sponsored by the Philadelphia Inquirer Charities, Inc.

Walter Abel replaces Claude Rains (Feb. 7) as narrator for the Philadelphia Orchestra's performance of Aaron Copland's "A Lincoln Portrait."

Smith Show Bar is bringing action here and before National AGVA against the team of Bill Layne and Don Hines. Dave Smith, manager of the club, alleges the duo refused to go on Monday (Jan. 29) because they objected to their billing.

## Las Vegas

By Bill Willard

Ted Fiorito Orch in for two weeks at El Rancho.

Dick Haymes toplining current shows at the Flamingo.

Bob Howard, Sandra Deel, John and Rene Arnaut at Thunderbird.

Wilbur Clark top man on newly elected board of Paradise Valley.

Little Theatre follows "Born Yesterday" with "Ladies in Retirement."

Martha Stewart and Blackburn Twins, Dick Wesson at El Rancho Vegas.

Dennis Day signed for Last Frontier following current Willie Shore, Nick Lucas stanza.

Lou Walters Latin Quarter touring show due in March 20 instead of Feb. 20, with latter date being set for Earl Carroll's, Hollywood, opening.

Hotel Flamingo sale fell through when prez Gus Greenbaum nixed terms of payment offered by Golden Nugget's Jake Kozloff, Guy McAfee and Tony Lucy.

## Miami Beach

By Lary Solloway

Clyde McCoy's orch into 8600 Club.

Henny Youngman, Betty Reilly into Chez Paree.

Buddy Lester has joined Martha Raye show at her Five O'Clock Club.

Sammy Kaye orch at Sunset Room of the Jack Rabel Steak House.

Teddy Powell's orch opened four-week run at Saxony Hotel's Shell-I-Mar Room.

Mary Small set to follow Georgie Price into Blue Sails Room of Sans Souci hotel.

Eddie Cantor planed in for gander at Beach Auditorium where he'll play date later in month.

Schwab-Terrell's Music Circus clicking with "Carousel" follows

this week with "Up in Central Park."

Frank Sinatra set for limited engagement at the Casablanca's Club Morocco, following Patti Page, current.

The Abel (VARIETY) Greens at the Lord Tarleton. Others there include Paul Winchell, Dennis James and Robert Q. Lewis.

Cold spell hit this area also, with biz offish for most spots until Saturday night when every club, bar and tavern in town filled.

John Carroll set for Copa City date with Danny Thomas first week in March. He's been signed to a personal management pact by Ned Schuyler, who is currently in New York, setting bookings for Josephine Baker.

## Portland, Ore.

Billy Bishop an' Ann inked into Amato's Supper Club.

Four Kit Kats opened at the Clover Club Monday (5).

Ralph Flannagan orch set for one-nighter at Jantzen Ballroom Feb. 25.

Leo Carrillo will bring his "Dude Ranch Varieties" to the Portland Auditorium today (7) for the Optimists Club. Cast includes Les Anderson, Jane Frazee, Bob Sheppard, Andy Parker and The Plainsmen.

June Hope Show at Jack and Jills for two weeks. Lionel Barrymore will appear with the Portland Symphony Orchestra Feb. 12 at the Auditorium. He is scheduled to do a narration to musical background.

## Minneapolis

By Les Rees

Vic's Has Red Maddock Trio.

Lenny Colyear held over at Curly's.

Stan Kenton into Prom Ballroom for one-nighter.

Club Carnival, town's largest niterly reopening as the Flame.

Charlie Milkes, local impresario, bringing in Bob Hope show to Auditorium April 12.

Jan August and The Harmonicats into Hotel Nicolet Minnesota Terrace with Cecil Golly orchestra.

John Sherman, Minneapolis Star drama editor and critic, making annual trek to Broadway to review current shows.

Yogi Yorgesson and his "Scandhiavians" band making one-nighter tour of territory under Bob Berger-Artie Ferrin aegis.

Seventh annual Metropolitan Opera engagement here will comprise usual four performances May 4-6, offerings to be "Die Fledermaus," "Cavalleria Rusticana" and "Pagliacci," "The Magic Flute" and "Faust."

## Nassau, Bahamas

By Ralph Lyceet

Lord Kemsley, British publisher, here for the season.

Beatrice Lillie visiting the Ivor Novello's in Kingston, Jamaica.

British pianist Denis Mathews did two concerts prior to Canadian tour.

Time and Life prexy Roy Larsen in via Stratocruiser from New York.

Eugene Ormandy and Mrs. Ormandy at Balmoral Club for three weeks.

Lawrence Langner in from N. Y. for opening of Nassau's legit theatre at the Bahama Playhouse.

Irving Berlin and family in by Stratocruiser. Berlin introduced Edward Everett Horton, here for "Springtime for Henry," at British Colonial Garden Grill.

Major-General Robert Neville, governor of the Bahamas, made dedicatory speech following gala preem of "Springtime for Henry" at new Bahama Playhouse.

## San Francisco

By Ted Friend

Jack Fina orch at Edgewater.

Jack Halvorsen is new manager at the Esquire.

Mae Murray doing advance for "Valentino" preem.

Elizabeth Scott, Joseph Cotten checked in at the Fairmont hotel.

Pierre Monteux back to Opera House podium following boff Boston concerts.

Dick Contino and Georgie Tapps into the Peacock Court of the Mark Hopkins.

Barbara Degan, personnel head at KFRC, to Washington, D. C., to join "Voice of America."

John Hobart, former Chronicle drama and film critic, off to New York en route to Europe.

Lloyd E. Yoder, new KNBC general mgr., feted at cocktailery by NBC execs including J. H. McConnell.

Agnes Moorehead, Charles Boyer, Charles Laughton and Sir Cedric Hardwicke in town for Town Hall stint.

## Hollywood

Hugo Fregonese recovering from tonsilectomy.

Ernie Ohman joined the Nat Goldstone agency.

Julius Tannens celebrated their 51st wedding anni.

Roy Rowland bought a farm in Connecticut for \$45,000.

Roy Del Ruth starting his 36th year in the film industry.

George Murphy to Washington, D. C., to emcee a luncheon.

Paul-Henri Spaak, Belgian diplomat, touring the film studios.

Gordon Gordon returned to work at 20th-Fox after a tussle with flu.

Kirk Douglas returned from Phoenix where he starred in a legit show.

Emily Kimbrough booked for a lecture at Beverly Hills High School.

Fred Williams succeeded Ben Wolk as president of the Universal City Club.

Opening of the Las Vegas horse track pushed back from Mar. 15 to early Autumn.

Rupert Hughes celebrated his 79th birthday at a luncheon at the Masquers Club.

Radha Sri Ram heading for Hollywood after starring in "The River" in India.

Y. Frank Freeman returned to his Paramount desk after home office huddles.

Nat Saland in town to buy a building for a branch of Mercury Film Laboratories.

Colette Lyons in town after an entertainment tour of military camps in Germany.

Ern Westmore going to Australia in Spring to plug the picture, "Secrets of Beauty."

Premiere of "The Mudlark" raised \$133,000 for St. John's Hospital in Santa Monica.

Estate of the late Maurice Costello, once a top screen actor, amounted to only \$91.55.

Danny Thomas in town to catch his breath after 25 eastern TV and radio shows in two weeks.

Martin and Lewis hassle with Chuck Isaacs and Hal Goodman, scripters, settled out of court.

## Washington

By Florence S. Lowe

Screen star George Murphy in to emcee GOP Lincoln Day rally Monday night.

Van-Heflin due Friday to tub thump for Universal's "Tomahawk" and to highlight an Academia press preview of same.

Radio commentator H. R. Baukhage robbed of \$10 and his White House press pass in corridor of his apartment home.

Ex-Met star Mary Garden in town for the Lauritz Melchior concert, her last visit here before leaving for Scotland next Saturday (10).

Republicans reviving the Raymond Massey starrer, "Abe Lincoln in Illinois," as part of its observance of birthday of the Great Emancipator.

Pharmacist George Jolson, brother of Al, has been made an associate member of local Variety tent, which honored the late Mammy singer with its first "Showman of the Year" award in '49.

## Pittsburgh

By Hal Cohen

Mike Manos and his wife to Florida for the remainder of the winter.

"Detective Story" biggest hit of season at Playhouse and run has been extended.

Stan Fisher, harmonica player, and ex-bomber pilot, flies his own plane to engagements.

Pat Flaherty off for Hollywood to spend a month with his son, Jesse Flaherty, organist.

Grace Price Katz, director of Children's Theatre, vacationing with her husband in Key West.

Roy Davis and team of Cass Franklin and Monica Moore headlining new show at Terrace Room.

Edward Choate, summer opera company's new biz manager, introduced to press and radio gang at a luncheon.

Sam Thaviu, Pittsburgh Symphony's concertmaster, going to Europe this summer for five months of study.

## Genoa

By R. F. Hawkins

Tatiana Pavlova, Italian legit star, opening here with "Mulatto."

Writer Richard Wright to open a lecture series at Augustus theatre.

Tito Schipa and Gilberto Govi appeared in benefit show at Togni Circus.

"Cinderella" ended a sock five-week holiday stand at the Lux Cinema.

Mopet conductor Roberto Benzi directed his first Italian concert here at the Augustus theatre.



# OBITUARIES

**SIR CHARLES B. COCHRAN**  
Sir Charles Blake Cochran, 78, veteran British producer, died Jan. 31 in a London hospital of burns received while taking a bath in his home there a week previously. Lady Cochran, the former Evelyn Alice Dade, survives.  
Details in the Legitimate section.

**ALFRED A. COHN**  
Alfred A. Cohn, 71, who wrote "The Jazz Singer" for Warner Bros., the first full length talking motion picture, died in Los Angeles, Feb. 3. Starring Al Johnson, in 1927, the film won the first Motion Picture Academy Award.  
In his varied career, Cohn was at various times a newspaper reporter, newspaper editor, magazine editor, publicity man, screen writer, customs collector and Los Angeles Police Commissioner.  
Born in Freeport, Ill., Cohn attended local schools, and at 15 went to work for a Chicago newspaper. He began to write for the screen in 1918, and eventually wrote or helped write more than 100 scripts, including the "Cohens and Kellys" series, "The Cat and the Canary," "Jail Break" and "Carnation Kid."

He was the author of the scenarios "The Holy Terror," "The Cisco Kid" and "Mystery Ranch," and collaborated on the screenplay of "Harold Teen." For time he conducted a column in The San Francisco Examiner. He wrote several books, including "Gun Notches," and was co-author, with Joe Chisholm, of "Take the Witness," the biog of Earl Rogers, Coast criminal lawyer.

In 1935 Cohn was appointed Collector of Customs in Los Angeles, a post he held for four years. Later he served as president of the Los Angeles Police Commission, and initiated several reforms in police procedure.

**DOROTHY SPEARE**  
Dorothy Speare, novelist and magazine writer and onetime singer, died in Boston, Feb. 3.

Miss Speare, who began her career singing opera but had to retire from this field because of an illness, attracted attention with her novel, "Dancers in the Dark," in 1922.

Another of her works, "Prima Donna," an operetta published in 1934, was used as the basis for the film, "One Night of Love," which starred the late Grace Moore. Her most recent novel was "Spring on Fifty-second Street," published in 1947.

She was graduated from Smith College in 1919 and did graduate work at Radcliffe College from 1919 to 1921. She sang in opera in Italy and France in 1926 and 1927 and made her American debut in "Mignon" in Washington in 1927. She continued to sing in concerts and opera until illness forced her retirement in 1930.

Her other books included "The Gay Year," 1923; "The Girl Who Cast Out Fear," 1925; "A Virgin of Yesterday," 1925; "The Road to Needles," 1937. She contributed numerous articles and stories to popular magazines. Surviving are her father, a brother, and a sister.

**MARGUERITE FARRELL**  
Marguerite Farrell Wheeler, 62, retired actress, died of a heart ailment in Buffalo, N. Y., Jan. 26. Known professionally as Marguerite Farrell, she appeared in vaude partnered with Clara Inge in a comedy singing act and later as a single. She retired after her marriage. Following the death of her husband four years ago, she had been employed by the Erie County Social Welfare bureau in Buffalo.

Prior to vaude engagements, Miss Farrell had appeared in Shakespearean repertory and in several musicals on Broadway, including the late Lew Fields' production of "Step This Way." Her last appearance was in the 1920s in the musical, "Up She Goes."  
Survived by daughter and a sister, Mrs. Marie Farrell Schmidt.

**ALLEN LEE**  
Allen Lee, 76, vet character actor on stage and screen, died in New York Feb. 5. He retired eight years ago when illness hampered his activities. Among his last legit appearances was in a production of "Abraham Lincoln" at the Cort theatre, N. Y., in 1935. Lee made his debut with Kate Claxton in "The Two Orphans" and later had roles in David Belasco's "Girl of the Golden West" as well as "Saratorra," "White Slave" and Earl Carroll's "Sketch Book."  
Funeral services are to be held tomorrow (Thursday) at 9 a.m.

from the Walter B. Cooke Funeral Home at 117 W. 72 St., N. Y.

**COUNTESS M. M. MERCATI**  
Countess Marie Manice Mercati, 82, a prominent art patron, died in her apartment in the St. Regis Hotel, Feb. 4.

She was one of the originators of the Lewisohn Stadium concerts and was active on committees that sponsored art exhibitions for the relief of war-torn countries following both world wars.

Among organizations which she supported were the Philharmonic-Symphony Society, the Lafayette Memorial at Chavaniac, France; the League of Composers; the Metropolitan Opera and the Ballet Associates of America.  
Surviving are two nephews.

**JACK OSTFELD**  
Jack Ostfeld, 49, former music publisher and contact employee, died in New York Feb. 2.

His career, stretching over period of 34 years, was spent in music biz and included associations with Irving Berlin, Shapiro-Bernstein and Buddy Morris. In 1947 he opened his own firm, Stevens Music, whose biggest hit was "There Must Be a Way." At time of his death he was in charge of professional activity in the Red Foley Firm, Old Hickory Music.

He is survived by a son, Raymond, on the contact staff of Mellin Music.

**DAVID KAUFMAN**  
David Kaufman, 51, a film salesman with Warners Cleveland office, was killed last Tuesday (30) in an auto crash at Columbiana, O. He had been with the company for seven years at its Cleveland branch and prior to going there had worked in the WB New York exchange for three years.

A resident of Cleveland, Kaufman leaves his wife and three children. A sister also survives. She is the wife of Arthur Sackson, former Warner assistant general sales manager who is now an indie producers' representative.

**BLANCHE NOYES**  
Mrs. Blanche Noyes Pennoyer, 87, former legit actress known professionally as Blanche Noyes, died in New York, Jan. 29. She had retired from the stage 30 years ago after her marriage.

During her early career she appeared with Neil Burgess in "The County Fair," Robert B. Mantell in several of the latter's productions, with Maude Adams in "Quality Street," and E. H. Sothern in "If I Were King." In the latter part of her career she appeared with various stock companies.

**BELA J. ZSIGA**  
Bela J. Zsiga, 60, musician and for many years cymbalon player at Zimmerman's Hungaria, N. Y., died following a heart attack after completing his performance there, Jan. 30.

He had previously played the Hungarian instrument with Paul Whiteman's orchestra and at the Radio City Music Hall, N. Y. He had recently rejected a contract with the London Symphony orchestra because of ill health.

Survived by wife, daughter, son and four brothers.

**OLIVER MORTON**  
Oliver Morton, 62, Chicago NBC national spot radio sales manager, died Feb. 2 in Chicago after a heart attack.

Except for a two-year period when he was the Chicago rep for the Westinghouse stations, he had been with NBC since 1933. Prior to that he had been a member of the KDKA, Pittsburgh sales staff and in 1932 he became its station manager.

Surviving are wife and son.

**OTTO W. REINERT**  
Otto W. Reinert, 53, violinist, died of heart ailment in St. Louis Jan. 31.

Reinert was assistant conductor under the late Gene Rodemich at the old Grand Central theatre and had his own orch at the Ambassador and Missouri theatres. He served as musical director for radio stations KWK and WIL and later played with the St. Louis symph orch and Municipal theatre orch.

**JOHN H. NICKEL**  
John H. (Hon) Nickel, 73, owner of the Gayety, Baltimore burlesque landmark, and longtime figure in burlesque since the days of the wheel circuits, died at his home in that city, Jan. 31.

Nickel operated hotels and the old Monumental and Folly Theatres and was active in promoting boxing prior to World War I. Son,

John H. Nickel, Jr., a brother, George J. Nickel and a daughter survive.

## DR. THEOPHIL WENDT

Dr. Theophil Wendt, 76, symphony conductor, died in Johannesburg Feb. 5. He was credited with forming South Africa's first symphony orchestra in 1904.

Dr. Wendt traveled extensively and in 1931 acted as professor of music at Long Island University in Brooklyn, N. Y. At various times he also was associated with the National Broadcasting Co. and Metro-Goldwyn-Mayer.

## SIG MEALY

Sig Mealy (Sigried Bergdol) age 69, died at Saranac Lake, N. Y., after a long illness.

He had been a vaude performer for over 50 years, during which he appeared in W. S. Cleveland's Minstrels and other productions. Later he had toured vaude as a member of comedy knockabout act of Welch, Mealy & Montrose.

Survived by brother and a sister.

## PERCIVAL DEAN

Percival Dean, 73, actor, who had appeared in George Keppie's in stock companies in Cleveland, Rochester and Detroit, under the name of Walter Percival, died Feb. 2 in Toronto. When George Keppie established stock in Toronto at the Empire, Dean reverted to his own name.

Survived by a brother.

## ALFRED SMART

Alfred Smart, 56, died in Chicago, Feb. 4. He was president of the Publishers Enterprises, consisting of Coronet and Esquire magazines and also Coronet and Ideal Films.

He is survived by brother David, chairman of the board, as well as another brother, John, a vice-president of PE. Also surviving are a daughter, parents and two sisters.

## JACK WAVERLY

Jack Waverly, 54, songwriter and one-time music publisher, died at his home in Bellmore, L. I., Jan. 30. Among his more successful songs were "Beneath a Starry Heaven," "Hillbilly Looking for a Hill" and "Nobody Wants to Do the Dishes."

Survived by wife, a brother and sister.

## SHIAX C. CAMBATA

Shiavax C. Cambata, 67, Indian exhibitor, died in Bombay Feb. 4. He owned the Eros, a first-run Bombay house, and also operated a chain of film theatres in the provinces.

## SAMMY WESTON

Sammy Weston, 62, stage and screen actor, died Feb. 1 in Hollywood.

Mrs. Pearl Field Conard, 67, daughter of the late Al G. Field, minstrel man, died Feb. 3 in Columbus, O. Mrs. Conard, with her late husband, William E. Conard, took over Field's minstrel show and operated it until 1929. Survived by two sons, Field Conard, treasurer of Hartman theatre, Columbus, and Jack.

Griff Jay, 70, screen cartoonist, died Feb. 2 in Los Angeles. Former cartoonist on the Kansas City Post, Jay had been associated with animated films for 26 years.

Beba Ezeldrine, 40, owner of two Cairo nighties, died in an automobile accident Feb. 5. She was famed among Allied troops during the war for her dancing abilities.

Morris Green, projectionist, died Feb. 3 in Chicago. Survived by wife, two daughters and son.

Morris "Cap" Posner, 62, banking guard at Fox-West Coast for 25 years, died Jan. 28 in Hollywood.

## Vidfilms Spur

Continued from page 1

tivities of less than a dozen top production firms. There are approximately a score of other "fringe operations," but for the most part these fade out for lack of capital, sometimes without even turning a camera.

Video film impact on the talent and technical guilds and craft unions is best noted with the Screen Actors Guild. Incomplete records indicate some 7,500 jobs filed during 1950 by SAG members. The figure is a jump of just about 100% over the number of "on jobs" in 1949. Further, these jobs have been handled by

actors who have long been stalwarts in the industry.

Major studios' adamant position forbidding appearance of their contract players on television has proved a windfall for the freelance thesp. In recent months, vidpix have been lensed with casts which boast such familiar names as Ruth Hussey, Billie Burke, Guy Madison, Richard Greene, Chick Chandler, Wanda Hendrix, Spring Byington, Bonita Granville, Jeff Donnell, Stu Erwin and Lois Collier.

## Familiar Names

Best known, of course, are the series of vidfilms with such picture names as Gene Autry, the Lone Ranger and Cisco Kid. These not only bring to television some familiar feature film names, but provide a steady diet of employment for the other craftsmen who are needed whenever a camera turns.

Guiding the talent on television are more than 20 of the 700 active members of the Screen Directors Guild. Roughly, 33% of that number are in the live television field. Remainder, according to a survey made several months ago, are working either full or part-time on films for television. A newer survey, currently underway, is expected to show an upsurge of at least 5% on the old figures.

Work for cameramen in the field has more than doubled in the last year. Some, of course, are employed for the filmed version of certain top shows. Production of actual feature films for television, however, occupies the attention of some 3% of the working cameramen in Hollywood. Seemingly small percentage is important, since the list of the film cameramen has never swelled appreciably, and even in the worst periods of Hollywood slumps the lensers have had comparatively little unemployment.

Greatest percentage jump is in the ranks of film editors, where the number of unemployed has been slashed by more than 20%. Telefilm activity now occupies the full-time efforts of almost 25% of the membership.

Writers, of course, are getting into the act in increasing numbers. Most recent check showed a total of 35 writers actively engaged in full-time video work, with about 65 others contributing on a steady though part-time basis.

Mounting employment graph is matched by the optimism of personnel engaged in video on the Coast. Feeling is best summed up by Jerry Fairbanks, longtime commercial and video film producer, who flatly predicts Hollywood will be the world's television centre by 1952. Other producers aren't quite willing to go that far, but they do believe the Coast is and will continue to be the logical centre for vidpix activity.

Local talent and technicians aren't too concerned by the distinction. The only thing that interests the local employables is that it looks like a job boom is in the making—and the days of the tightened belt and long lines in front of the unemployment compensation offices seem to be just about over.

## School-By-Video

Continued from page 1

sion teachers from other schools on later programs."

## Louisville's WHAS-TV Bid

Louisville, Feb. 6.

Last week's heavy snowfall and sub-zero temperatures, the worst in over 25 years, gave WHAS-TV an opportunity to try out educational TV for the many school children snowed-in at home. City and county schools were closed most of the week, so Victor Sholis, WHAS director, secured some educational films from the local Encyclopedia Britannica rep, who offered them to the station for educational showing. Films were shown Saturday (3) from 10:30 to 11 a. m., and then following the "Big Town" telecast, from 12 noon until 1:15 p. m., a WHAS-TV "Reel School" was shown for the shut-in students.

It's too early to evaluate results of the educational showings, but station hopes to get a line on how the films were received. Stunt was purely an emergency measure to reach the home-bound youngsters, who were a ready-made audience for the series of short subjects. Local press carried stories that schools would resume classes as of Monday (5) unless another heavy snowfall changed the order.

## Theatre Tele

Continued from page 1

\$15,000 from the former price of \$25,500. Other manufacturers who reportedly have benefited from the mass of orders include Paramount, which produces an intermediate film system utilizing 35m. equipment, and General Precision Laboratories, which is making a similar unit but one which employs 16m film equipment.

At present, there are 16 theatre TV installations in operation, several of these having been used by some of the nation's circuits for experimental tests in their key city houses. With the success of tests conducted so far, many of the new orders have come from these same circuits. Among the theatre chains planning new installations are Fabian, RKO, United Paramount, Century, American Theatres, Commonwealth (of Kansas City), Walter Reade, Comerford and Interstate. Theatres operated by these circuits are spread throughout the country but most of the big-screen installations will be located along the coaxial cable, signifying the possibility of linking a number of them into a network that could utilize the same program simultaneously.

Twentieth-Fox's National Theatres, which has long been toying with the idea of its own theatre TV circuit on the Coast, is not listed among the new buyers of equipment. While 20th has contributed considerable effort and money in helping RCA develop its system, the company has recently shown interest in a new-type unit developed by the Univ. of Zurich in Switzerland. Charles and Spyros Skouras are in Switzerland this week eyeing that system and it's believed 20th will hold off on its plans until the company toppers decide which system to buy.

In pitching theatre TV to its members, the three leading industry organizations have stressed the "chicken-and-the-egg" problem—that it's impossible to get good big-screen programs until sufficient theatres are equipped to bid for them and that most exhibs would not buy the units until they could be guaranteed good programs. New orders, as a result, indicate the industry chiefs have won their point that exhibs must gamble by installing the units first. It's pointed out, incidentally, that this display of faith in theatre TV by many of the nation's leading exhibs will serve as a good arguing point for the industry when it sits down at hearings with the Federal Communications Commission to press for exclusive networking channels.

## MARRIAGE

Marjorie Stearns to Richard O. Walker, Jr., Columbus, Feb. 3. Bride's former press relations staffer at WQXR.

Dorothea Backenstoe to Charles Kenworthy, Galveston, Tex., Feb. 3. He's a member of the WOAI, San Antonio news staff.

Norma Kaiser to Fred Bryan, Fort Lee, N. J., Feb. 4. Bride is featured dancer in "Call Me Madam" (Imperial, N. Y.); he's singer in "Bless You All" (Mark Hellinger, N. Y.).

Dorinda Begley to James Twitick, Bellmore, L. I., Feb. 4. Bride is daughter of Martin Begley, TV casting director at NBC, N. Y.

Nedra Clark to Albert (Cubby) Broccoli, Las Vegas, Feb. 3. She's Buddy Clark's widow; he's a Hollywood agent.

Kitty Green to Jack Fina, Hollywood, Jan. 30. He's a bandleader; bride's sister of Bill Green, Pitt nery owner.

Athanasia George Skouras to Martin Sweeny, Jr., Feb. 3 in Rye, N. Y. Bride is daughter of George P. Skouras, prexy of United Artists Theatre Circuit, Inc.; he's in realty business.

## BIRTHS

Mr. and Mrs. Harold Lierley, son, Hollywood, Jan. 30. Father is a makeup man at Paramount.

Mr. and Mrs. Harry Munson, daughter, Pittsburgh, Feb. 1. Father's a director at WDTV, Pitt.

Mr. and Mrs. Arnold Berovich, son, Regina, Sask., Jan. 10. Father's mahager of the Broadway theatre there.

Mr. and Mrs. Frank Bracht, son, Hollywood, Feb. 1. Father is a film editor at Paramount.

Mr. and Mrs. Rummy Bishop, daughter, Pittsburgh, Jan. 29. Father's a nitery comic; mother is former Betty Schmidt, dancer.

Mr. and Mrs. Sol Yaged, daughter, New York, Jan. 27. Father is a jazz clarinetist.

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# VARIETY

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## TV'S 'WHAT'S NEXT?' DILEMMA

### Tele Blacklists Performers Who Blow Their Lines

A new "blacklist" is being compiled quietly in the television industry, but this one has no political connotations. It's a list of those actors and actresses who consistently blow their lines on TV and whom most producers and directors want nothing more to do with.

As explained by one network producer, this undercover ban from TV actually is as much to the benefit of the actor as it is to the programmers. He pointed out that several members on his list are competent thespians with considerable experience in other show biz media. Some psychological quirk, however, probably causes them to forget their lines on TV. As a result, the producer said, such actors should not accept work in video, to protect themselves in legit or films.

Producers haven't been able to explain why such performers consistently will go blank when a show goes on the air. According to the producers, the actors get plenty of rehearsal time, as proved by the fact that the fluffing is not contagious among other members of the cast. Of course, it's pointed out, there have been instances where the line-blowing is due to production problems, last-minute changes in the script, etc. In such cases the talent always gets more than one chance.

Prime example of the actor whose name goes high on the blacklist, however, appeared re-

(Continued on page 55)

### Some House Probers Feel H'wood Red Quiz Should Be Reopened

Washington, Feb. 13. Feeling of some members of the House Un-American Activities Committee, that the Hollywood Red probe ought to be reopened—first disclosed in VARIETY last December—broke into the open this past week, following an organization of the new committee in the 82nd Congress.

Matter came up briefly during the closed committee session and was learned about later by newsmen. The 1947 investigation resulted in the "Unfriendly 10" all being found guilty of contempt of Congress and all being sentenced to Federal prison. However, it was pointed out at the Un-American Activities Committee session last week, a number of witnesses suspected of Communist affiliations were subpoenaed but never put on the stand in 1947. A couple of members thought it might be a good idea to summon them and perhaps even to take testimony on the Coast.

The House Committee meeting exploded in a series of protests by

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### Pix Invade Met Op.

Motion pictures will make their initial invasion of the sacrosanct Metropolitan Opera House, N. Y., April 1 when Sir Alexander Korda's "Tales of Hoffmann" is world-premiered there. It will be a one-shot, charity event sponsored by the Red Cross, with a large society turnout anticipated.

Pix will open its regular run three days later at the Bijou, N.Y., under present plans. With the Offenbach music as background, film is a ballet sequel to "Red Shoes," made by the same producers as the latter, Michael Powell and Emeric Pressburger, and starring Moira Shearer. Lopert Films is distributing.

### Use S. A. Pitch On Disk Jocks In Plug Rivalry

In the hectic competition for plugs on disk jockey programs, cheesecake is becoming an increasingly important factor. The struggle for deejay cooperation being what it is today, sex appeal is being used in the sphere of record promotion; as long as the deejay continues to play his vital role in the making of a song, the gentle art of spin wheeling will continue to encourage the emergence of the femme practitioner.

Latest recruit to the ranks of freelance record promoters, Charlotte Lord joins a contact sorority numbering Kappi Jordan, Elle Kofler, Virginia Wicks, Gloria Perle, right hand to Buddy Friedlander, and Kay Ryan, who works out of the office of publicist Jim McCarthy. The office opened by Miss Lord will be an autonomous unit servicing the rhythm and blues field but as an adjunct to

(Continued on page 55)

### 900 Fewer Brit. Studio Workers Than in 1949

London, Feb. 13. Employment in British studios has taken a further dive. Latest official figures published by the Joint Production Advisory Committee show total employment at the end of 1950 had dropped almost 900 from the previous year and was less than half of the total for the end of 1948.

The end of last December showed all studios' total employed to be 3,553. The figure was 4,431 at the end of 1949, while there were 7,739 British studio workers in 1948. Figures for December last represents a dip of more than 750 over last September.

The drop, of course, reflects the decline in production. September quarter had an average of 16 films in production each week. It slipped to around seven late in December. There has been a slight uptrend so far this year with about 10 pix now on the floor.

### CASUALTY LIST PRESENTS POSER

By GEORGE ROSEN

Television in the short span of 18 months has practically gone through what it took radio 25 years to exhaust. With but a few talent exceptions, notably Danny Kaye and a handful of others, practically everyone has sought to integrate himself into the TV medium. The major comics, with an awareness that they can't afford to let the TV parade bypass them, have taken the plunge—but with few outstanding instances of success.

All the tried-and-true formats that have been radio staples for years have been converted into TV—drama, variety, audience participation, etc. Material that had a life-long guarantee in vaude and other show biz media has been drained, leaving the TV cupboard threadbare. Result is, everybody is asking, "Where do we go from here?"

The casualty list mounts weekly. Fred Allen gave up a few months back, and is still waiting for the right moment and the right format to re-enter the medium. Other major personalities are far from happy—and ditto their audiences—over adapting themselves and their comedic talents into TV. Bob Hope reportedly wouldn't be averse to scrambling, at least for a while, and the same goes for Jack Benny.

(Continued on page 55)

### Tapes Seen Cutting Into Disk Sales

Tape recording, which has already cut sharply into the disk business in radio, tele and pix, may now start making inroads into over-the-counter record sales. Audio & Video Products Corp., eastern distributors of the Ampex recorder, is moving into production and distribution of pre-recorded music on tape for both broadcasting and home use.

A&V has taken on Joseph Hards, who headed Recording Associates, Inc., which has been marketing tapes with music by European and non-name American bands. A new corporation is being formed to peddle the tape library. Charles Rynd, A&V general manager, reports an "enthusiastic response" from owners of home tape-recorder units and also from dealers in the equipment, who welcome the library as an additional merchandising aid.

Tape, because of the material expense, is more expensive than disks. Half-hour reels retail for \$6 and 60-minute reels sell for \$10. This compares with about \$5.45 for a long-play disk that contains around 40 minutes. However, it's pointed out by A&V, the tape can be erased and used again for whatever the home user wishes to trans-

(Continued on page 55)

### Ferrer Jockeys Bard

Jose Ferrer has been inked by Richard M. Pack, program topper of WNEW, N. Y., for a weekly half-hour Shakespearean disk jockey stanza. Legit and pic star will devote the first 15-minute segment to reading parts of the Bard's plays and spinning records by other Shakespearean actors. Second half will consist of a soapierization of the 17th Century classics, with albums being played in installments over a six or seven-week span.

Ferrer is mulling syndication of the program, which starts in about two weeks.

### Par Has 10 Days To Meet Offer By Col for 'Blondes'

Columbia tentatively obtained screen rights last week to the current Broadway musical smash, "Gentlemen Prefer Blondes," with a bid of \$165,000. Paramount, having produced a silent version of the Anita Loos comedy back in 1928, has a 10-day period in which to meet the Col offer. It is now mulling the matter.

It is understood likely that Par will pass. Only possibility otherwise is that it might lift its option on behalf of Hal Wallis, indie producer on the Par lot, who has indicated an interest in the property. Wallis is considering it as a starring vehicle for Carol Channing, who has made a hit in the current Broadway version. Col wants to do it with Judy Holiday as a followup to her appearance in "Born Yesterday," which is now piling up top grosses throughout the country.

Aside from the point of whether Wallis wants to meet the \$165,000 offered by Columbia, there's understood to be a legal angle involved. Question is whether Col

(Continued on page 2)

### Minnesota Library Skeds 'Flanking Assault on TV'

Minneapolis, Feb. 13. Fear that because of TV their young people "will grow up without being able to distinguish Tom Sawyer from Howdy Doodie," The Friends, organized in Wayzata, Minneapolis suburb, to make their public library a more attractive place, has launched what they call "a flanking assault on television" by inaugurating a story hour in the library Saturday afternoons.

"We don't mean to antagonize TV fans, but we would like to warn parents against allowing children to look at television all the time," Thelma Jones, president and librarian said. "We think children should get to know and love good books and the first step is to get acquainted with the library."

As an incentive for the youngsters to attend the sessions, cocoa and cookies will be served.

### Toscanini Quits As NBC Maestro In Sudden Move

In a sudden decision that stunned his associates, Arturo Toscanini has decided to do his final concert of the season as conductor of the NBC Symphony Orchestra, this coming Saturday (16). Some say it could conceivably be his final appearance in America.

The remaining two concerts of the six-week cycle, sponsored by Squibb, will be taken over by guest conductors. But whether Squibb will stay with the broadcasts after Tosca checks off was still problematical as of yesterday (Tues.).

Tosca's sudden decision to check out, after four broadcasts in what was originally scheduled as a 12-week Tosca season, reportedly stems from medico's orders. The famed maestro apparently hasn't fully recovered from a recurring knee injury for which he was undergoing treatment over a period of weeks in Philadelphia. Critics attending the Tosca broadcasts from Carnegie Hall, N. Y., have commented on the fact the 84-year-old maestro's traditional and oft-commented-upon vigor has been missing, and last Saturday it was noticeably apparent, when he was seen to frequently grasp at the bars of the specially-constructed podium.

Those close to the scene say it's

(Continued on page 16)

### Forest Lawn Mortuary Prepping Syndication Of Biblical Vidpix

Hollywood, Feb. 13. Forest Lawn—probably the most widely publicized mortuary-memorial park in the world—is going into television film production.

Deal has been set up for Crusader Films to make for Forest Lawn, on a cost-plus basis, a series of 13 26-minute vidpix based on the Bible, beginning with the story of the Creation. Forest Lawn currently is shopping for local video time to begin beaming the series in the fall.

Vidpix will be made available in other markets to interested sponsors, not necessarily mortuaries. Locally, after each beaming, films will be offered free to churches for re-use. Adele Seymour, long-time scripter for "Light of the World" radio programs, will write the films. If initial 13 meet a ready response, Forest Lawn is ready to order additional films to continue the series indefinitely.

Telefilms are being made so as to leave a full four minutes for commercials which probably will be heavily institutional, emphasizing the statuary and art work for which Forest Lawn is noted. No restriction will be put on sponsors in other areas.

## Spectacular Shows for Paris Fashions Opening: Lotsa Clothes & Kisses

By LUCETTE CARON

Paris, Feb. 6.

Paris is 2,000 years old and 1951 is a year of celebration. The fashion openings reflect that spirit and couturiers are outdoing themselves to put on spectacular shows.

All familiar faces are here. International manufacturers, buyers, press and publicity gals made the trip to Paris in great numbers. Full of energy at the start, they look more and more wilted as 800 models parade before them daily. Fleur Cowles alone is absent and her gilt chair is occupied by Carmel Snow, the Queen of Yugoslavia or some Ambassadors.

What's new? Everything and nothing. Same basic silhouette with definite trend towards fullness. Length, waist, and shoulders have not changed and yet everything built around them is different. Sheaths are swathed with irregular panels, folded over peplums, tunics, aprons. Skirts are alive and full of movement, contrasting with the severity of the bodice. Pleats are infinitely varied and sunpleats spread out at the hem over small flexible crinolines giving skirts a "bell-like" look.

Suits are never quite classical with revers affecting all shapes, oval, rectangular, deep, narrow, wide. Peplums are much shorter in some houses (Desses, Balenciaga), much longer in others (Fath, Balmain). Sheer coats in very thick organza or taffeta shantings are starred for summer days or evenings.

The Jean Desses collection is built around the aprons. For beach, cocktail and evening, aprons come on and off. They become capes, and as the evening goes on they add an extra tier or two. Desses got enthusiastic reviews in the French press.

### Three Fath Openings

Jacques Fath had three openings, for the press, buyers, and civilians (French society). His salons are usually so packed, it's impossible to take notes. However, no one ever gets angry with Fath. His theme is irregularity in tunics, revers, pockets, panels. He shows enormous buttons, the size of butter plates, and oversized jewels pinned in old places. There are more dresses for fall than for summer. (He knows what American buyers are after). Grey dominates for day. For evening, sheer fabrics, embroidery and paillettes make a sumptuous picture and star mannequin Sophie steals most of the applause.

Pierre Balmain shows both silhouettes: narrow, yet allowing freedom of movement, and fullness starting at the hips. His new "Evasine" (which he names a "jubilee crinoline"), in light framework of duralumin, is an invisible device to spread the skirt at the hem, in the manner of a hoop skirt. A great stir was created when a mauve baby poodle appeared, dyed the same shade as a mauve mink coat. Journalists were delighted to have something to talk about, but it didn't meet the approval of a quick little grey-haired woman in black whom hardly anyone recognized—Mme. Madeleine Vionnet, famous in the '20's and '30's. Sitting next to her, Alice Toklas (biographer of Gertrude Stein) seemed quite amused by the idea.

Jacques Griffe considers it "a terrifying honor" to show his new collection in the House of Moly-

neux. (He took over Jan. 11, after Captain Molyneux retired). He endeavors to keep the same moderation and good taste as his predecessor's style. His line is very tailored and severe with straight tapered  $\frac{3}{4}$  length jackets, coats with fullness falling from shoulder yokes cut in one with the sleeves, and slim dresses with curving peplums. His evening gowns only are soft and feminine. The British clients of the Captain came with a critical eye and seemed satisfied.

Balenciaga—named the myth of couture because no one ever sees him—as usual enchanted his audience by the perfect cut of his suits and the extravagance of his evening dresses. Low-mounted sleeves on his suits give a broader look to shoulders; revers are less classical. Many two-piece dresses, removable boleros, removable stoles, and white pique give a casual look to his daytime clothes. A very formal evening picture with dramatic color combinations (mostly black and white), rich embroideries and trailing taffeta coats.

And there is Christian Dior. Dior is not like anyone else: no sheaths, no flying panels, no peplums, no aprons. His line (he names it a "natural" line) is based on a triple oval theme: oval of the face, the bodice, and skirt. Not one seam is straight, but follows the natural curves of the body. New setting of sleeves give rounded broadness to shoulders tapering in at the waist, and rounded hips taper in to meet the skirt.

His dresses have "measured" width. His pleated skirts have "controlled" fullness. A great number of suits, of three-piece ensembles, and the most theatrical evening picture of all: every dress is named after a well-known play. The exhausted audience applauded uninterruptedly, and in their Gallic manner, smothered blushing Dior with kisses when the show was over.

## Miami Columnist Is Fined On Contempt Charge After Pub. Crap Game Claim

Miami Beach, Feb. 13.

Fining of Paul M. Bruhn, columnist for the Miami Beach Sun, for contempt of court yesterday (12), covers up an incident in which John S. Knight, publisher of the Miami Herald and other newspapers, was directly involved, with Walter Winchell indirectly mixed in.

Bruhn was found guilty by Circuit Judge George E. Holt on both counts of (a) refusing to give the Dade County Grand Jury the source of his info on gambling activities, and (b) violating the secrecy oath of the jury by talking to reporters afterwards. Bruhn paid a fine of \$100, claiming that since the security of the country wasn't involved, he'd stand on his refusal to disclose his info sources. Especially since he had admitted to the jury that the source of his material, which he ran as a paragraph in his column, anent gambling in the county, was wrong. The jury's interest was aroused by this item.

Item had an "unnamed publisher" allegedly taking part in a craps game behind locked doors. (Continued on page 55)



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## STUDIOS WARNED ON FITZGERALD BIOGRAPHY

Hollywood, Feb. 13.

F. Scott Fitzgerald's biography will not be filmed without a fight, according to his daughter, Mrs. Frances Scott Fitzgerald Lanahan. Notice to that effect was served on motion picture producers through the H. N. Swanson office, locally representing the Fitzgerald estate. Mrs. Lanahan's notice reads:

"It has come to my attention that certain individuals and companies are considering making a motion picture based on the life of my late father, F. Scott Fitzgerald. To avoid any misunderstanding, I wish you to know that I have not authorized anyone to produce a picture based on the life of my father, nor have I authorized the use of any material relating to him, to my mother or to myself."

## New Show Biz Curbs Via Metal Restrictions

Washington, Feb. 13.

New crackdowns on the use of aluminum and nickel steel alloy were issued last week by the National Production Authority. Barred use of aluminum include manufacture of film cans and cases for radio receivers, unless the articles are in the process of manufacture before the end of March.

Nickel alloy restrictions ban its use for radio towers and transmission baskets, musical instrument strings, phonograph needles and organ strings, and radio and TV set trim. Also barred is the use for ornamentation of musical instruments, pinball, slot and vending machines.

## Crosby's Kidney Knifed

Hollywood, Feb. 13.

Bing Crosby is resting easily following a kidney operation at St. John's hospital, Santa Monica, on Monday (12).

Physician, Dr. Frederick Schlumberger described surgery as "minor."

## Par-'Blondes'

Continued from page 1

would have a legitimate squawk if Par met its bid and then didn't do the pic itself but turned the property over to an indie. In any event Par owns 16 2/3% of the proceeds of the screen rights in return for giving producers Herman Levin and Oliver Smith the privilege of making the musicalized version.

Col ran into competition for the property from 20th-Fox. Both originally offered \$150,000 for it. Levin was unwilling to allow release of the picture, however, before July, 1953, a proviso to which Col agreed, but not 20th. Latter wanted release no later than the fall of 1952.

Levin, as a result, asked last week that sealed bids for the property be returned to Edward Colton, motion picture negotiator for the Dramatists Guild. In its sealed bid, 20th came around on the point of the release date, but Col raised the ante by \$15,000, which gives it the rights if Par doesn't exercise its first refusal option.

## 20th-Fox's 25 Nominations Top M-G, 24, in Academy Award Sweepstakes

Hollywood, Feb. 13.

For the second consecutive year, 20th-Fox topped all other studios in the number of Academy award nominations, collecting 25 to nose out Metro, which placed 24 starters in the 23rd annual Oscar derby. Paramount showed with 19.

Bulk of 20th's selectees stemmed from "All About Eve," which was entered in the race for best picture of the year and grabbed 13 other nominations, including a pair of "best actress" nominees; a pair of "best supporting actress" candidates, a nod for direction, screenplay and "best supporting actor."

Next most-honored picture was "Sunset Boulevard," which, in addition to best production, direction and story and screenplay nominations, placed one candidate in each of the four acting award classifications. Other pix nominated as best of the year were a pair from Metro, "Father of the Bride" and "King Solomon's Mines," and Columbia's "Born Yesterday."

Total of 50 films are represented in the 103 nominations, with Metro leading in this classification, spreading its awards among 13 pix. Twentieth's candidates were selected from 10 films.

Nominations were made by some 12,050 members of the film industry. Final ballots will be mailed to the academy's 1,850 members on

Feb. 27, with the deadline set for March 13. Results will be tabulated by Price, Waterhouse & Co., and awards will be made March 22 at the RKO Pantages theatre, when the 23rd derby is run off on a now-familiar track. Richard Breen is in charge of the presentation program, which will be broadcast by ABC and shortwaved via

## Baxter-Davis Duel

Hollywood, Feb. 13.

Nomination of Anne Baxter and Bette Davis in the "best actress" balloting marks the first time there are two nominees in this classification from same film, although there have been several occasions when two "supporting actress" nominees were selected for work in same film.

In 1944 male division had similar situation when both Bing Crosby and Barry Fitzgerald were nominated for "best actor" for their work in "Going My Way." Crosby won.

Armed Forces Radio Service. Beginning Feb. 18, films involved in nominations will be screened daily so that voting members can refresh their memories.

### List of Nominations

Following is list of award nominations: Best film, "All About Eve," "Sunset Boulevard," "Father of the Bride," "King Solomon's Mines" and "Born Yesterday."

Best actor: Louis Calhern, "Magnificent Yankee," Metro; Jose Ferrer, "Cyrano," Kramer-UA; William Holden, "Sunset Boulevard," Paramount; James Stewart, "Harvey," U-I; Spencer Tracy, "Father of the Bride," Metro.

Best supporting actor: Jeff Chandler, "Broken Arrow," 20th; Edmund Gwenn, "Mister 880," 20th; Sam Jaffe, "Asphalt Jungle," Metro; George Sanders, "All About Eve," 20th; Erich von Stroheim, "Sunset Boulevard," Paramount.

Best actress: Anne Baxter, "Eve," 20th; Bette Davis, "Eve," 20th; Judy Holliday, "Born Yesterday," Columbia; Eleanor Parker, "Caged," Warners; Gloria Swanson, "Sunset," Paramount.

Best supporting actress: Hope Emerson, "Caged," Warners; Celeste Holm, "Eve," 20th; Josephine Hull, "Harvey," U-I; Nancy Olson, "Sunset," Paramount; Thelma Ritter, "Eve," 20th.

Best direction: Joseph L. Mankiewicz, "Eve," 20th; John Huston, "Asphalt Jungle," Metro; George Cukor, "Born Yesterday," Columbia; Billy Wilder, "Sunset," Paramount; Carol Reed, "Third Man," SRO.

Best motion picture story: Giuseppe de Santis-Carlo Lizzani, "Bitter Rice," Lux Films (Italian); William Bowers-Ander de Toth, "Gunfighter," 20th; Leonard Spigelgass, "Mystery Street," Metro; Edna and Edward Anhalt, "Panic in the Streets," 20th; Sy Gomberg, "When Willie Comes Marching Home," 20th.

Best screenplay: Mankiewicz, "Eve," 20th; Ben Maddow, John Huston, "Asphalt Jungle," Metro; Albert Mannheimer, "Born Yesterday," Columbia; Michael Blankfort, "Broken Arrow," 20th; Frances Goodrich and Albert Hackett, "Father of the Bride," Metro.

Best story and screenplay: Ruth Gordon, Garson Kanin, "Adam's Rib," Metro; Virginia Kellogg, Bernard C. Schoenfeld, "Caged," Warners; Carl Foreman, "The Men," Kramer-UA; Charles Brackett, Billy Wilder, D. M. Marshmann, Jr., "Sunset," Paramount.

## Eddy Preps Annual

### Spring Concert Tour

Nelson Eddy will begin his annual spring concert tour soon, starting Feb. 28 at Stanford U. He then comes east for a special "Telephone Hour" broadcast March 5.

Then he picks up a concert schedule which includes Harrisburg and Lancaster, Pa.; Albany, N. Y.; Albuquerque and Carlsbad, N. Mex.; El Paso, Galveston, San Antonio and Edinburg (Edinburg College), Tex.; Alexandria, La.; Oklahoma City, Danville, Ill.; Nashville, Kansas City and St. Joseph, Mo.; Milwaukee, Battle Creek, Ames (Iowa State College), Ia., and Cheyenne, Wyo.

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# NEW HIGH ON INDIE-MAJOR DEALS

## UA Will Invest in Pix, Not Produce

United Artists, which, with the exception of a half-dozen pix produced in association with Walter Wanger in the late '30s, has always restricted itself to the distribution of films, will become part owner of some of the product it releases under the new Krim-Benjamin regime. There is no prospect, however, of UA's going into actual production on its own.

In addition to the \$3,250,000 which Walter E. Heller & Co. of Chicago is throwing into operation and indie production financing funds, company's new toppers are expecting to line up other coin to enable them to make investments in the pix they release. While it has always been contended that neither UA nor any other company could show sufficient profit on distribution fees alone, it has likewise been felt that angling of occasional pictures was not a good practice. It creates hard feelings among producers of pix made without such financing. They always fear that the distrib is giving breaks to pix in which it has money to the detriment of the other films it is releasing.

Krim and Benjamin hope to avoid that charge by leaving the option entirely with the producer as to whether he wants UA coin in his product. Once the fund is established, any indie who needs or wants the company's investment in his pic can have it or not, as he wishes. UA is also planning to provide completion guarantees and other bonds, which have at times been difficult for producers to obtain and thus have slowed the quantity of indie filmmaking.

The \$2,000,000 Heller production fund (on which there are no strings as to use as first or second-money financing) will also be available to indies on a strictly optional basis. Money will be available to producers with suitable packages, but they will not be required to use it if they have other resources.

## FIRMS LURE MORE OUTSIDE PRODUCT

Volume of independent films channeled through the majors in participation deals is hitting a new high as the companies are increasingly reaching out to bolster releasing skeds. Representing a reverse of the situation little more than a year ago, when the film firms often barred product other than their own, "outside" pix now are in demand.

Alignment with the large studios also holds strong advantages for the indies in that it reduces their financing problems to a minimum. Most of the deals provide the major supplies second money and guarantees for production. With this accomplished, indies have little trouble at all obtaining initial coin from the banks.

Example of the way the large firms are seeking to lure indies was shown in the case of Stanley Kramer, who has only one more pic to deliver to United Artists under his releasing pact. When Kramer set up a new unit in association with Sam Katz, number of firms intimated they'd welcome him at their respective studios. Kramer himself said he'd simply weigh all offers and take the best deal.

### No Contract Yet

While the producer since has engaged in extensive negotiations with Columbia, contract has yet to reach the signature stage, and indications are he might retain his complete independent status and continue with UA. Col previously

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## PAR STILL BRUSHING BRISKIN SUCCESSOR

Hollywood, Feb. 13.

Paramount has no one under consideration at the moment as successor to Sam Briskin. Briskin was chief aide to Y. Frank Freeman in operation of the studio until he suffered a heart attack some weeks ago and has been forced on an easier schedule.

Arrival of Russell Holman, eastern studio rep, here over the weekend gave rise to reports that he would take the Briskin post. That led Freeman to inform a group of the lot's producers that there was no one currently under consideration.

Holman is here on a periodic visit to consult on talent and story properties.

## National Boxoffice Survey

Lincoln's Birthday Boosts Biz; 'At War' Champ 3d Successive Week, 'Born,' 'Pacific' Next

Cold waves are hurting somewhat in several key cities this week but biz generally is up helped materially by Lincoln's birthday holiday on Monday (12). Biggest trade was realized with product that previously had been thoroughly tested in keys covered by VARIETY.

"At War With Army" (Par) is finishing first for the third week in succession, and the fourth session it has been first or second in national rankings. Comedy looks to top \$200,000 although it's playing extended-run or on holdover in numerous locations.

For third consecutive week, "Born Yesterday" (Col) is winding up in second position. "Operation Pacific" (WB) is taking third money for second week in a row while "September Affair" (Par) is showing enough to finish in fourth place. "Tomahawk" (U) will cop fifth spot, while "Sugarfoot" (WB), a new entry, is capturing sixth. "Frenchie" (U) is landing in seventh slot while "Cyrano" (UA) will be eighth. "Steel Helmet" (Lip) and "Storm Warning" (WB) round out the Big 10 list. Best runners-up are "Watch Birdie" (M-G), "Mud-lark" (20th) and "Halls of Montezuma" (20th).

"Call Me Mister" (20th), just getting started this stanza, looms as

## Krim-Benjamin Get Papers This Week Giving Them Voting Trust in UA Stock; McNutt Paid for Services to Company

### Lawrence Joins Ike

Jock Lawrence, public relations exec for J. Arthur Rank in the U. S., goes back into uniform next week. Lawrence is joining General Eisenhower's staff in Paris as a colonel, the rank he held in World War II. He hops to France within two weeks.

Lawrence was on General Eisenhower's staff during the last war. His new duties have not yet been defined. He returns to N. Y. today (Wed.) from Washington, where he has been undergoing a briefing.

## Hint Scuttling Of Arbitration At Allied Meet

Washington, Feb. 13.

There were strong hints from inside sources this week that Allied States Assn. board would scuttle the possibility for the time being of an industry-wide arbitration system. It is understood that the matter might not be brought up at all before the directorate meeting Thursday-Friday (15-16) or, if it is, that the idea will be vetoed.

Distributors and other exhib organizations have their eyes on the Allied sessions, since the action there is seen determining whether mediation of trade disputes might become a reality within the next year. What is sought from Allied is that permission be given by the directorate to board chairman and counsel Abram F. Myers to attend exploratory sessions with distributors and exhib groups on possibilities of setting up an arbitration system.

Unless Allied goes along, distributors feel that there's no point in continuing efforts to establish arbitration, as Allied reps such a large number of small exhibs whose cooperation would be vital. If Allied gave the go-ahead, indications were that Secretary of Com-

(Continued on page 4)

Having fulfilled the two obligations they undertook last week to complete their deal for the acquisition of control of United Artists, Arthur B. Krim and Robert S. Benjamin notified attorney Loyd Wright to that effect in Hollywood yesterday (Tues.). Wright, accordingly, is due in New York later this week to deliver to Krim papers giving him a voting trust on UA's stock.

Voting trust will consist of five members. Krim will name three and present owners of the company will name two. Benjamin may or may not elect to serve as a trustee. Trustees will be elected at a meeting in New York with Wright tomorrow (Thurs.) or Friday.

Thus, for the second time in seven months, control of UA will have changed hands via issuance of voting trust certificates. As a matter of fact, one of the two points undertaken by Krim and Benjamin last week in order to complete their deal was the obtaining of an agreement from Paul V. McNutt to forego the voting trust and options on UA stock which he received from owners Charles Chaplin and Mary Pickford last July 11.

McNutt readily acquiesced in a huddle with Krim, Benjamin and their backstage partner, Matty Fox, in New York last Friday (9). As part of the arrangement, he received a fee—said to be of very reasonable proportions—for his services as board chairman during the seven months and his efforts to obtain coin or other means for resuscitating the company.

McNutt has resigned as board chairman—a post which will be left vacant for the time being, at least. Krim and Benjamin have asked that he remain a member of the directorate. Decision on the point will be given later this week.

Frank L. McNamee, whom McNutt installed as UA proxy when

(Continued on page 16)

## Film Price Spiraling in Wall St. Seen Similar to 1940 Earnings Spurt

Continued spiraling of the prices

of film company shares during the past week is seen due to a combination of factors. One is the improvement of picture biz and prospects as a result of a new wartime economy; second is that film shares had previously moved up very little in relationship to other issues listed on the New York Exchange. Film shares moved up steadily until yesterday (Tues.) when profit-taking accounted for minor losses in all but Paramount and Universal, which showed small gains.

Much of the buying that has sprung about the price upturn has been by Wall street professionals. There's naturally close students of the national economy and have a vivid recollection of the spurt in earnings that accompanied World War II. Signals now are similar to those of 1940, and the Wall streeters don't want to miss the boat.

Of at least equal importance has been the depressed relative position of the film shares. While the New York Times average of 50 stocks has moved up from 147 in early December to about 175 currently, and the Dow-Jones average of 50 industrials has shot in a matter of weeks from 225 to 250, film shares have been relatively quiescent.

Investors and speculators are fearful of buying many issues now because they think most of their appreciation has already taken place. Thus they've been searching for stocks which haven't had much rise as yet, but in industries which have capacity for growth under

(Continued on page 16)

## Controversial 'Helmet' Creates No Incident In Playing Service Dates

Washington, Feb. 13.

"Steel Helmet," which was denied the War Department's stamp of approval, has been booked to play every Army and Air Force base in Continental U. S. and has nearly played off the approximately 200 dates so far. Fact that it was nixed on the approval seal has caused confusion in some bases, but the men have taken the film in stride and have made no trouble over the sequence in which a U. S. sergeant shoots a North Korean prisoner.

A spokesman for the Army and Air Force motion picture service said the film was not censored in any way, that it was doing well at the post theatres, but that it would not be sent to the men in foreign zones. Because of public attacks on the picture, one or two bases queried Washington over whether to permit the film to be shown. In

(Continued on page 16)

### Chaplin Nixes Blighy

Hollywood, Feb. 13.

Charles Chaplin has abandoned plans to shoot greater portion of his next film, "Limelight," in London. He's prepping production at his own studio here.

Original plans had hinged on the State Department's okay of a visa and re-entry permit, since he is not U. S. citizen. Film, located in a London burlesque house, centers around an oldtime comic and a young dancer. Chaplin will star and his son Sydney will have a top featured role. Femme dancer is not set yet.

## No Immediate 20th Plans for Swiss Theatre TV Setup

Twentieth-Fox has no immediate plans for launching a theatre television service, despite its having wrapped up a deal in Switzerland over the weekend for the new Eidophore system of big-screen TV. Company reportedly plans eventually to utilize the system in kicking off its string of theatre TV houses on the Coast but, because of the nation's current defense operations and the fact that 20th now is in the process of divorcement, it is not expected to be ready for commercial big-screen operations for a year or more.

Twentieth prez Spyros P. Skouras, it's been learned, had actually set the deal with the Swiss inventors of the system before his current trip to Europe. He reportedly went over this time, in company

(Continued on page 18)

## DISTRIB SYNDICATE BUYS 'SKIPALONG' PIC

Syndicate of eight New York distrib execs has bought the negative of "Skipalong Rosenbloom" from producer Wally Kline. A number of the new owners are officials of Eagle Lion Classics, which will distribute the picture. It's a satiric spoof on westerns and video, starring Maxie Rosenbloom and Max Baer.

Among the ELC execs involved are some of the same who invested in producing "The Jackie Robinson Story" last year. They include foreign chief Sam Seideman, who is president of Hysides Associates, the corporation set up to acquire the film. William J. Heineman, ELC

(Continued on page 16)

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# Optimism Key to Myers' Annual Report to Allied States' Directorate

Washington, Feb. 13. Optimism will keynote Abram F. Myers' annual report to Allied States Assn.'s board of directors, of which he is chairman. Report will be submitted to the board Thursday (15) at the opening session of the annual directors' meeting. Myers tonight (Tues.) was still writing his annual message, having been delayed in the chore because of illness.

The incomplete report, however, indicates that Myers is sure of an upswing in theatre business. Grosses are not good now, but they are getting better, Myers wrote, and he is prepared to give reasons for his thinking. In commenting on boxoffice decline in 1950, Myers will assert that television has been given too much credit for the present distress of theatre biz.

"False emphasis (on TV) has tended to tear down the movies and to build up television," Myers wrote.

Other reasons for decline, Myers will report, are the installment buying of durable goods after the war, attacks on the industry by fiction writers, radio announcers and columnists, and the moral conduct of certain Hollywood personalities.

On the other side of the ledger, however, are many factors pointing toward better business, Myers has written. There are more good boxoffice pictures in current release than at any time in the last decade. Divorcement has created a competitive market and producers are "on their toes," he will report. Having been hit in the pocketbook, Hollywood has thrown off its complacency and has "gone to work." In addition, there has been a revival of showmanship, with exhibitors giving more attention to their theatres.

Myers puts a great deal of hope in Council of Motion Picture Organizations, which he predicts will help the industry public relations-wise. COMPO's great opportunity, he wrote, is "to weld the whole industry into an effective fighting force to attack and bring to an

## DUPONT RESCINDS 25% CUTBACK IN 35 STOCK

Washington, Feb. 13. The Motion Picture Assn. of America, which has been veering more and more to the problems growing out of controls and shortages, rang the bell last week when Dupont rescinded the 25% cutback in 35m rawstock production it had announced recently to its Hollywood customers. Output of 35m will continue at the 1950 rate.

Dupont acted following a visit to the plant at Wilmington last Friday (9) by Joyce O'Hara, acting MPAA prexy. O'Hara followed up his session here a few days earlier with R. P. Molen, Dupont film exec, and Nathan D. Golden, chief of National Production Authority film-photographic equipment division.

MPAA is now working on the rawstock situation with the other producers. O'Hara explained that the Dupont action did not mean as much rawstock would be available as during 1950. "It means," he explained, "that 1951 production will be the same as during 1950. However, 1950 also benefited by a heavy Dupont carryover of supplies from 1949. This year, Dupont had practically no carryover." Thus there is still need to conserve supplies.

## Grant, Bautzer Law Co. Merger in Effect

Hollywood, Feb. 13. Two of the most potent industry law firms—one in New York and one on the Coast—have merged as of today (Tues.). New York outfit was headed by Arnold Grant and the Hollywood office by Greg Bautzer.

Two of Bautzer's partners, Gordon Youngman and Bernard Filbert, will be members of the new firm, which will be labeled Bautzer, Grant, Youngman & Filbert. Bautzer will be in charge of the Coast office and Grant the New York end.

Grant, who was recently elected national prez of Syracuse Law College Alumni, returns to New York from the Coast over the weekend.

## Phonevision Extended

Washington, Feb. 13. Zenith Radio Corp. will be permitted to run its Phonevision tests in Chicago for the full 90 days it originally contemplated. Permission was given by FCC last week to extend the test period through March.

Original authorization began Dec. 1 but because of difficulty to obtain films company didn't get started until Jan. 1.

## Probe Paris (N.Y.) Fire Bribe Charge

A N. Y. Fire Department investigation into charges that the management of the Paris theatre, N. Y. bribed inspectors to overlook violations is scheduled to resume today (Wed.) at department headquarters. Hearing originally was slated for yesterday (Tues.) but was postponed because Herman McCarthy, the theatre's attorney, was tied up with another case. The Paris has been showing the controversial Italian import, "The Miracle," for the past two months.

Meanwhile, the N. Y. State Board of Regents is due to attend a special screening of the much-publicized film in Albany tomorrow (Thurs.) to decide whether its license should be rescinded. A Regents sub-committee recently held a hearing in New York after a finding to the parent body that the picture is "sacrilegious." Charges of Joseph Burstyn, the film's distributor, that the board lacks jurisdiction to revoke the license will also be taken up Friday (16), the final day of the Regents' monthly meeting.

Today's hearing to probe Paris management's alleged bribery of Fire Department inspectors will mark the third time in three weeks that the house's employees have been compelled to answer department charges. Commissioner George F. Monaghan, who says he is motivated solely by a desire to see the fire laws observed, claims that information in his possession shows that the theatre "systematically violated" the fire regulations since it opened three years ago. These violations, he asserted, (Continued on page 18)

## 'Bitter Rice' Distributors Using Diplomacy To Lift Albany Pic Ban

Both Lux Film and Warners are hoping for a "peaceful solution" to the ban imposed by Albany police last Wednesday (7) on showings of "Bitter Rice" at the Ritz theatre. A spokesman for Lux, which is distributing the Italian import, said yesterday (Tues.) that the company contemplated no action on the matter pending discussions with Albany authorities.

Warners, it's understood, is also pursuing a course of diplomacy in an attempt to reinstate screenings of "Rice" at its Ritz. Officials of the circuit ran off a private showing of the picture for the benefit of Albany newspaper critics after Police Chief Philip Coffey halted the regular run. Reportedly, no one found the picture objectionable.

Coffey ordered the film withdrawn a half-hour after its Ritz preem as "improper and objectionable." Pic holds a N. Y. state license, but the National Legion of Decency placed it in its "condemned" category shortly after the U. S. unveiling last fall. Lux prez E. R. Zorognotti pointed out last week that the import has no "immoral or improper" content as shown by censorial approval in more than six states.

American Civil Liberties Union also interested itself in the case, and condemned the police action as "outright censorship in violation of the First Amendment." Story of "Rice" deals with a jewel thief and his mistress who attempt to escape in the rice fields of northern Italy. Silvana Mangano stars.

## Arbitration

Continued from page 3

merce Charles Sawyer might provide the neutral sponsorship for the industry-wide exploratory sessions.

Myers has generally been felt in the trade to be opposed to a regularly established arbitration system. Indications early this week were that he had not shifted his position and that negative results could thus be expected from the Allied meetings.

Also slated for consideration is the new format of the Council of Motion Picture Organization. Allied's representatives, Myers, Truman Reimbusch, Nathan Yamins and Wilbur Snaper, at the mid-January COMPO meetings in New York stated that they would recommend the plan to Allied's board. Beyond that, they could not speak for the organization, and the fate of national Allied's participation in COMPO rests with the board. No individual Allied units have voted on the enlarged COMPO membership plan.

Other topics likely to come up at the board huddles include a report on the association's caravan committee, review of the divorce-decrees to date, financial report and film terms and rentals.

## Lopert, Kramer at Odds On Yanking 'Cyrano' For New Korda Picture

Major hassle between Stanley Kramer and Lopert Films, operator of the Bijou, N. Y., looms. Lopert has expressed the intent of ending the run of Kramer's "Cyrano de Bergerac" at the end of its 20-week guarantee period at the Bijou, while Kramer maintains that such action is unjustified by the grosses and threatens to obtain an injunction.

George J. Schaefer, sales chief for Kramer, is threatening legal fireworks if film is yanked while business justifies its continuance. He claims that under his contract with the theatre, Lopert is restrained from booking a new attraction until after the 18th week.

Lopert wants to open "Tales of Hoffman" at the Bijou April 3. Lopert Films owns the U. S. rights to the Alexander Korda-produced "Hoffman" and Lopert is anxious to open the picture before the season becomes too far advanced.

Under terms of the contract, Lopert and Schaefer are to review the house gross at the end of 18 weeks and decide how long the picture will continue its two-a-day roadshow run. Schaefer asserts that present healthy grosses will continue beyond April 3, justifying extension of the run. Lopert doesn't agree. Take has been between \$9,500 and \$11,000 a week recently, but Lopert claims that when gross drops to \$8,500, margin of profit is too narrow to merit continuing the engagement.

Schaefer said Monday (12) that his contract was with City Investing Co., owners of the theatre, but Lopert claims contract was assigned to Bijou Entertaining Co., which leases the house. With rent of \$800 a week, plus around \$2,200 in weekly salaries, theatre has a net profit from "Cyrano" of about \$22,000 for the 12-week run—or almost \$2,000 a week average.

Ilya Lopert, head of the distribution-exhibition outfit, maintains that continuance of the "Cyrano" run into the spring will do him irreparable damage. He says the season will then be too far advanced to open "Hoffman" or any other pic, while "Cyrano" won't hold up through the summer and the theatre will be forced to shutter. He has suggested a move by "Cyrano" into one of the adjoining theatres owned by City Investing, which is a partner in Lopert Films. There's a possibility that a move-over might be made to the Morosco, which is next door to the Bijou.

## Europe to N. Y.

Russell Collins  
Walter Crisham  
Gene Kelly  
William Marshall  
Robert Nelson  
Micheline Prelle  
W. W. Pugh  
Jean Sablon  
E. E. Talmanyi  
William Wilder

## 6th Week of Phonevision

Chicago, Feb. 13.

Orders for Phonevision screenings during the sixth week (Feb. 5-11) of the Chicago test were up slightly over the previous round, according to figures reported by Zenith Radio to the major film companies supplying the product. In the previous week, 451 orders representing 21% of the possible audience, requested the pictures shown, while the total for the sixth frame climbed to 461, or about 22% of the possible audience.

Following is a breakdown by the time screenings each day for the sixth week of the test:

	2 p.m.	7 p.m.	9 p.m.	Total	% of Families Who Saw One Film
Feb. 5 (Mon.)	1	20	32	53	17 1/2
Feb. 6 (Tues.)	6	16	41	63	21
Feb. 7 (Wed.)	3	7	42	52	17
Feb. 8 (Thurs.)	7	30	23	60	20
Feb. 9 (Fri.)	2	35	36	73	24
Feb. 10 (Sat.)	9	28	56	93	31
Feb. 11 (Sun.)	13	26	28	67	22
Total	41	162	258	461	

## U.S., Italian Reps Meet to Decide Whether to Hold Another Meeting

### EL Sues on Prop Loss

Los Angeles, Feb. 13. Eagle Lion studio filed suit for \$50,000 punitive damages against Armor Marlow, former superintendent in charge of the prop department.

Studio declares an undetermined amount of property, in excess of \$10,000, disappeared during Marlow's regime.

## MPAA Bd. Defers Vote on 'Twist'

Due to the absence of Paramount president Barney Balaban and 20th-Fox topper Spyros P. Skouras, board of the Motion Picture Assn. of America at a N. Y. meeting yesterday (Tues.) deferred a vote on Production Code approval of "Oliver Twist."

Another session probably will be held next week following Balaban's return from Florida and Skouras' hop back from Europe. Directorate then will give fullscale attention to the controversial Eagle Lion Classics pic, with final code approval indicated.

Yesterday's conclave was devoted to an informal discussion of the film. Participants included Joseph I. Breen, code administrator, who earlier recommended changes in the pic, following his original total rejection of it. These were made by ELC.

MPAA board meeting was the first presided over by Joyce O'Hara, acting prexy in the absence of Eric A. Johnston. Sitting in with him and Breen were Ned E. Depinet, William Clark, J. Robert Rubin, Joseph R. Vogel, Theodore Black, Earle Hammons, Austin Keough, Abe Schneider, J. J. O'Connor, Sam Schneider, Ulric Bell, Sidney Schrieber and John G. McCarthy.

Meanwhile, Edward Cheyfitz, one of the top MPAA aides, is set for a trip to the Coast on Saturday (17). He'll be in L. A. for a week's visit, described as routine.

### Zanuck a Grandpoo Hollywood, Feb. 13.

Darryl F. Zanuck, 20th-Fox production head, became a grandfather for the first time Sunday night (11) when daughter Darrylyn gave birth to a daughter.

Father, Robert L. Jacks, is on 20th production staff.

### N. Y. to Europe

Jean Carmen Dillow  
Paul Graetz  
Stanton Griffis  
Syd Hyams  
Vera Maxwell  
Ivor Novello  
Julie Wilson  
Frank Yerby

### N. Y. to L. A.

Carleton Carpenter  
Edward Cheyfitz  
Helen Deutsch  
Marlene Dietrich  
Howard Dietz  
Charles Friedman  
Russell Holman  
Victor Jory  
William C. MacMillen  
Jack Norworth  
Debbie Reynolds

Taking a page out of major-nation diplomacy, reps of the U. S. film industry and the Italian government held a meeting over the past weekend to decide whether to hold a meeting.

They got together at San Remo, resort on the Mediterranean coast, to determine whether or not their thinking on the matter of a new Italo-U. S. film agreement was close enough to make worthwhile a visit to New York and Washington by a full-dress delegation from Rome.

Both sides are reporting back to their principals this week. Decision as to whether the Italians will make the transoceanic hop is expected within a few days.

The Rome group, headed by Dr. Giulio Andreotti, undersecretary of the President's council of the Italian government, had been invited to the U. S. some weeks ago jointly by Eric Johnston, president of the Motion Pictures Assn. of America, and Ellis G. Arnall, president of the Society of Independent Motion Picture Producers.

Andreotti stalled for awhile on the point that the U. S. government should extend the invitation, rather than private industry groups. State Dept. hesitated inasmuch as there was no precedent for such an invite. Compromise was finally reached by which the State Dept. agreed to have a striped-pants observer at the Italo-MPAA-SIMPP sessions.

Andreotti and his associates (Continued on page 14)

### L. A. to N. Y.

Benedict Bogeaus  
Walter Bunker  
Nat Cohen  
Buster Crabbe  
Jack Cummings  
Jorja Curtright  
Ruby Dee  
Sam Dembow, Jr.  
Brian Donlevy  
Ralph Edwards  
Douglas Fairbanks, Jr.  
Helen Ferguson  
Mel Ferrer  
Richard Gaines  
Bonita Granville  
Richard Greene  
Nan Grey  
Mitchell J. Hamblurg  
Dick Haymes  
Donald Hyde  
Henry King  
Mario Lanza  
Harold Lloyd  
Anita Loos  
Diana Lynn  
Harry Maitlish  
Anita Martell  
Lon McCallister  
Ray McDonald  
Cameron Mitchell  
Borris Morros  
James A. Mulvey  
Mike Nidorf  
Jerry Paris  
Barbara Payton  
Ben Pearson  
Gregor Pitagorsky  
Roger Price  
Don Prince  
Buddy Rogers  
Robert J. Rubin  
Peggy Ryan  
Gregg Sherwood  
Sam Spiegel  
Paula Stone  
Detmar Walter  
Ned Washington  
Arleen Whelan  
Monty Woolley  
Lloyd Wright



# DISTRIB-EXHIB MANPOWER CRISES

## Rise in RKO Theatres Stock Eases Buy Chances of Chain by Wall St. Outfit

Rise recently in the market price of RKO Theatres stock is said to make more likely the swap of shares that would give control of the circuit to a Wall Street group headed by David J. Greene. The hike to a high of \$5.25 per share on the New York Exchange somewhat closes the gap between the market price and the "astronomical" figure Howard Hughes is said to be asking for the shares that would be involved in transfer of control. Hughes' price is understood to be around \$7.50.

While on the one hand closing of the gap favors the swap of Greene's RKO Pictures stock for Hughes' theatre shares, other Wall Street sources contend the deal will never be made. Cynical concerning Hughes' motives, they maintain that he has instructed his aides to talk with anyone concerning any sort of deal for pictures or theatres stock in order to satisfy the Dept. of Justice that he is making efforts to comply with the requirements that he unload one or the other.

Meantime, a rumor spread through Wall Street last week that United Paramount Theatres was

(Continued on page 14)

## ELC, Hyams Deal On Distrib May Be Extended to Prod.

New Eagle Lion Classics distribution deal set with the Hyams Bros. in England might be extended to include joint production efforts in that country. Hyamses, in addition to taking the ELC product for handling, have proposed the co-production of three features in England, for which ELC could put to use its blocked coin.

Projected deal has been forwarded to ELC prexy William C. MacMillen, who now is in Hollywood lining up new releases for the firm. His approval is being awaited before the cooperative lensing program gets underway.

Distrib pact with the Hyamses was announced in N. Y. yesterday (Tues.) by Sam Seidelman, ELC general foreign manager. Sid Hyams, who was in N. Y. for the deal, will leave for London tomorrow.

Seidelman, meanwhile, is planning a tour of Europe early next month to set similar releasing

(Continued on page 16)

## ARTKINO REPORTS \$6,022 NET PROFIT

Washington, Feb. 13. Artkino Pictures, Inc., reported a net profit of \$6,022.09 from the distribution of Soviet films for the first six months of 1950. Statement was made in the semi-annual report to the Department of Justice, which is required from foreign agents and foreign reps. Artkino said it also owed Sovexportfilm, the Russian official pix exporter, \$55,301.73.

The importer, located in New York, claimed assets of \$47,676, including \$17,141 in cash, and said the depreciated value of the film it had on hand amounted to \$7,820. It has entered into contracts to be the official distributor of Hungarian and Czech films in the U. S. The contract with Czechoslovak State Film, made in June, 1950, is a five-year deal covering all rights, including sale of the films for video. The five-year arrangement with Magyar Filmgyarto, N. V., was made last May. It covers all films since 1948, both in 16m and 35m, but does not give Artkino television rights. Artkino is required to use English subtitles in the pictures and must obtain Hungarian permission to do any synchronization of an English soundtrack.

## Dietz to the Coast

Howard Dietz, Metro ad-pub vice-president, leaves N. Y. tonight (Wed.) for a week's studio visit to catch up on new product.

Dietz also is slated to confer with producer Arthur Freed on latter's Metro lensing of "Band Wagon," former stage musical. Dietz did the lyrics and sketches for the play in collaboration with George S. Kaufman; Arthur Schwartz wrote the music.

It's expected Dietz will pen new lyrics for the pic.

## See Pickman Set Permanently As Par Pub-Ad Head

Although Jerry Pickman was named "acting" national director of publicity and advertising at Paramount in the official announcement Monday (12), a top exec of the company stated yesterday that he will have the post permanently. The "acting" qualification was said merely to be caution in light of the suddenness of the departure of Max E. Youngstein from the post and the appointment of Pickman.

New pub-ad chief, who at 34 is youngest in the business, began picking up the reins yesterday, although Youngstein won't officially leave until Feb. 23. Sid Blumenstock, advertising manager, is being upped to the No. 2 spot in the department. He'll continue his advertising chores, plus taking over some of the operational duties formerly handled by Pickman as assistant pub-ad topper. Another man will be brought in to handle some other of Pickman's former work, particularly in the field.

Youngstein's resignation as v.p. and director of the Paramount Film Distributing Co. and publicity-ad

(Continued on page 14)

## GOLDWYN'S FWC SUIT IN SHIFT TO NEW YORK

Samuel Goldwyn's antitrust suit vs. Fox West Coast Theatres will shift to N. Y. Feb. 26 when depositions will be taken from George Skouras, circuit operator and brother of FWC prexy Charles Skouras.

N. Y. theatre op figures in the case for the reason that he, Charles and another brother, Sypros Skouras, president of 20th-Fox, while engaging in separate enterprises had been pooling their incomes until recently.

Highlight of developments in the suit last week came when Edward Zabel, FWC chief 31m buyer, and exec John Bertero turned over their records to Goldwyn attorney Joseph Alioto.

## Yates, Altschuler Map European Inspection

Herbert J. Yates, prez of Republic Pictures, and Richard W. Altschuler, head of Republic Pictures International Corp., leave for Europe the end of the month to inspect the company's new distribution setup in Britain. While abroad the execs will also look over British and continental facilities with a view to production overseas.

Exact number of pictures to be made abroad this year, Altschuler declared in New York this week, won't be determined until the ground has been thoroughly explored. Following Rep's break with British Lion late last year, the Yank company set up its own branches in some key British cities including London.

## BIG NEED AMONG LESSER EXECS

Shortage of "middle echelon executives" in both the distribution and exhibition branches of the film business is a new headache for industry toppers. Situation is becoming critical and only solution may be a general tilt in salaries to halt outside interests from raiding distribution-exhibition manpower, according to some execs.

Circuit heads claim that promotions from the ranks is almost a forgotten procedure because ability is sadly lacking among the lower wings of the personnel ladder. When a fledgling does show ability, they say, he is snapped up by an outside concern which will pay him more money or offer easier jobs in terms of hours worked.

Need for live-wire theatre managers is said to be at an all-time high. Same goes for exchange personnel. It has been found that an assistant theatre manager with managerial talent and qualifications leaves for a better paying job before he can be assigned a house of his own. A general rescaling of the salary system in the two branches is regarded by some leaders as the only answer to the problem.

In the exchanges, scales are below those of many other selling lines, and far below those of the production side of the film business.

The greater shortage in the middle-class executive type, however, appears to be in theatre operation. Either the business is not attracting the younger men or the companies are not making the jobs sufficiently secure.

Attempts by some circuits to set up managers' schools have been only mildly successful. Those students who show promise move to higher-paying jobs on the outside before the circuits can utilize their ability. A school for junior executives in distribution has been considered by some companies. Metro a few years ago, for instance, hand-picked a group of young men for training in distribution. Practice may become general among all companies.

War threat also is eating into the manpower shortage. With so many of the younger men being picked up by the draft and the war plants offering lucrative salaries, a lean manpower period is facing distribution and exhibition. The shortage apparently does not exist in the upper brackets. It's in the so-called junior executive slot where the pinch is being felt; and the higher-ups don't know where they are going to find the people to fill the gaps and who, eventually, will be moved up into the higher levels.

## SWG Wins Separation of Rights; Prods Agree to Talk IA Pay Boosts

Hollywood, Feb. 13. Agreement on terms for a new basic contract for writers—including minimum pay hike and a concession on "separation of rights"—was arrived at by reps of major studios and Screen Writers Guild at a session Monday afternoon (12), bringing to a speedy halt the controversy which had been raging since early last fall and which threatened to end in a strike of screenwriters.

Guild was not successful in getting all its demands. It secured a concession whereby studios, on original story sales involving employment, must bargain and pay separately for dramatic, publication and radio rights in addition to film rights. Under the agreement, minimum will be tilted to \$250 weekly from previous level of \$187.50. SWG also won its flat-deal request providing for minimum of \$2,000 and maximum of eight weeks' work on budgets un-

(Continued on page 55)

## UA Change May Cue Kramer Return; See Peace With Popkin, Other Indies

### 'Caesar' for Selznick

David O. Selznick plans to make a film version of Shakespeare's "Julius Caesar" at the Scalera studios in Rome sometime this summer, according to Pietro Bullo, prez of the Scalera Film Distributing Corp., now visiting in N. Y. Ronald Colman may play the title role.

"Caesar" project is to be high-budget picture which Selznick would personally supervise. Venture supplants the John Hersey bestseller, "The Wall," which previously had priority on the producer's filmmaking agenda.

## Kranze Likely Successor If Heineman to UA

In the event of departure of William J. Heineman from Eagle Lion Classics as v.p. in charge of distribution, Bernard Kranze is understood most likely to succeed him. Kranze is his chief aide. Heineman reportedly will move to United Artists as v.p. in charge of sales there under the new Arthur Krim-Robert Benjamin regime which is slated to take control this week. Heineman's contract with ELC expires next Saturday (17).

Also a possibility for the top distribution post at ELC is Jack Schlaifer, formerly assistant to Heineman and now in charge of sales for indie producer N. Peter Rathvon. Schlaifer has a commitment to Rathvon which may be a deterrent.

Giving rise to speculation about Schlaifer's availability were reports that Kranze might go to UA with Heineman. Likewise that

(Continued on page 18)

## SDG SURVEY CHECKS MEMBERS' WAR STATUS

Hollywood, Feb. 13. Screen Directors Guild sent out a long questionnaire to its members, asking information on prior military service and present availability in case of war.

Move is in line with a proposal by the Motion Picture Industry Council to make a survey of Hollywood's productive manpower for use by Government agencies.

Transfer of control of United Artists to the new Arthur Krim-Robert Benjamin regime could lead to Stanley Kramer's returning to the UA fold.

Changeover also is seen as a signal for peace between the distrib and Harry Popkin and other indie producers who have been hesitating on delivery of negatives. Immediate result is likely to be the immediate availability of about eight features for UA handling.

Kramer, teamed with Sam Katz, has been negotiating with Columbia for over eight weeks but as yet nothing has been finalized. This still leaves him free to talk a pact with UA.

Industry observers are pointing to the fact that the producer is an "independent" in the fullest sense and for this reason would look with favor upon a new alignment with UA. In the absence of comment by either the Kramer forces or Benjamin-Krim side, it's generally considered the producer has been awaiting the outcome of the UA talks which resulted in Krim and Benjamin taking over. It's understood Kramer had it within his power to close with Col some time ago but decided on refraining from doing so. He preferred, instead, it's said, to stand by while the UA negotiations were in progress. Now that the deal is finalized, he might make the switch back to UA.

While Col would give Kramer full autonomy, trade insiders have it figured he still would be subject to some influence on the part of production chief Harry Cohn and other Col officials. On the other hand, Kramer has had full experience in dealing through UA and

(Continued on page 14)

## Benjamin Stay On Pathe Board Still Uncertain

Whether Robert S. Benjamin will continue as a member of the board of Pathe Industries, parent company of Eagle Lion Classics, has not been determined as yet. He will, however, definitely continue as president of the J. Arthur Rank Organization in the U.S. and probably will remain on the Universal board.

Although Benjamin, along with Arthur Krim, probably will be one of the holders of the voting trust on United Artists stock under the deal set last week, he will not serve on the UA board or in a managerial post. He will act as an adviser and counsellor to the company, of course, inasmuch as he and Krim will be recipients of 50% of its stock if they succeed in putting it on its feet in three years.

Since ELC is UA's closest competitor in type of operation, Benjamin's position on the Pathe board is somewhat anomalous. Fearing that it is understood that Benjamin has at various times during

(Continued on page 13)

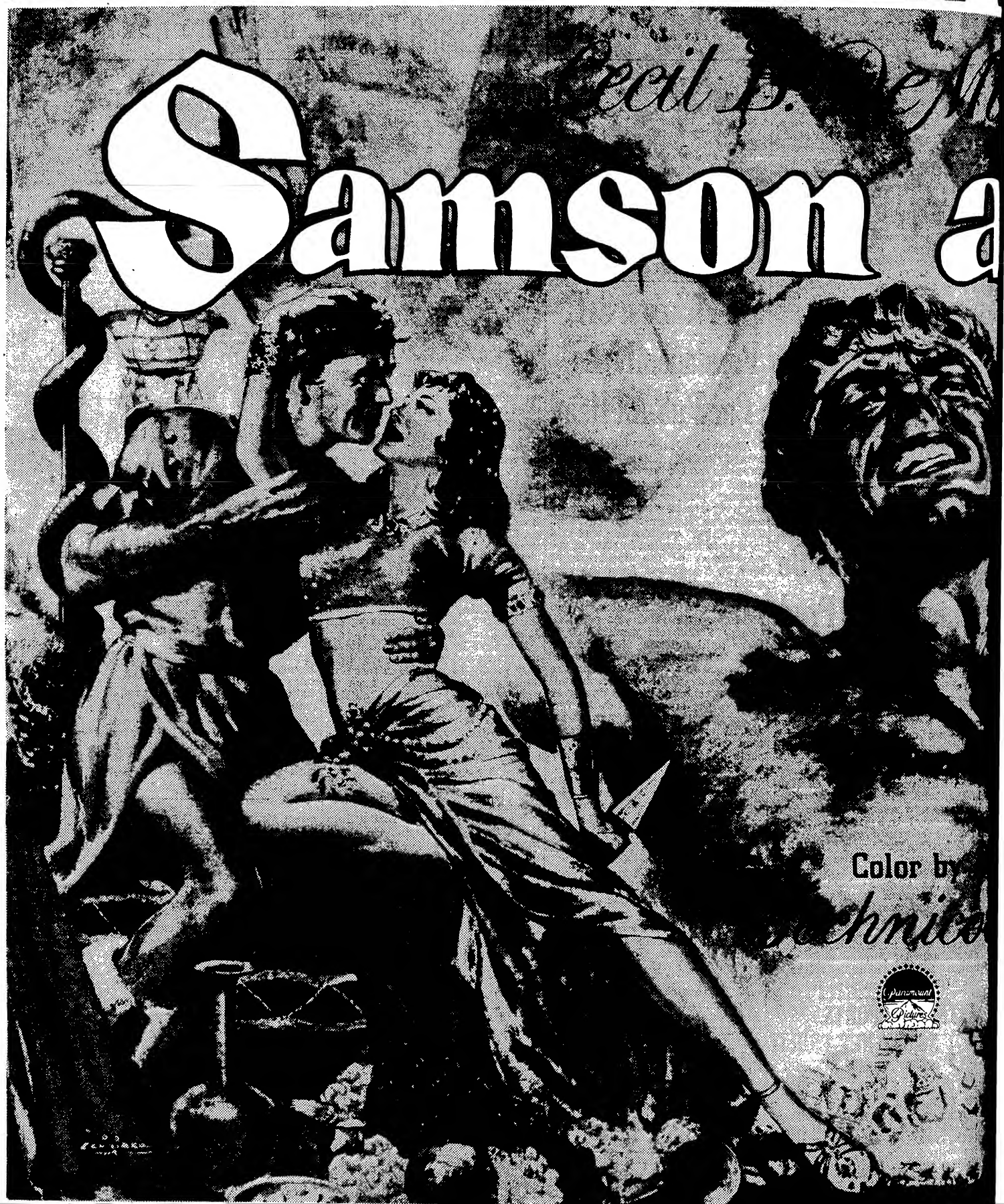
## NEW SALESMEN PACT TALKS DUE IN N. Y.

Negotiations for new contract for motion picture salesmen will get under way in New York within next three weeks. David Benzer counsel for Colosseum of Motion Pictures Salesmen, is in New York from his Milwaukee headquarters to work out preliminaries to the huddles with home office sales departments.

Salary increases and a boost in the daily expense allowance will be asked by the Colosseum. Extent of increase in both brackets has not been determined. Demands will be drawn up and forwarded to the home offices for study prior to the roundtable talks. Present contract expires April 15.

(Continued on page 14)

# GENERAL RELEASE

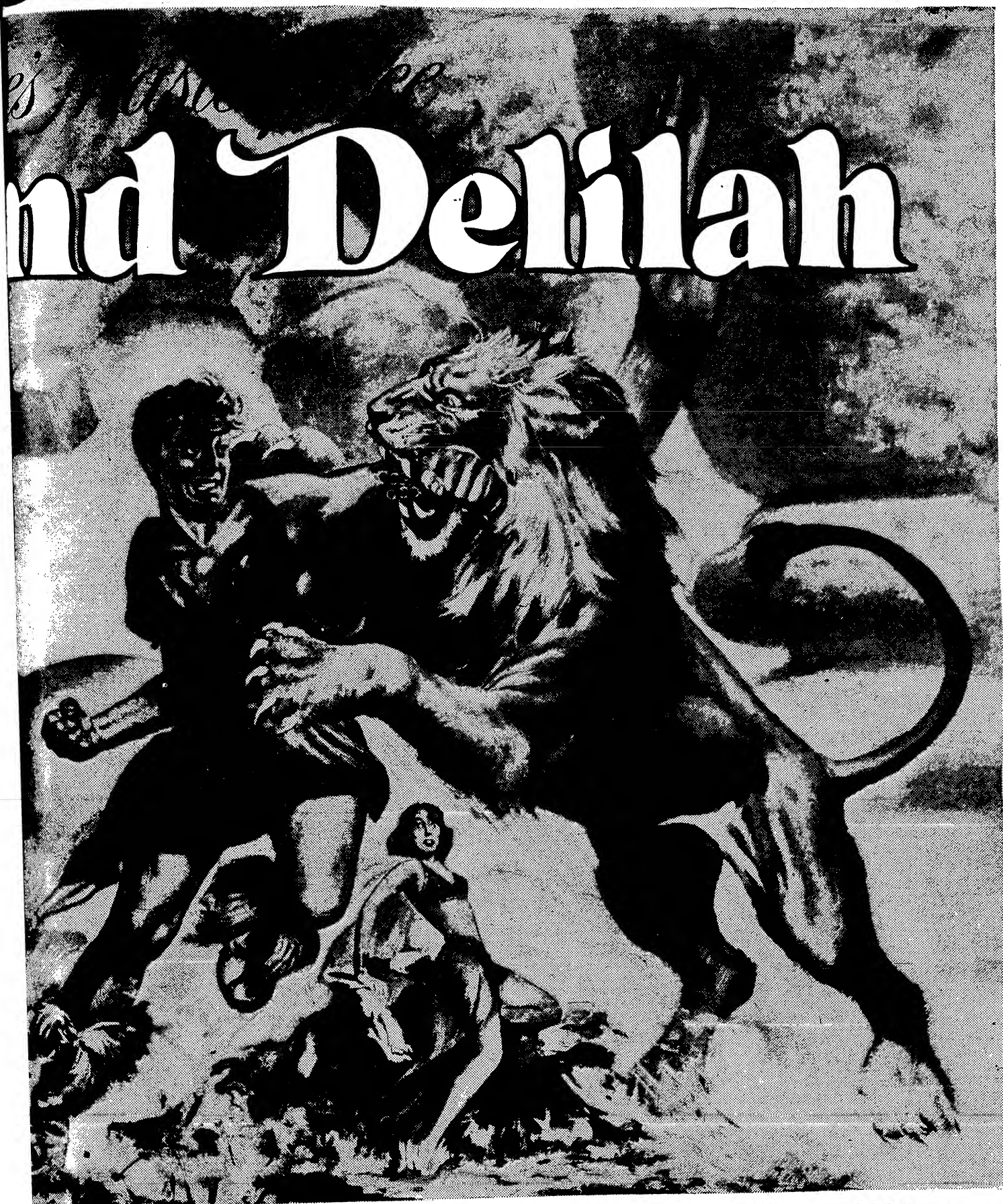


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# SSER OF OUR TIME!

# L.A. Climbs; 'Enforcer' Rugged 44G, 'Mister' Good \$46,000, 'Alarm' NG 15G; 'Born' Smart \$25,000 in 7th

Los Angeles, Feb. 13. New product this round is helping overall biz outlook to best level so far this year although all newcomers are not big. "Enforcer" opened well and shapes fast \$44,000 in three theatres while "Call Me Mister" looks good \$46,000 in five.

"Cause For Alarm" is small \$15,000 in two houses, and "Under Gun" looks light \$15,000 in four. Long-run "Born Yesterday" hit smart \$25,000 in two locations in seventh session, and goes an eighth. "At War With Army" is doing okay in second stanza in two Paramount theatres, and stays a third. It is doing most of real biz on week-ends, being thin midweek.

## Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 70-\$1.10) — "Call Me Mister" (20th) and "Bewery Battalion" (Mono). Good \$46,000. Last week, "Mudlark" (20th) (9 days), \$40,200.

Hollywood, Downtown, Wilshire (WB) (2,756; 1,757; 2,344; 70-\$1.10) — "Enforcer" (WB). Nifty \$44,000. Last week, "Storm Warning" (WB) (2d wk), \$18,700.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-\$1.10) — "Cause for Alarm" (M-G) and "Blue Blood" (Mono). Slight \$15,000. Last week, "Kim" (M-G) and "Colorado Ambush" (Mono) (Loew's only) (3d wk), \$16,600.

Hillstreet, Pantages (RKO) (2,890; 2,812; 60-\$1) — "Born Yesterday" (Col) (8th wk) and "Revenue Agent" (Col) (6th wk). Into eighth frame Monday (12) after smart \$5,000 last week.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 60-\$1) — "War With Army" (Par) (2d wk). Okay \$25,000. Last week, so'd \$36,600 but well below hopes. Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 70-\$1.10) — "Stage to Tucson" (Col). Started run Monday (12). Last week, "Dark City" (Par) and "Hue and Cry" (Indie) (9 days), oke \$22,000.

United Artists, Vogue, Studio City, Culver (UA-FWC) (2,100; 885; 880; 1,145; 70-\$1.10) — "Under Gun" (U) and "Rhythm Inn" (Mono). Light \$15,000. Last week, "Harvey" (U) and "Wicked City" (ELC) (2d wk), \$17,200.

Ritz (FWC) (1,370; 70-\$1.10) — "Harvey" (U) (3d wk) and "Rhythm Inn" (Mono). Trim \$3,500. Last week, \$4,800.

Four Star (UA) (900; 70-90) — "Manon" (Indie). Sturdy \$7,500. Last week, "Magnificent Yankee" (M-G) (7th wk-8 days), \$2,300.

Fine Arts (FWC) (677; \$1.20-\$2.40) — "Cyrano" (UA) (13th wk). Into 13th stanza today (Tues.), after big \$5,000 last week.

Beverly Canon (ABC) (520; \$1.20) — "Trio" (Par) (8th wk). Near \$3,500. Last week, big \$3,600.

## 'Tomahawk' Hot \$12,500, Buff.: 'Mister' Hep 16G, 'Affair' OK With 10G

Buffalo, Feb. 13.

Biz is holding up fairly well here this round. "Call Me Mister" is getting the biggest money with nice session at the Buffalo, but "Tomahawk" is nearly as strong with sturdy total at Lafayette. "September Affair" shapes okay at the Center. "Company She Keeps" looks passable at the Century.

## Estimates for This Week

Buffalo (Loew's) (3,500; 40-70) — "Call Me Mister" (20th) and "Abilene Trail" (Indie). Nice \$16,000. Last week, "Johnny One-Eye" (UA) and Louis Prima orch on stage, \$14,700.

Paramount (Par) (3,000; 40-75) — "Operation Pacific" (WB) (2d wk). Down to \$8,500 in 5 days. Last week, fine \$14,500.

Center (Par) (2,100; 40-75) — "September Affair" (Par). Okay \$10,000 or near. Last week, "Man Cheated Himself" (20th), \$7,000.

Lafayette (Basil) (3,000; 40-70) — "Tomahawk" (U) and "Taming of Dorothy" (EL). Climbing to sturdy \$12,500. Last week, "Born Yesterday" (Col) (3d wk), \$8,000.

Century (20th Cent.) (3,000; 40-70) — "Company She Keeps" (RKO) and "Hunt Man Down" (RKO). Passable \$9,000. Last week, "Prehistoric Women" (EL) and "Second Face" (EL), ditto.

## Broadway Grosses

Estimated Total Gross  
This Week \$530,400  
(Based on 17 theatres.)  
Last Year \$508,500  
(Based on 18 theatres)

## 'Tomahawk' Nice \$11,000 in Balto

Baltimore, Feb. 13.

Moderation in the weather is helping the downtowners here and biz shapes fairish. "Tomahawk" shapes nice at Century. "The Mudlark" greeted kindly by local crit, looks fairly good at the New. "Storm Warning" is not so hot at the Stanley.

## Estimates for This Week

Century (Loew's-UA) (3,000; 20-70) — "Tomahawk" (U). Nice \$11,000. Last week, "Kim" (M-G) (2d wk), \$7,200.

Hippodrome (Rappaport) (2,240; 20-80) — "Yank in Korea" (Col) plus vaude headed by Claudia Pinza. Mild \$11,000. Last week, "Iroquois Trail" (UA) and vaude headed by Tex Ritter, nice \$13,800.

Keith's (Schanberger) (2,460; 20-70) — "Operation Disaster" (U). Opening tomorrow (Wed.) after eight days of "Target Unknown" (U) at light \$7,000.

Mayfair (Hicks) (980; 20-70) — "Sands Iwo Jima" (Rep) (reissue). Not much at \$4,000. Last week, "Al Jennings Oklahoma" (Col) (2d wk), \$3,800.

New Mechanic (1,800; 20-70) — "Mudlark" (20th). Well received by crit. Good \$10,000 possible. Last week, "Montezuma" (20th) (2d wk), \$10,300.

Stanley (WB) (3,280; 25-75) — "Storm Warning" (WB). NSH \$11,000. Last week, "At War With Army" (Par) (2d wk), solid \$12,200.

Town (Rappaport) (1,500; 20-70) — "Born Yesterday" (Col) (4th wk). Sock \$7,000 after \$7,500 last week.

## 'Valley' Fairish \$9,000, L'ville; 'Sugarfoot' 7½G

Louisville, Feb. 13.

Moderation in weather looks to better attendance at downtown pix houses. Rialto's "Where Danger Lives" and "Hunt Man Down" are not showing much. Loew's State has "Vengeance Valley," only fairish. "Prehistoric Women" and "Two Lost Worlds" are shaping nicely at Strand. Moveover of "At War With Army" at Brown is pacing for strong take. "Sugarfoot" looks modest at Mary Anderson.

## Estimates for This Week

Mary Anderson (People's) (1,200; 45-65) — "Sugarfoot" (WB). Modest \$7,500. Last week, "Operation Pacific" (WB) (2d wk), \$5,000.

Rialto (Fourth Avenue) (3,000; 45-65) — "Where Danger Lives" (Continued on page 18)

## Cincy Cold, Biz Lukewarm; 'Affair' Oke \$12,500, 'Sugarfoot' Sweet 10G

Cincinnati, Feb. 13.

Downtown biz continues lukewarm in the face of second week of severe cold and icy streets which stalled traffic and curtailed gas fuel supply in homes and industries. "September Affair" is current leader in pleasing Albee stride, "Sugarfoot," okay at Palace, and "Seven Days to Noon" and "Under Gun" are the other newcomers. "Born Yesterday" and "Halls of Montezuma" are lively holdovers.

## Estimates for This Week

Albee (RKO) (3,100; 39-75) — "September Affair" (Par). Pleasing \$12,500. Last week, "Born Yesterday" (Col), hefty \$14,500. Capitol (Mid-States) (2,000; 39-

## 'CHEATED' TRIM 10G, PROV., 'AFFAIR' \$9,000

Providence, Feb. 13. Back to normal here with Majestic's "The Man Who Cheated Himself" and State's "Flying Missile" in the lead, but only former is passable. RKO Albee is fairly good with "Company She Keeps."

## Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Company She Keeps" (RKO) and "Massacre Hill" (Indie). Fairly steady \$9,500. Last week, "Korean Patrol" (EL) and "Double Deal" (RKO), \$8,500.

Majestic (Fay) (2,200; 44-65) — "Man Who Cheated Himself" (20th) and "Fingerprints Don't Lie" (Lip). Healthy \$10,000. Last week, "Halls of Montezuma" (20th), nifty \$12,000.

Metropolitan (Snider) (3,100; 44-65) — "Yank in Korea" (Col) and "Blue Blood" (Mono). Tepid \$7,500. Last week, "Johnny One-Eye" (UA) and "Iroquois Trail" (UA), \$7,000.

State (Loew) (2,200; 44-65) — "Flying Missile" (Col) and "Stage to Tucson" (Col). Fairly active \$13,500. Last week, "Magnificent Yankee" (M-G) and "Gasoline Alley" (Col), steady \$15,000.

Strand (Silverman) (2,200; 44-65) — "Storm Warning" (WB). Opened Monday (12). Last week, "September Affair" (Par), neat \$9,000.

## Mpls. Still Cold; 'At War' Hot 11G

Minneapolis, Feb. 13.

Quick return of 15 to 30 below temperatures, snowstorms and high winds, after only a few days respite, accounts for another spell of boxoffice mayhem. Continuation of janitors' strike, with youngsters going to the pix shows, is still somewhat of a weather offset. Currently the big boxoffice noise is "At War With Army" among newcomers. It is now at the Gopher. Other newcomer to do well is "Watch the Birdie" at State.

## Estimates for This Week

Century (Par) (1,600; 50-70) — "Mudlark" (20th) (2d wk). Light \$3,000 after good \$6,000 initial stanza.

Gopher (Berger) (1,000; 50-70) — "At War With Army" (Par). Giving amazing boxoffice performance. Big \$11,000. Last week, "Halls of Montezuma" (20th) (3d wk), \$4,500.

Lyric (Par) (1,000; 50-70) — "Kim" (M-G) (4th wk). Neat \$4,000. Last week, \$5,000.

Radio City (Par) (4,000; 50-70) — "September Affair" (Par). Given fine campaign but looks slow \$10,000. Last week, "Grounds for Marriage" and stagershow, fairly good if disappointing \$25,000 at 65-\$1 scale. Below zero blizzard sloughed trade last three days after sock opening.

RKO-Orpheum (RKO) (2,800; 35-70) — "Sugarfoot" (WB). Moderate \$7,000. Last week, "Gambling House" (RKO), \$6,000.

RKO-Pan (RKO) (1,600; 35-70) — "Born Yesterday" (Col) (4th wk). Big \$7,500 as against \$7,000 in preceding canto.

State (Par) (2,300; 50-70) — "Watch Birdie" (M-G). Good \$9,000. Last week, "Mrs. O'Malley, Mr. Malone" (M-G), \$6,000.

World (Mann) (400; 50-85) — "Bitter Rice" (Indie) (3d wk). Nice \$3,500. Last week, \$4,000.

## Lent, Bad Weather Dull Det. B.O.; 'Operation' Slow 20G, 'Frenchie' 10G

Detroit, Feb. 13.

## Key City Grosses

Estimated Total Gross  
This Week \$2,243,500  
(Based on 23 cities, 195 theatres, chief's first runs, including N.Y.)  
Total Gross Same Week  
Last Year \$2,788,000  
(Based on 25 cities, and 206 theatres)

## Pitt Perking But 'Mudlark' Only 8G

Pittsburgh, Feb. 13.

Break in weather is restoring a little life in the Golden Triangle again, with weekend generally better than it has been in some time. "Born Yesterday" at Harris is coming into its own and third stanza will top second, with a fourth naturally assured. Hold-over of "Kim" looks good, too. "Mudlark" teed off nicely at Fulton but isn't holding up despite excellent notices. Shapes light on week.

## Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "Mudlark" (20th). Broke fast but doesn't have staying power; mild \$8,000 is all. Last week, "Halls of Montezuma" (20th) (2d wk), \$7,500.

Harris (Harris) (2,200; 50-85) — "Born Yesterday" (Col) (3d wk). This one seems to be getting stronger all the time. Fine \$11,000 this session as against \$12,000 last week. Sticks for a fourth since comedy shows little sign of fading away.

Penn (Loew's) (3,300; 50-85) — "Kim" (M-G) (2d wk). Good \$12,500 and moves to Ritz for continuation of downtown run. Last week, sock \$21,000.

Stanley (WB) (3,800; 50-85) — "Operation Pacific" (WB) (2d wk). Down to slim \$8,000. Last week, only \$12,000.

Warner (WB) (2,000; 50-85) — "Mad Wednesday" (RKO) and "Beaver Valley" (RKO). Got away to moderate pace but reviews and word-of-mouth are expected to help to fair \$8,000. Last week, "Never a Dull Moment" (RKO), \$7,000.

## 'Pacific' Wham \$24,000, Denver; 'Wonder' 13G

Denver, Feb. 13.

Biz is favorable at many spots this week. "Operation Pacific" looks standout with smash totals for two theatres. "Cockeyed Wonder" shapes nice in two houses.

## Estimates for This Week

Alladdin (Fox) (1,400; 40-80) — "Mudlark" (20th). Big \$10,000 or near. Last week, "Mr. Universe" (EL) and "Young Lovers" (EL), \$3,000.

Broadway (Wolfberg) (1,500; 40-80) — "Never Dull Moment" (RKO). Fine \$9,500. Last week, "King Solomon's Mines" (M-G) (7th wk), good \$7,000.

Denham (Cockrill) (1,750; 40-80) — "At War With Army" (Par) (3d wk). Okay \$7,000 in 4 days. Last week, big \$16,500.

Denver (Fox) (2,525; 40-80) — "Operation Pacific" (WB) and "Surrender" (Rep), day-date with Esquire. Smash \$20,000. Last week, "Born Yesterday" (Col) and "Revenue Agent" (Col) (2d wk), \$16,000.

Esquire (Fox) (742; 40-80) — "Operation Pacific" (WB) and "Surrender" (Rep), also at Denver. Sock \$4,000. Last week, "Born Yesterday" (Col) and "Revenue Agent" (Col), \$3,500.

Orpheum (RKO) (2,600; 40-80) — "Grounds for Marriage" (M-G) and "Massacre Hill" (Indie). Good \$14,500. Last week, "Vendetta" (RKO) and "Double Deal" (RKO), \$14,500.

Tabor (Fox) (1,967; 40-80) — "He's Cockeyed Wonder" (Col) and "Great Manhunt" (Col), day-date with Webber. Fine \$9,000. Last week, "Mr. Universe" (EL) and "Young Lovers" (EL), \$5,000.

Webber (Fox) (750; 40-80) — "Cockeyed Wonder" (Col) and "Great Manhunt" (Col), also at Tabor. Nice \$4,000. Last week, "Mr. Universe" (EL) and "Young Lovers" (EL), \$2,200.

Lent, ice-covered highways and zero temperatures are combining to clip biz this week. "Operation Pacific" in second round at the Michigan looks best. "Operation X" at the Fox looks slow. "Storm Warning" at the Palms is pointing toward an average session. "Frenchie" is fair at Adams. "Yank in Korea" at Madison shapes weak as does "Pagan Love Song" at United Artists.

## Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) — "Operation X" (Col) and "Gasoline Alley" (Col). Slow \$20,000. Last week, "Mudlark" (20th) and "Border Treasure" (RKO), ng \$17,500.

Michigan (United Detroit) (4,000; 70-95) — "Operation Pacific" (WB) and "California Passage" (Rep) (2d wk). Holding at \$15,000. Last week, fine \$23,000.

Palms (UD) (2,900; 70-95) — "Storm Warning" (WB) and "Rogue River" (Rep). Passable \$16,000. Last week, "At War With Army" (Par) and "Second Face" (Indie) (3d wk-5 days), \$10,000.

Madison (UD) (1,800; 70-95) — "Yank in Korea" (Col) and "Pride of Maryland" (Mono). Slow \$8,000. Last week, "Highway 301" (WB), \$12,000.

United Artists (UA) (1,900; 70-95) — "Pagan Love Song" (M-G) (2d wk). Slim \$6,500. Last week, \$8,000.

Adams (Balaban) (1,700; 70-95) — "Frenchie" (U). Fair \$10,000. Last week, "Edge of Doom" (RKO) (2d wk), \$5,500.

Downtown (Balaban) (2,900; 70-95) — "Mutiny on Bounty" (M-G) and "Day at Races" (M-G) (reissues). Slow \$8,000. Last week, "Korea Patrol" (EL) and "Forbidden Jungle" (EL), (2d wk), \$4,000.

## Hildegard Tops Omaha, Upping 'Mudlark' \$16,000; 'Halls' Rousing \$11,500

Omaha, Feb. 13.

Trade is in offish groove this week, boxoffice slipping a little even with strong bills. Hildegard and her revue onstage with "The Mudlark" did only so-so the opening two days for stagershow. However, it is getting top money with okay total for week. "Halls of Montezuma" is perking trade up some at the Paramount. Otherwise the figures are nothing to brag about even though the cold wave ended over the weekend.

## Estimates for This Week

Orpheum (Tristates) (3,000; 25-95) — "The Mudlark" (20th) and Hildegard with revue onstage. Okay \$16,000. Last week, "At War With Army" (Par), big \$12,500 at 16-70c scale.

Paramount (Tristates) (2,800; 16-70) — "Halls of Montezuma" (20th). Nice \$11,500. Last week, "Kim" (M-G) (2d wk), good \$9,500.

Brandels (RKO) (1,500; 16-70) — "Gambling House" (RKO) and "Operation X" (RKO). Good \$7,000. Last week, "Undercover Story" (UA) and "If This Be Sin" (UA), \$6,500.

State (Goldberg) (865; 20-75) — "Gilda" (Col) and "Platinum Blonde" (Col) (reissues). Started Sunday (11). Last week, "Watch Birdie" (M-G), good \$6,500.

Omaha (Tristates) (2,100; 16-70) — "At War With Army" (Par) (m.o.). Sock \$10,000. Last week, "Prehistoric Women" (EL) and "Two Lost Worlds" (Indie), \$9,500.

## 'Mountain' Highest In K.C., 18G; 'Valley' 13G

Kansas City, Feb. 13.

Film biz is moderately good this round. Leader is "I'd Climb Highest Mountain," in three Fox houses, with rousing total. "Vengeance Valley" at Midland is fairly nice. "September Affair" at Paramount looks good.

## Estimates for This Week

Esquire (Fox Midwest) (820; 45-60) — "Harvey" (U) (m.o.) and "Trail of Robin Hood" (Rep) (2d wk). Holding its own at \$2,600. Last week, big \$3,500.

Kimo (Dickinson) (550; 50-75) — "Red Shoes" (EL). Pleasant \$2,000. Last week, "Lost One" (Col), \$1,500.

Midland (Loew's) (3,500; 50-75) — "Vengeance Valley" (M-G) and "Dial 1119" (M-G). Over average at \$13,000. Last week, "Kim" (M-G) and "Tougher They Come" (Col), \$16,000.

Missouri (RKO) (2,650; 50-75) — "Company She Keeps" (RKO) and (Continued on page 18)



# Break in Cold Wave Ups Chi Biz

## 'Storm' Crisp \$19,000, 'Helmet' Fine

## 26G, Prima Ups 'Birdie' Fair 34G

Chicago, Feb. 13.

Warm spell in partly overcoming damage done earlier in week here by sub-zero cold, with average week likely. "Storm Warning" is nice \$19,000 while "Steel Helmet" looks sock \$26,000 at Roosevelt.

The Chicago, with "Watch the Birdie" and Louis Prima unit on-stage is only fair \$34,000 or near. "Korea Patrol" looks good \$14,000 at Grand. Twin-bill at Palace of "Under the Gun" and "Father's Wild Game" is average \$11,500.

"Born Yesterday" still continues fast in fourth round at Woods, with \$18,000. Third round of "At War With Army" and vaude has very stout \$40,000 likely at Oriental. Fourth round of "Cyrano" looks mighty \$14,000 at Selwyn.

Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Watch Birdie" (M-G) and Louis Prima orch with vaude on-stage. Mild \$34,000. Last week, "Tomahawk" (U) and Ink Spots topping staghaw (2d wk), \$27,000.

Grand (RKO) (1,200; 55-98)—"Korea Patrol" (EL). Good \$11,000. Last week, "Kim" (M-G) (4th wk), big \$11,000.

Oriental (Indie) (3,400; 55-98)—"At War With Army" (Par) plus Jack Cathcart's Continentals heading stage bill (3d wk). Smash \$40,000. Last week, \$49,000.

Palace (RKO) (2,500; 55-98)—"Under Gun" (U) and "Father's Wild Game" (Mono). Okay \$11,500. Last week, "Salerno Beachhead" (20th) and "Fighting Sullivan" (20th) (reissues), \$11,000.

Roosevelt (B&K) (1,500; 55-98)—"Steel Helmet" (Lip). Sock \$26,000. Last week, "Operation X" (Col) and "Stage to Tucson" (Col) (2d wk), \$10,000.

Selwyn (Shubert) (1,000; \$1.25-\$2.40)—"Cyrano" (UA) (4th wk). Lusty \$14,000. Last week, \$15,000.

State-Lake (B&K) (2,700; 55-98)—"Storm Warning" (WB). Fancy \$19,000. Last week, "Halls Montezuma" (20th) (2d wk), \$20,000.

United Artists (B&K) (1,700; 55-98)—"Sun Sets at Dawn" (EL) and "California Passage" (Rep) (2d wk). Fair \$10,000. Last week, \$13,000.

Woods (Essaness) (1,073; 98)—"Born Yesterday" (Col) (4th wk). Hefty \$18,000. Last week, \$22,000.

World (Indie) (587; 80)—"Bitter Rice" (Indie) (6th wk). Solid \$5,000. Last week, \$6,000.

Ziegfeld (Lopert) (434; 98)—"Great Manhunt" (Col) (4th wk). Tidy \$4,000. Last week, \$4,800.

## 'Frenchie' Forte \$17,000, St. Loo, 'Pacific' Pert 14G, 'At War' \$15,000, 2d

St. Louis, Feb. 13.

Lack of many new outstanding films is blamed for rather spotty biz here currently at mainstems despite observance of Lincoln's birthday that closed the public schools. Spring-like weather helped somewhat over weekend. Despite general downturn "Operation Pacific" looks nice at Ambassador while "Frenchie" rounded out a favorable session at the Fox today (Tues.). "At War With Army" still is great in first hold-over round at the Missouri.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Operation Pacific" (WB) and "Woman on Run" (U). Nice \$14,000. Last week, "Halls Montezuma" (20th) and "Walk Softly, Stranger" (RKO) (m.o.), \$9,000.

Fox (F&M) (5,000; 60-75)—"Branded" (Par) and "Bowery Battalion" (Mono). Opened today (Tues.). Last week, "Frenchie" (U) and "Mystery Submarine" (U), fine \$17,000.

Loew's (Loew) (3,172; 50-75)—"Three Husbands" (UA) and "Great Manhunt" (Col). Fair \$12,000. Last week, "Kim" (M-G), (2d wk), big \$13,000.

Missouri (F&M) (3,500; 60-76)—"At War With Army" (Par) and "High Lonesome" (EL) (2d wk). Still great at \$15,000 after \$22,000 first stanza.

St. Louis (Ind.) (1,500; 60-75)—"Edge of Doom" (RKO) and "Pride Maryland" (Rep). Oke \$5,000. Last week, "Highway 301" (WB) and "Second Face" (EL), \$5,500.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parentetic admission prices, however, as indicated, include the U. S. amusement tax.

## 'Mister' Mighty

## \$26,000, Philly

Philadelphia, Feb. 13.

Cold weather here part of week is cutting into first-run trade, with lack of new films an adverse factor. "Call Me Mister" is best of new entrants with solid session at Fox. "Sugarfoot" looks sweet at Stanton but "Steel Helmet" is dragging low at Mastbaum. "At War With Army" still is big in fourth Stanley stanza.

Estimates for This Week

Aldine (WB) (1,303; \$1.30-\$2.80)—"Cyrano" (U) (4th wk). Nice \$12,000. Last week, \$13,500.

Boyd (WB) (2,360; 50-99)—"Born Yesterday" (Col) (3d wk). Great \$21,000. Last week, \$25,000.

Earle (WB) (2,700; 50-99)—"Tarzan and Amazons" (RKO) and "Tarzan and Leopard Woman" (RKO) (reissues). Dull \$9,000. Last week, "Gambling House" (RKO), \$14,000.

Fox (20th) (2,250; 50-99)—"Call Me Mister" (20th). Solid \$26,000. Last week, "Mudlark" (20th), \$17,000 in nine days.

Goldman (Goldman) (1,200; 50-99)—"Tomahawk" (U) (2d wk). Okay \$11,000 after smash \$18,000 opening round.

Mastbaum (WB) (4,360; 50-99)—"Steel Helmet" (Lip). Dismal \$11,500. Last week, "Operation Pacific" (WB) (3d wk), \$12,000.

Midtown (Goldman) (1,000; 50-99)—"Harvey" (U) (5th wk). Oke \$6,500. Last week, \$8,000.

Randolph (Goldman) (2,500; 50-99)—"Company She Keeps" (RKO) (2d wk). Thin \$8,000. Last week, \$12,000.

Stanley (WB) (2,950; 50-99)—"At War With Army" (Par) (4th wk). Big \$15,000. Last week, \$23,000.

Stanton (WB) (1,473; 50-99)—"Sugarfoot" (WB). Neat \$13,000. Last week, "Bowery Battalion" (Mono) and "California Passage" (Rep), \$11,500.

Trans-Lux (T-L) (500; 50-99)—"Seven Days to Noon" (Indie) (2d wk). Big \$5,000. Last week, \$7,000.

World (G&S) (500; 50-99)—"Bitter Rice" (Indie) (13th wk). Good \$4,000. Last week, \$4,500.

## 'Story' Smash \$17,000, Mont'l, 'Get By' 16G, 2d

Montreal, Feb. 13.

All deluxers are suffering from a minor flu epidemic here and very cold weather. Despite this, "West Point Story" looks socko at the Capitol while "I'll Get By" still is smash in second round at Loew's. "Dial 1119" shapes strong at Imperial.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"Magnificent Yankee" (M-G). Thin \$7,000. Last week, "Glass Menagerie" (WB), \$11,000.

Capitol (C.T.) (2,412; 34-60)—"West Point Story" (WB). Sock \$17,000. Last week, "Damned Don't Cry" (WB), okay \$14,500.

Princess (C.T.) (2,131; 34-60)—"Great Manhunt" (Col). Good \$10,000. Last week, "Branded" (Par), good \$13,500.

Loew's (C.T.) (2,855; 40-65)—"I'll Get By" (20th) (2d wk). Smash \$16,000 following first session at \$23,000.

Imperial (C.T.) (1,839; 34-60)—"Dial 1119" (M-G) and "Father's Wild Game" (M-G). Strong \$8,000. Last week, "Last Buccaneers" (Col) and "Chain Gang" (Col) big \$10,500.

## 'Valley' Strong 12G In Indpls.; 'Frenchie' 9½G

Indianapolis, Feb. 13.

Film biz has staged a moderate recovery here this stanza, after freezing weather hurt new bills early in run. "Vengeance Valley" at Loew's looks top grosser with sturdy round. "Frenchie" at Circle shapes nice.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"Frenchie" (U) and "Under Gun" (U). Nice \$9,500. Last week, "Walk Softly, Stranger" (RKO) and "Man On Eiffel Tower" (RKO), \$8,000.

Indiana (G-D) (3,200; 44-65)—"Steel Helmet" (Lip) and "Three Desperate Men" (Lip). Oke \$11,000. Last week, "Operation Pacific" (WB), \$10,000.

Loew's (Loew's) (2,427; 44-65)—"Vengeance Valley" (M-G) and "Mrs. O'Malley, Mr. Malone" (M-G). Sturdy \$12,000. Last week, "Flying Missile" (Col) and "Stage to Tucson" (Col), \$9,000.

Lyric (G-D) (1,600; 44-65)—"Madman Goebels" (Indie) and "Madmen Gestapo" (Indie) (reissues). Thin \$4,000. Last week, "Undercover Girl" (U) with Jay Zee on-stage, slow \$4,200 in 4 days at 50-85c scale.

## 'Affair' Fast 21G, Hub; 'Missile' 20G

Boston, Feb. 13.

Beginning of Lenten season hurt some but mild weather over the weekend is helping trade. "September Affair" at Met looks fine. "Sugarfoot" at Paramount and Fenway looks fast. State and Orpheum, with "Flying Missile", are way off. "Rogue River" with Mel Torme and staghaw at Boston, shapes okay but below hopes.

Estimates for This Week

Astor (B&Q) (1,200; 50-95)—"Sound of Fury" (UA). Not too strong at \$7,500. Last week, "Mudlark" (20th) (4th wk), \$6,000.

Beacon Hill (Beacon Hill) (780; 50-90)—"Bitter Rice" (Indie) (8th wk). Off to about \$4,000 after \$4,400 for seventh.

Boston (RKO) (3,200; 50-98)—"Rogue River" (EL) plus Mel Torme, Minevitch's Harmonica Rascals, DeMarco Sisters, others, on-stage. Not up to expectations but oke at \$19,500. Last week, "Under Gun" (U) plus Jack Carson, others, on-stage, \$19,000.

Fenway (NET) (1,373; 40-85)—"Sugarfoot" (WB) and "You're a Sweetheart" (Indie) (reissue). Nice \$6,000. Last week, "Steel Helmet" (Lip) and "Fingerprints Don't Lie" (Indie), \$5,200.

Majestic (Shubert) (1,100; \$1.20-\$2.40)—"Cyrano" (UA) (5th wk). Slipped to \$8,500 after oke \$9,500 for fourth.

Memorial (RKO) (3,500; 40-85)—"Halls Montezuma" (20th) and "Texan Meets Calamity Jane" (Col) (3d wk). Off to \$8,000 in 4 days after nice \$17,000 for second.

Metropolitan (NET) (4,367; 40-85)—"September Affair" (Par) and "Bowery Battalion" (Mono). Fine \$21,000. Last week, "At War With Army" (Par) and "Sierra Passage" (Mono) (2d wk), \$20,000.

Orpheum (Loew's) (3,000; 40-85)—"Flying Missile" (Col) and "Stage to Tucson" (Col). Mild \$12,000. Last week, "Magnificent Yankee" (M-G) and "Gasoline Alley" (Col), \$15,500.

Paramount (NET) (1,700; 40-85)—"Sugarfoot" (WB) and "You're a Sweetheart" (Indie) (reissue). Fast \$13,000. Last week, "Steel Helmet" (Lip) and "Fingerprints Don't Lie" (Indie), \$12,500.

State (Loew) (3,500; 40-85)—"Flying Missile" (Col) and "Stage to Tucson" (Col). Thin \$8,000. Last week, "Magnificent Yankee" (M-G) and "Gasoline Alley" (Col), \$10,000.

## 'Storm' Lusty \$12,000, Toronto; 2 Weeks 7½G

Toronto, Feb. 13.

"Storm Warning" at two theatres, and "Two Weeks with Love" are leading newcomers currently. However, the holdovers are way up in the running, particularly "Caged", "Dallas" and "Pagan Love Song". "Elizabeth of Lady-mead" was yanked after four days.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (1,059; 955; 470; 698; 694; 35-57)—"Undercover Girl" (U) and "Isle of Samoa" (Col). Oke \$12,000. Last week, "Midnight and Dawn" (Col) and "Captive Girl" (Col), \$13,500.

Eglinton, Victoria (FP) (1,180; 1,140; 38-77)—"Elizabeth Lady-mead" (EL). Poor \$6,000 in 4 days.

(Continued on page 18)

## B'way Holding Up; 'Frenchie' Neat 16G, 'Sugarfoot' OK 14G, Sock 110G For Danny Kaye-Mister' in 2d-Wk.

Despite only two new pictures opening this session, Broadway first-run trade is holding nicely with an assist from Lincoln's birthday holiday and relief from the extreme cold. Most theatres did exceptionally well Sunday (11), while others were surprised at how much bigger Lincoln's birthday trade was than usually. Clear, mild weather over the weekend was a favorable factor. Fresh product is contributing a minor segment to the week's overall total, holdovers and extended-runs doing best trade.

"Frenchie" looks good with \$16,000 at the Criterion. "Sugarfoot," another new film, shapes up okay \$14,000 at the Globe. "Man Who Cheated Himself," with vaude, is giving the Palace a fair session.

Paramount and Roxy have the strongest holdovers. Danny Kaye, topping the staghaw plus "Call Me Mister," continues sock at the latter, the Roxy showing \$110,000 in second round ended last night (Tues.). "At War With Army," plus Ella Fitzgerald, Harvey Stone, Boyd Raeburn band heading stage bill, still is big with \$82,000 in third stanza at the Par flagship, and holds a fourth.

"Operation Pacific," plus Denise Darcel, Joey Bishop, Victor Lombardo orch heading staghaw (2d wk). Off to around \$35,000 after good \$50,000 first session, below expectancy, with bad weather hurting. Holding third stanza.

Sutton (R&B) (561; 90-\$1.50)—"Trio" (Par) (19th wk). The 18th round ended Monday (12) held to \$6,400 after oke \$6,500 last week. "Kon-Tiki" (RKO) slated to open next.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50)—"Seven Days to Noon" (Indie) (9th wk). Eighth stanza ended Sunday (11) held nicely at \$7,000 after good \$8,000 in seventh week. Continues.

Victoria (City Inv.) (1,060; 95-\$1.50)—"Born Yesterday" (Col) (8th wk). Seventh frame ended Monday (12) finished with sturdy \$27,000 after \$26,500 last week. Continues indef.

Capitol (Loew's) (4,820; 55-\$1.50)—"The Enforcer" (WB) plus Lionel Hampton orch, revue on-stage (3d-final wk). Holding nicely with \$33,000 this round, with boost from previews of "Valley of Vengeance" (M-G). Last week, \$40,000. "Valley" with Blue Barron orch, Joey Adams, Felix Knight, others, on-stage, opens tomorrow (Thurs.).

Criterion (Moss) (1,700; 50-\$1.75)—"Frenchie" (U). Initial week ending next Friday (16) looks to hit smooth \$16,000. Holds. In ahead, "Company She Keeps" (RKO) (2d wk), \$6,000.

Globe (Brandt) (1,500; 50-\$1.20)—"Sugarfoot" (WB). First round ending next Friday (16) shapes to get \$14,000 or close. Holds. In ahead, "Mad Wednesday" (RKO) (2d wk 10 days), \$11,000.

Mayfair (Brandt) (1,736; 50-\$1.20)—"Last Gangster" (M-G) and "Big Store" (M-G) (reissues) (3d wk). Continues solidly with around \$13,000 after \$14,000 last week. Holds fourth week.

Palace (RKO) (1,700; 55-\$1.20)—"Man Who Cheated Himself" (20th) and vaude. Being helped by Lincoln's birthday biz, but only \$17,000 likely. Last week, "Mystery Submarine" (U) with vaude, sad at \$15,000.

Paramount (Par) (3,664; 55-\$1.50)—"At War With Army" (Par) with Ella Fitzgerald, Harvey Stone, Boyd Raeburn orch, others, on-stage (4th-final wk). Third session ended last night (Tues.) continued big at \$82,000 after great \$88,000 for second round which was aided by personals of Martin & Lewis, stars of pic, on-stage night of Feb. 3 (Sat.).

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40)—"September Affair" (Par) plus staghaw (2d-final wk). Possible \$115,000 or over is better comparatively than first week, being helped greatly by Lincoln birthday business. Last week, mild \$115,500, below hopes. Opened on worst day of week, Feb. 1, and never recovered, with cold wave, storm hurting later in session.

"Payment on Demand" (RKO) and staghaw open tomorrow (Thurs.).

Rialto (Mage) (594; 44-98)—"True Glory" (Indie) and "The

Raider" (Indie) (reissue). First full week looks \$6,000 or a bit better. In ahead, "Heritage of Desert" (Indie) and "Light of Western Stars" (Indie) (reissues) pulled after two days with \$1,200.

Rivoli (UAT-Par) (2,092; 60-\$1.25)—"Second Woman" (UA) (2d wk). First holdover stanza ending today (Wed.) is doing okay at \$12,000 after \$16,000 opening week.

Roxy (20th) (5,886; 80-\$1.75)—"Call Me Mister" (20th) plus staghaw headed by Danny Kaye (3d wk). Second round ended last night (Tues.) held socko at \$110,000 after smash \$115,000 for first week. Last Sunday's total topped Sabbath trade opening session. Present plan is to hold two extra days past the third week.

State (Loew's) (3,450; 55-\$1.50)—"Steel Helmet" (Lip) (4th wk). Third frame ended last night (Tues.) was down to about \$8,000 after okay \$11,500 for second week. Holding only three days in fourth round, with "Tomahawk" (U) due in Saturday (17).

Strand (WB) (2,756; 55-\$2)—"Operation Pacific" (WB) plus Denise Darcel, Joey Bishop, Victor Lombardo orch heading staghaw (2d wk). Off to around \$35,000 after good \$50,000 first session, below expectancy, with bad weather hurting. Holding third stanza.

Sutton (R&B) (561; 90-\$1.50)—"Trio" (Par) (19th wk). The 18th round ended Monday (12) held to \$6,400 after oke \$6,500 last week. "Kon-Tiki" (RKO) slated to open next.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50)—"Seven Days to Noon" (Indie) (9th wk). Eighth stanza ended Sunday (11) held nicely at \$7,000 after good \$8,000 in seventh week. Continues.

Victoria (City Inv.) (1,060; 95-\$1.50)—"Born Yesterday" (Col) (8th wk). Seventh frame ended Monday (12) finished with sturdy \$27,000 after \$26,500 last week. Continues indef.

## H.O.s, Rain Hurt Frisco; 'At Dawn' Fair \$11,000, 'Grounds' Okay at 14G

San Francisco, Feb. 13.

Biz is only fairish this week, with flu epidemic and steady rain blamed for offish trend. Also the city is loaded with holdovers. "Sun Sets at Dawn" and "Mudlark" are both on disappointing side although "Sun" looks fair at Golden Gate. "Grounds for Marriage" is barely okay at Warfield. "Born Yesterday" still is phenomenal in fifth week down. "Tomahawk" shapes okay in second Orpheum round.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Sun Sets at Dawn" (EL) and "Second Face" (EL). Fair \$11,000 or a bit over. Last week, "Gambling House" (RKO) and "Call of Klondike" (Mono), \$12,500.

Fox (FWC) (4,651; 60-95)—"Mudlark" (20th) and "Sierra Passage" (Mono). Preem helping but mild \$17,000 is all. Last week, "Steel Helmet" (Lip) and "Bandit Queen" (Lip), \$17,500.

Warfield (Loew's) (2,656; 60-85)—"Grounds for Marriage" (M-G). Okay \$14,000 or near. Last week, "Kim" (M-G) (3d wk), nice \$11,000.

Paramount (Par) (2,846; 60-85)—"Operation Pacific" (WB) (3d wk). Off to \$6,500 in 4 days. Last week, big \$14,000.

St. Francis (Par) (1,400; 60-85)—"September Affair" (Par) (2d wk). Down to \$9,500. Last week, nice \$14,000.

Orpheum (No. Coast) (2,478; 55-85)—"Tomahawk" (U) and "Palooka Squared Circle" (Mono) (2d wk). Holding at okay \$12,000. Last week, fine \$16,000.

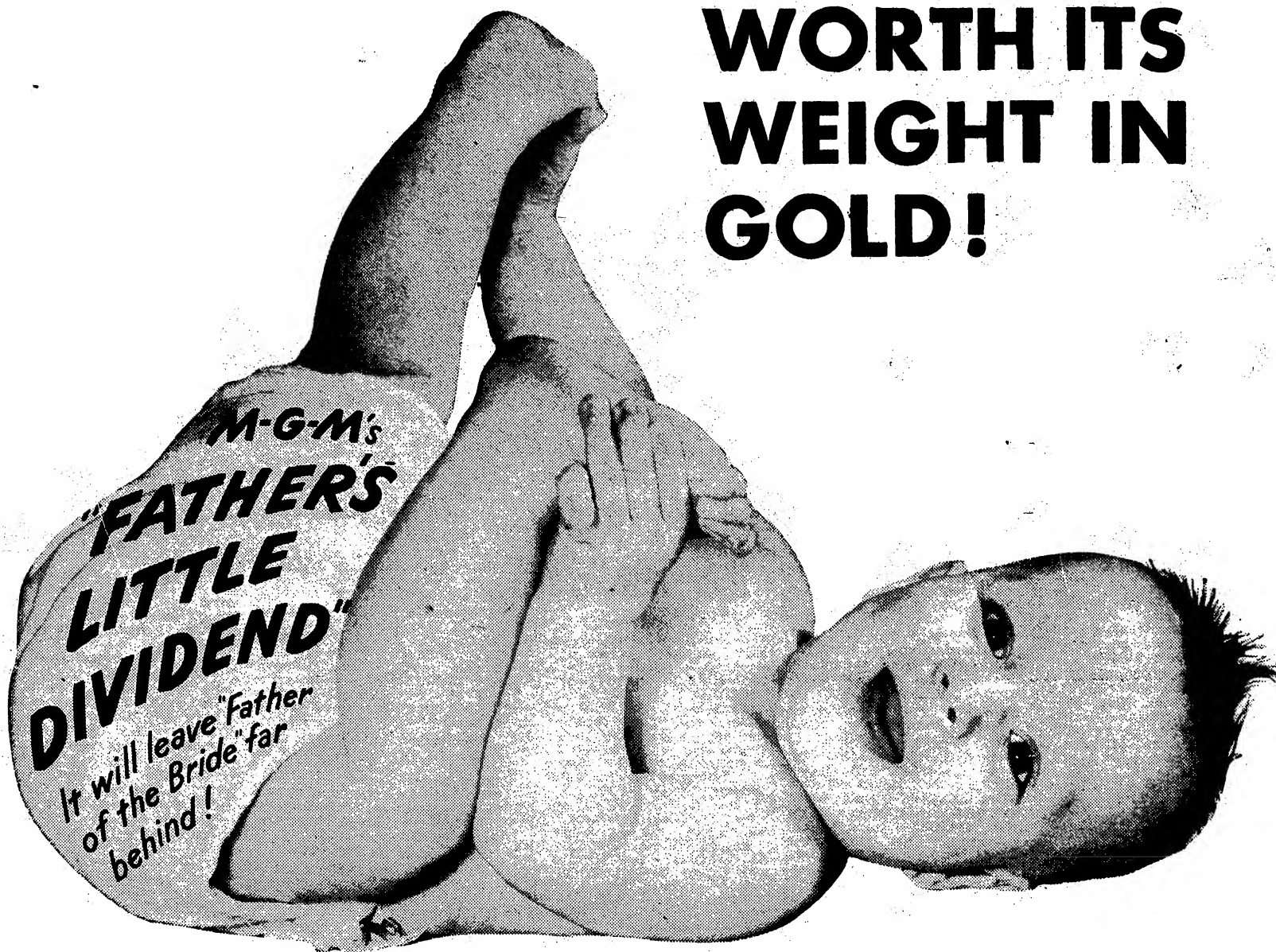
United Artists (No. Coast) (1,207; 55-85)—"Born Yesterday" (Col) (5th wk). Hefty \$12,000 or near. Last week, \$12,500.

Stagedoor (A-R) (370; \$1.20-\$2.40)—"Cyrano" (UA) (4th wk). Nice \$6,000. Last week, \$7,300.

Clay (Rosener) (400; 65-85)—"Dancing Years" (Indie) (reissue) (3d wk). Held at \$2,000. Last week, good \$2,200.

Larkin (Rosener) (400; 65-85)—"Katrina" (Indie). Oke \$2,600 in 9 days. Last week, "Bitter Rice" (Indie) (7th wk), \$2,000.

Vorue (S. F. Theatres) (365; \$1-\$1.20)—"Trio" (4th wk). Holding at \$5,500. Last week, sock \$6,600.



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M-G-M presents SPENCER TRACY • JOAN BENNETT • ELIZABETH TAYLOR in "FATHER'S LITTLE DIVIDEND" • Don Taylor, Billie Burke • Screen Play by Albert Hackett and Frances Goodrich Based on characters created by Edward Streeter • Directed by VINCENTE MINNELLI • Produced by PANDRO S. BERMAN • A Metro-Goldwyn-Mayer Picture

**TRADE SHOWS  
FEB. 20<sup>th</sup>**

CITY	PLACE	ADDRESS	TIME	CITY	PLACE	ADDRESS	TIME
ALBANY	20th-Fox Screen Room	1052 Broadway	2/20 2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	2/20 1:30 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	2/20 2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	2/20 2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	2/20 2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	2/20 2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	2/20 2 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	2/20 1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	2/20 1:30 P.M.	NEW YORK - N. Y.	M-G-M Screen Room	630 Ninth Avenue	2/20 2:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	2/20 1:30 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	2/20 1 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	2/20 8 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	2/20 1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	2/20 1 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	2/20 11 A.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	2/20 2:30 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	2/20 2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	2/20 2 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	2/20 2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	2/20 1 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	2/20 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	2/20 1:30 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	2/20 1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	2/20 1 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	2/20 1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	2/20 2 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	2/20 1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	2/20 2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N. W.	2/20 2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	2/20 2 P.M.				



# British Exhibs Strive for 25% Quota Ceiling; Seek Producer Aid

London, Feb. 6.

British exhibitors are maneuvering to get widespread support on their latest attempt to bring about a quota ceiling of 25%. Behind-the-scenes talks are already taking place with producers and others to get the maximum amount of backing for this proposal when it is discussed at the meeting of the Films Council March 1. A decision on the 1951 quota which becomes effective on Oct. 1 has to be made not later than the end of March. This is stipulated in the 1948 Films Act and the recommendation of the Board of Trade prexy, Harold Wilson, has to be endorsed by both Houses of Parliament if there is any change made.

Agreement on the current quota of 30% was the result of a compromise between exhibitors and producers under which theatre owners waived their claim to press for 25% in order to secure a united front with the film makers.

In the new agitation to bring the quota down to 25%, exhibitors are hoping once again to obtain unanimity with producers and are also looking to Tom O'Brien, M. P., to support them at the Films Council. Other laborites on the council definitely favor upping the quota to something like its original figure of 45%.

Another proposal which is expected to come before the Films Council is that the quota should be fixed three years ahead. The sponsors of this idea claim that such a move would give the studios greater stability and allow them to plan ahead on a long-term basis. The constant annual variations of the percentage for British films required is not conducive to good planning, it is argued.

As this proposal would presumably demand a revision of the Films Act, it is unlikely it could be made operative in the present year, even if agreed on by the Films Council. Amending legislation would be required in the House of Commons and the House of Lords, and Parliamentary time would not be available before the end of March.

## 9 Legit Producers Get \$10,000 Paris Council Grant for Road Tours

Paris, Feb. 6.

What a thin shoestring Paris showbiz is operating on is shown by the fact that a project involving a combine of nine legit producers intending to play about 80 townships in the vicinity of Paris will function on a yearly subsidy of \$10,000. Only half of that money has been appropriated as yet to permit the project to start.

Finding that the suburban masses are getting out of touch with the stage, M. Debu-Bridel, of the city council, got the city fathers to appropriate the \$10,000 to permit the nine producers to each produce a show that will tour the suburban communities. City gets a minimum guarantee and shares the surplus of the venture.

The first half of the appropriation will cover expense from March till May, balance to be appropriated later in the year for shows to be given from October till December.

## London's Palladium Repeats Season Tix

London, Feb. 6.

With the reopening of the Palladium vaude season March 12, Val Parnell is repeating the innovation introduced last year under which season tickets can be bought. They are available for all parts of the house, with prices ranging from 30c. to \$2. The new vaude season, which will continue until Oct. 20, is being launched by Donald O'Connor with George & Bert Bernard topping the support.

During the Danny Kaye stint at the Palladium next summer, Val Parnell will organize a midnight benefit for Sid Field's widow. Either Judy Garland, who precedes Kaye, or Red Skelton, who is scheduled to follow, will also be in the show. Special high prices will be charged and it is hoped to raise more than \$50,000.

## West Germany Defaults On New Brit. Film Pact

London, Feb. 13.

A few weeks after Britain had negotiated a trade agreement with Germany which permitted full remittances for British pix from last Sept. 1, the West German government defaulted. They have now told the Board of Trade that they haven't any available foreign exchange and would continue to block film earnings.

Sir Duff Cooper, roving ambassador to the British Film Producers Assn., who reported on the situation to the executive council last Wednesday (7), is having further talks with the German government this week. Threatened loss of revenue from Germany is causing considerable concern among British producers as it is regarded as their best European market.

## Exhib Crackdown Sought by BFPA

London, Feb. 13.

Limitation on reliefs granted to exhibitors, fixing the quota for three years ahead, and the power for the Board of Trade to revoke theatre licenses in cases of serious default are among the major proposals for amending the 1948 Films Act submitted to the government by the British Film Producers Assn. Suggestion of stabilizing the quota three years ahead follows similar proposal made recently by Tom O'Brien, M. P. But the BFPA goes one stage further and makes provision for raising the percentage within the three-year period if production expands to a degree not anticipated.

The three-year plan is put forward to provide greater stability for producers, particularly the independents who cannot plan on a long-term basis while the home market remains uncertain. It is also contended that it is normally impossible to forecast 18 months ahead, with any real accuracy, the number of films which will be made.

The BFPA memorandum takes exception to the large number of reliefs granted to exhibitors. It claims that apart from total exemptions, the minimum should always be two-thirds of the normal quota. For a quota of 30%, relief should not be allowed below 20%, and so on.

It is also disturbed by the large number of defaulters and the "negligible penalties imposed by the courts." Therefore, it is suggested, that after conviction, the Board of Trade should have authority to revoke an exhibitor's license.

## Latest Stolz Musical In March Vienna Preem

Vienna, Feb. 6.

Robert Stolz finished the score for his latest musical "Pumpernickel," slated for late March at Franz Stoss' Burger theatre. Book was written by Hugo Wiener and Raoul Martinec and depicts the comical adventures of a Chicagoan bakery chain-owner in Vienna and Monte Carlo. This musical will serve as opener of forthcoming Vienna festivals.

"Whirled Into Happiness" is being prepped as a screen production by Vienna Mundus Film (known in N. Y. as "Ski High"). Work will start in April.

His newest disks for Decca-London with the Vienna Symphonic orch. have caught on here. Austria's orchestra leader Heinz Sandauer is dishing his latest waltz son, "Mariedl Take a Jump."

## UA's Gould to Panama

David Gould, former United Artists manager in the Philippines, this week was named by UA foreign sales chief Albert Lowe as the company's rep in Panama. Appointment marks his return to the firm after a six months' absence. He'll replace Henry Ronge who resigned to join another company.

## Tips Crix on 'Go Lovely'

London, Feb. 6.

C. J. Latta, managing director of Associated British Picture Corp. who is the Warners nominee on the board, has sent a midget dictionary to all London film critics.

He explained that he is not casting reflections on their vocabulary, but believes this will come in handy in searching for new superlatives to describe "Happy Go Lovely."

## Italo Pix B.O. Up \$10,000,000 In Year's Time

Genoa, Jan. 30.

Italian film industry scored several major achievements during 1950, according to Eitel Monaco, prez of ANICA, the Italo producers' association. In a recent radio address he revealed that total feature production last year reached a new high of 105 films and theatre attendance climbed to more than 650,000,000. Gain in patronage represented a hike of 100,000,000 since 1945.

Industry's brighter complexion was reflected at the boxoffice, which grossed a total of \$85,000,000 in 1950. Take in the previous year was only about \$75,000,000.

Production boost, Monaco said, was made possible by some 14 film studios with a total of 43 sound stages. They were aided by Ferrania, a raw stock company, now about to launch its own color process. Despite this improvement, he added, internal income last year was still insufficient to cover production costs on Italian films as a whole.

Only 106 imports were exhibited in the final quarter of '50, Monaco declared, as against 149 for the similar 1949 period. Among factors contributing to the drop was a "decreased interest by the public in a certain type of standardized foreign product." ANICA chief also praised the Italian industry's co-production efforts with France, the U. S. and other countries which he said have been working out successfully.

## USE \$200,000 OF EADY COIN FOR KID FILMS

London, Feb. 13.

An allocation of about \$200,000 is to be made during the current year from proceeds of the Eady fund to finance the production of children's films. This was revealed at a meeting convened under auspices of the British Film Producers Assn., when details of the share-out were officially conveyed to indie producers.

In its first year the Eady fund (created last year by a readjustment of admission tax) is expected to fall short of its original target by nearly \$1,000,000. It was hoped when the fund project was conceived that around \$4,200,000 would be available for splitting among British producers. Returns for the first quarter indicate that the total may not be more than \$3,300,000. Distribution of the Eady fund pool will be made on a quarterly basis with a final reckoning at the end of each year.

## Current London Shows

(Figures show weeks of run)

- London, Feb. 13.
- "Blue for Boy," His Majesty's (11).
- "Carousel," Drury Lane (36).
- "Consul," Cambridge (1).
- "Dear Miss Phoebe," Ph'nix (18).
- "Dish Ran Away," Vaude (33).
- "Fol de Rols," St. Martin's (6).
- "Follies Bergere," Hipp (71).
- "Gay Invalid," Garrick (3).
- "His Excellency," Piccadilly (38).
- "Holly and Ivy," Duchess (40).
- "Home & Beauty," Wynd'h'm (20).
- "King Rhapsody," Palace (73).
- "Knight's Mad'n's," Vic. Pal. (48).
- "Lace on Petticoat," Ambass. (9).
- "Little Hut," Lyric (25).
- "Panmure," Aldwych (1).
- "Point of Departure," York's (7).
- "Reluctant Heroes," W'ch'li (22).
- "Ring Round Moon," Gibe (46).
- "Seagull's Sorrento," Apollo (35).
- "2d Tanqueray," Haymarket (24).
- "Take It From Us," Adelphi (15).
- "To Dorothy a Son," Savoy (12).
- "Who Is Sylvia," Criterion (16).
- "Will Any Gent," Strand (23).
- "Worm's View," Comedy (199).

# MPAA Looks Victor in W. Germany In Fight to Shelve Imports Quota

Frankfurt, Feb. 6.

## Giant 'Annie' Electric Sign in Singapore

Singapore, Jan. 30.

Aided by a specially-built electric sign mounted atop the 12-story Cathay building, Metro's "Annie Get Gun" at Cathay theatre outgrossed any picture screened in Singapore since "Three Musketeers" (M-G) in September, 1949.

House's exceptional post-New Year's business was disclosed by its managing director, J. A. M. Ede. Animated sign, which measured 42 feet by 38, was visible 30 miles out to sea. The seven-foot letters could be read through glasses at a distance of 25 miles. Preparation and erection of the spectacular was carried out by the Cathay Circuit's own Chinese artists and electricians with the assistance of a local firm. Sign was talk of the city for several days.

## 'Consul' Scores At London Preem

London, Feb. 13.

Gian-Carlo Menotti's dramatic opera, "The Consul," received a tumultuous ovation when it opened under Laurence Olivier's management at the Cambridge last Wednesday (7), and was lauded by the national press critics with striking unanimity the next morning. Great personal ovations were accorded to Patricia Neway and Marie Powers, both of whom also played the principal roles in the Broadway production.

Although both "The Telephone" and "The Medium" failed on their London presentation, there appears little doubt but that "The Consul" will be a substantial winner.

"Preserving Mr. Panmure," light, frothy farce by Sir Arthur Wing Pinero, received a warm reception following its revival yesterday (Mon.) at the Aldwych. Play has a reasonable chance for a limited run despite the loose direction of John Fernald. Gwen Cherrell and Reginald Purdell scored in the leads.

"Panmure" moved to the West End after presentation at the Arts Theatre Club. It had a month's run there. All but four members of the original Arts cast appear in the Aldwych revival. Alexander Archdale and Helena Pickard play feature roles.

## AUSTRIA'S POSTWAR PIX IMPORTS SOAR

Vienna, Feb. 6.

Postwar foreign film imports have increased 300% over the 1947 low of 136 feature films according to the Austrian Federal Ministry of Trade and Reconstruction. Some 210 pictures were brought into the country in 1948, 306 the following year and 424 during 1950. Capacity of the Austrian film market reportedly is around 300 full-length features.

Of the product imported last year, Hollywood contributed 202 pix. Runner-up was western Germany, with 71, followed by Britain's 47; France, 21; Soviet Russia, 19, and eastern Germany, 13. Value of native films made last year is estimated at about \$1,500,000.

## All-Expense Tours Up British Legit Trade

London, Feb. 6.

Organized parties from the Provinces to London at an all-inclusive rate which includes rail or bus fare, meals, a sightseeing tour, and a theatre ticket, are being arranged by Thomas Cooks, the travel house, in conjunction with the State-owned British Railways.

The Empress Hall, Earls Court, drew over 500,000 people to see "Cinderella on Ice," with the bulk of this business coming via Provincial party bookings, following a tie-up between the management and Cooks. Pantomime specials are being run on Wednesdays and Thursdays from Provincial cities to coincide with local mid-week half-day closing.

The top German motion picture trade association of western Germany, Spitznorganzation der Filmwirtschaft (SPIO), has submitted a proposal to the Bonn government calling for liberalized imports policy on films plus screen quota legislation (similar to that in England and France) for the protection of local product. German film industry move heralded a possible early end of the wrangle over the problem of American film imports, settlement of which is now four months overdue. It also represents a possible victory for the Motion Picture Association of America (MPAA), aiming at the elimination of the imports quota, which last year placed a voluntary restriction on the 10 major companies, so only 15 films could be imported by each one.

It also means that the staunchest opponents of free foreign pix imports, the German producers, have finally been won over to go along with plans of this modified version of free imports. Distributors and exhibitors long have been in favor of the proposal.

A new deal which would facilitate distribution of Hollywood product in Germany is being pushed by the Motion Picture Assn. of America and the Society of Independent Motion Picture Producers. Basis of the proposed arrangement is a provision whereby the existing import quota on U. S. films would be removed.

Marc Spiegel, MPAA rep in Frankfurt, is handling the negotiations for the Yank film industry with the German government and picture organizations in Germany. Reportedly, the new plan requires that three out of every four pix brought into western Germany by the majors must be less than three years old.

As a compromise in return, the U. S. companies will probably agree to a screen quota of 30% for native product. Entire matter is now before the German legislative body and industry reps for consideration. Their views as yet have not been officially disclosed. Reich, incidentally, eased up on import permits in the last few weeks. Majors were granted 50 more licenses while SIMPP members gained an extra 10.

## Italo Govt. Opposed To Quota on Film Imports; Against H'wood Oldies

Italian government does not favor a quota on film imports and prefers industry self-control, declared Pietro Bullio, prez of Scalera Film Distributing Corp., who arrived in N. Y. last week from Rome. But while a quota is unlikely to be fixed by law, he added that Italo film interests want Hollywood to confine its releases to current product and forget the flock of lesser pix still in its wartime backlog.

With a proposed meeting between an Italian industry delegation and the Motion Picture Assn. of America due soon, Bullio indicated that the government would presumably be willing to permit up to 40% to 50% remittances of earnings on U. S. films. Balance of rental income would have to be invested in Italy via methods somewhat similar to the freeze provisions stipulated in the Anglo-American film agreement.

Competition from foreign product is not as tough as it used to be, Bullio said. In the past, imports commanded 75% of the native market with the remainder going to Italian pix. Now domestic films have a 40% share of Italian screen time. But nine-tenths of the balance is filled by American features.

Although Italian producers have made steady advances since the war ended, Bullio declared, they now find it difficult to secure financing. The banks have little money to lend, he said, since most funds are earmarked for government use. Any project not considered essential does not qualify for a loan. In view of restrictions on credit, Bullio pointed out, private money lenders have been reaping a harvest via loans bearing interest of 25% to 40%. Legal rate is 12%. Added handicap is that films are notably slow in amortizing themselves.

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### Three Guys Named Mike

Metrolite release of Armand Deutsch production. Stars Jane Wyman, Van Johnson, features Howard Keel, Barry Sullivan, Phyllis Kirk, Anne Sargent, Jeff Donnell. Directed by Charles Walters. Screenplay, Sidney Sheldon; story, Ruth Brooks; music, from suggestions by Ethel "Pug" Wells; camera, Paul C. Vogel; music, Bronislau Kaper; editor, Irving Warburton. Previewed Jan. 17 at Loew's 72d St. theatre, N. Y. Running time, 78 MINS.

Michael Lawrence..... Jane Wyman  
Mike Jamison..... Howard Keel  
Mike Tracy..... Barry Sullivan  
Kathy Hunter..... Phyllis Kirk  
John Baker..... Anne Sargent  
Alice Raymond..... Jeff Donnell  
Scott Bellamy..... Herbert Heyes  
Benson..... Robert Sherwood  
MacWade Parker..... Barbara Billingsley  
Alan White..... Hugh Sanders  
Mr. Williams..... John Maxwell  
Dr. Matthew Hardy..... Lewis Martin  
C. R. Smith..... Ethel "Pug" Wells  
Osgood..... Sydney Mason

Pleasant-witted comedy, "Three Guys Named Mike" is a doubtful entry for the deluxers but should encounter no trouble in lesser situations. Draw names are Jane Wyman and Van Johnson.

Film gets off the ground with some engaging dialog and brisk opening pace. Flow of the story is smooth and steady thereafter, drawing sufficient laughs.

Lensing was done in cooperation with American Airlines. Background of commercial aviation has the appearance of authenticity as well as visual interest.

Miss Wyman appears as an airline stewardess whose innocent glibness and sympathetic manner score with males on and off the ground. Her most persistent romantic pursuers are Johnson, as a science student who's a bartender on the side; Howard Keel, pilot, and Barry Sullivan, ad agency huckster. Film's title identifies the trio.

Miss Wyman first is a fledgling whose over-eagerness leads to an assortment of mistakes, all designed for chuckles. She soon learns the ropes, however, and wins the confidence of customers and airline personnel alike.

Film is interspersed with a series of comedy bits which add to the overall flavor. Prominent among these is the situation in which a couple of amorous passengers aboard Miss Wyman's airship try to lure her to a rendezvous. Play for the lady made by the three Mikes makes for most of the engaging subject matter and, properly, is not staged too seriously. As it turns out, Miss Wyman succumbs to Johnson's charms.

Armand Deutsch's production is impressive. Direction by Charles Walters deserves a nod for keeping the humor moving at a fast pace. Performances adequately capture the farcical qualities of the script, with Miss Wyman, Johnson, Keel and Sullivan all showing to special advantage. Paul Vogel's camerawork is good. Gene.

### The Long Dark Hall (BRITISH)

British Lion release of Cusick International-Five Oceans Film production. Stars Rex Harrison, Lilli Palmer; features Denis O'Dea, Raymond Huntley. Directed by Anthony Bushell; Reginald Beck. Screenplay, Nunnally Johnson; camera, John Cooper; editor, Tom Simpson. At Leicester Square theatre, London. Running time, 86 MINS.

Arthur Groome..... Rex Harrison  
Mary Groome..... Lilli Palmer  
Sheila Groome..... Tania Heald  
Rosemary Groome..... Henrietta Barry  
Mary's Mother..... Dora Sevensing  
Mary's Father..... Ronald Simpson  
Chap. Insp. Sullivan..... Raymond Huntley  
Sgt. Cochran..... William Squires  
Supt. Maxey..... Ballard Berkeley  
The Man..... Anthony Dawson  
Sir Charles Morton..... Denis O'Dea  
Judge Bedford..... Anthony Bushell  
Rode Mallory..... Patricia Wayne  
Marjorie Danms..... Meriel Forbes  
Mrs. Rogers..... Brenda De Banzie

Bulk of the action of this meller takes place in the courtroom where a man is on trial for murder. The plot has a neat twist and Nunnally Johnson's script is blatantly keyed to getting the fullest suspense values. As such, it should do moderately good business here, and with the star names for the marquee, should earn modest success in America.

The scripter takes the audience into his confidence. The identity of the murderer is not concealed and therefore there is no secret that the man in the dock, although he had an attachment to the murdered showgirl, was innocent. Circumstantial evidence, however, is against him; the jury convicts, but an historic eve-of-execution incident saved him from the gallows just as the real murderer is revealed.

The drama that comes from the prolonged courtroom sequence is tense and occasionally moving. The dramatic highlight is a powerful cross-examination by the prosecuting counsel, twisting the accused's own words in a manner which leaves little doubt of his guilt. The over-confident maniacal killer gives himself away by writing a letter to the police designed to reach them after the time of the execu-

tion. But he didn't reckon on a Parliamentary decision.

Rex Harrison and Lilli Palmer playing husband and wife have the dominating roles, which they play with their accustomed polish. Raymond Huntley portrays the chief inspector with surprising restraint while Denis O'Dea is determined and forceful as the prosecuting counsel. Anthony Bushell, who also produced and co-directed, plays the defense lawyer with slight timidity. Anthony Dawson rather overdoes the killer role and his pretense at being friendly with the wife of the accused lacks conviction. Myro.

### A Yank in Korea

Hollywood, Feb. 9. Columbia release of Sam Katzman production. Stars Lon McCallister, features William Phillips, Brett King, Larry Stewart, William Tannen, Tommy Farrell, Norman Wayne, Rusty Wescoatt, William Haade. Directed by Leo Lieberman. Screenplay, William Sackheim; from story by Leo Lieberman; camera, William Whitley; editor, Edwin Bryant. Previewed Feb. 8, '51. Running time, 73 MINS.

Lon McCallister..... Lon McCallister  
Sergeant Kirby..... William Phillips  
Milo Pagano..... Brett King  
Solmie Kaplan..... Larry Stewart  
Lieutenant Lewis..... William Tannen  
Jinx Hamilton..... Tommy Farrell  
Sam Hower..... Norman Wayne  
Sergeant Hutton..... Rusty Wescoatt  
Corporal Jaworski..... William Haade  
Peggy Cole..... Sunny Vickers  
Powers..... Richard Paxton  
Randy Smith..... Bob Hodges  
Junior..... Richard Gould

Columbia capitalizes on the current Korean war and comes up with an okay program feature for the general situation. War action and pathos are mixed with satisfactory movement, and story climaxes with the reading of the now well-known G.I.'s letter to his two children. Script actually is a series of maximizing incidents dealing with combat skirmishes of a group of soldiers fighting in Korea, with Lon McCallister, an enlistee, and William Phillips, a retread sergeant, carrying the principal roles. Actual battle footage is smartly used to give validity to the story and bolster budget values.

The William Sackheim script, based on a story by Leo Lieberman, takes McCallister through a quick marriage and enlistment, battle training and then to Korea. Worked into the plot is the fact McCallister, already a hero, earns the displeasure of his fellow soldiers when he endangers them through carelessness. He redeems himself, though, when he helps destroy an enemy ammunition dump, aids in routing North Korean tanks and repairs a locomotive on an ambulance train.

His sergeant buddy, Phillips, is killed in the latter action and McCallister takes the letter to the two kiddies back to the states to read to them. Two principals answer demands of the script and Leo Landers' directs capably, and among others doing okay are Brett King, Larry Stewart, William Tannen, Tommy Farrell, Norman Wayne, Rusty Wescoatt and William Haade.

Sam Katzman's production supervision manages good values for the budget expenditure, and the lensing editing and other technical factors measure up. Brog.

### Mr. Drake's Duck (BRITISH)

Eros release of Daniel M. Angel-Douglas Fairbanks, Jr. production. Stars Fairbanks, Yolande Donlan; features Wilfrid Hyde-White, Jon Pertwee, A. E. Matthews, Howard Marion-Crawford, Reginald Beckwith. Directed and written by Val Guest. Camera, Harry Gilliam; editor, Sam Simmonds. At Prince of Wales, London, Feb. 7, '51. Running time, 81 MINS.

Don Drake..... Douglas Fairbanks, Jr.  
Penny Drake..... Yolande Donlan  
Major Travers..... Howard Marion-Crawford  
Mr. Boothby..... Reginald Beckwith  
Mr. May..... Wilfrid Hyde-White  
The Sergeant..... John Barker  
Reuben..... Jon Pertwee  
Higgins..... Peter Butterworth  
Captain White..... Tom Gill  
Brigadier..... A. E. Matthews

"Mr. Drake's Duck" is sheer farce and loaded with laugh situations. It should draw as many

### Another Shore

"Another Shore." British import which premeed at the Little Carnegie, N. Y., Saturday (10), was reviewed in VARIETY in the issue of Dec. 1, 1948. An Ealing Studio-Michael Balcon production, film stars Robert Beatty, Moira Lister and Stanley Holloway. Pentagon Pictures is distributing in the U. S. Running time is 77 minutes.

Myro found the entry a "competently made pic with a smoothly told story, which should do steady, if moderate, business at the boxoffice with native audiences. Absence of star names for the marquee will be a handicap in the states, but its length should enable it to make the grade in the second feature class." Film is a melodrama with an Irish background.

### Miniature Reviews

"Three Guys Named Mike" (M-G). Lightweight comedy for middleweight b.o. Van Johnson, Jane Wyman for marquee.

"The Long Dark Hall" (British) (B-L). Rex Harrison, Lilli Palmer in courtroom meller; looms moderate success for U. S. market.

"A Yank in Korea" (Col.). Good program feature for general runs.

"Mr. Drake's Duck" (British) (Indie). Douglas Fairbanks, Jr., in English farce; OK U. S. entry.

"Bowery Battalion" (Mono). Good screwball army comedy in Bowery Boys series. OK for general market.

"Ridin' the Outlaw Trail" (Songs) (Col.). Standard entry in Charles Starrett's "Durango Kid" series.

"Murder Without Crime" (British) (AB-Pathe). Transfer of stageplay to screen not good enough for U. S. market.

"Crooked River" (Lippert). Jimmy Ellison-Russell Hayden Routine oater.

chuckles as films twice its length. Val Guest's script and direction is effective enough to overcome the trivialities of the plot and to insure that the pic will be a boxoffice winner in Britain. Its American prospects, too, are quite substantial and are heightened by the Douglas Fairbanks, Jr., name. The yarn is typical English humor, poking fun at the army and officialdom in general. Since the incidents are seen through the eyes of two Americans, it develops an unusually strong Anglo-American flavor.

It is really a two-character play. Don Drake brings his American bride to England and settles on a farm which he has inherited. During her first few days, she goes to an auction sale and an unconscious nod makes her the owner of five dozen ducks. That alone causes consternation in the Drake household, but confusion turns to chaos when one of the ducks lays an atomic egg. The army takes over and the farm is made a prohibited area.

The humor directed against the British services is not restricted to the army. When the navy hears that the security police have called the War Office to supervise what becomes known as "Operation Chickweed," it gets into the act. Then the Air Force insists that the duck is really an airborne bird; hence it should be part of the operation. The humorous angles from the military intervention are obvious, direction taking advantage of them.

Fairbanks and Yolande Donlan have a comparatively easy task keeping the story rolling. The good script is a real help. The few character parts are also well done. Wilfrid Hyde-White is first-rate as a civil servant from the Ministry of Agriculture and Fisheries; Howard Marion-Crawford personifies the major in charge of the operation; Jon Pertwee contributes a fine study of the dour form foreman; Reginald Beckwith scores in a small part as a bank manager; and A. E. Matthews excels as a War Office brigadier. Myro.

### Bowery Battalion

Monogram release of Jan Grippo production. Stars Leo Gorcey, Huntz Hall; features Arthur Hodge, Russell Jackson, Selmer Jackson. Directed by William Beaudine. Screenplay, Charles Marlon; camera, Marcel LeFranc; editor, William Austin; music direction, Edward J. Kay. At New York theatre, N. Y., Feb. 7, '51. Running time, 69 MINS.

Leo Gorcey..... Leo Gorcey  
Huntz Hall..... Huntz Hall  
Arthur Hodge..... Arthur Hodge  
Russell Jackson..... Russell Jackson  
Selmer Jackson..... Selmer Jackson  
William Beaudine..... William Beaudine  
Marcel LeFranc..... Marcel LeFranc  
Edward J. Kay..... Edward J. Kay  
John Blaffer..... John Blaffer  
Al Eben..... Al Eben  
Frank Jenks..... Frank Jenks  
Masters..... Masters

Monogram may have a sleeper in this Jan Grippo production of the Bowery Boys series. Produced, budget-wise, for dual houses, pic could well carry top side of a twin bill and might even stand alone and do business. Film gets in on top of cycle of army camp comedies which is sure to come in view of mobilization.

Loaded with gags, some familiar and some new, "Bowery Battalion" gets off to a fast start and doesn't let down to the final bellylaugh. Awkward squads and initiation of rookies into army life have been comedy source material since World War I; and they probably will continue to be laugh-getters as long as an element of freshness can be injected. "Bowery Battalion" has been so injected.

Huntz Hall carries the comedy ball. His every gesture is hilarious. Director William Beaudine has ex-

tracted the best from Charles Marion's screenplay. Story line is simple and just strong enough to hold together the zany antics of the Bowery kids.

Hall and his pals join the army when they think a practice air raid is the real thing. Leo Gorcey, in trying to get them out of uniform, finds himself also in the service, and then begin the usual trials and tribulations of the rookies. There is the plot to steal a military secret, in which the boy's old Bowery pal, Bernard Gorcey, is involved; the enemy spy in the form of a blonde secretary and the foreign agents who kidnap Gorcey in order to get vital information.

The Bowery kids are in on the rescue, get medals—and then go back to the guardhouse for being A.W.O.L. It's all fast slapstick and should get guffaws. Alst.

### Ridin' the Outlaw Trail (SONGS)

Hollywood, Feb. 7. Columbia release of Colbert Clark production. Stars Charles Starrett, features Smiley Burnette, Sunny Vickers, Edgar Dearing, Jim Bannon, Peter Thompson. Directed by Fred F. Sears. Screenplay, Victor Arthur; camera, Fayte Browne; editor, Paul Borofsky. Previewed Feb. 6, '51. Running time, 56 MINS.

Charles Starrett..... Charles Starrett  
Smiley Burnette..... Smiley Burnette  
Sunny Vickers..... Sunny Vickers  
Edgar Dearing..... Edgar Dearing  
Peter Thompson..... Peter Thompson  
Jim Bannon..... Jim Bannon  
Raymond Hatton..... Raymond Hatton  
Chuck Robertson..... Chuck Robertson  
Pee Wee King..... Pee Wee King  
His Golden West..... His Golden West  
Cowboys..... Cowboys

The Durango Kid, in the person of Charles Starrett, is at it again, bringing justice to the western range. "Ridin' the Outlaw Trail" is a stock entry in the film cowpoke's Columbia oater series and acceptable for the market at which it is aimed.

The 56 minutes pass quickly as Starrett, on the trail of an outlaw who has stolen \$20,000 in new \$20 gold pieces, rides, shoots and socks his way through trouble. There's a comedy assist from Smiley Burnette as a traveling blacksmith and singer who, with the aid of Pee Wee King and his Golden West Cowboys, works in four typical sagebrush numbers into the footage.

The Victor Arthur script draws actionful direction from Fred F. Sears to give the standard set of western ingredients movement that will be liked by the kiddies. Lee Morgan, the outlaw being chased by Starrett, loses his life and loot to Jim Bannon, who plans to melt down the coins and pass them off as gold nuggets. He forces an old prospector, Edgar Dearing, to go, along with the scheme and kidnaps Burnette's blacksmith's forge to accomplish the deed. However, Starrett, in his dual role as Texas lawman and the masked Durango Kid, sees that justice is done.

Cast is okay and Peter Thompson shows up well as a young sheriff who works with Starrett. Sunny Vickers, daughter of Dearing and engaged to the sheriff, carries off the slight femme interest.

Colbert Clark's production mantling is acceptable, as are lensing and editing. Brog.

### Murder Without Crime (BRITISH)

London, Jan. 31. Associated British-Pathe release of ABPC production. Stars Dennis Price, Derek Farr. Written and directed by J. Lee Thompson; camera, Bill McCleod; editor, E. B. Jarvis. At Tivoli, London. Running time, 73 MINS.

Dennis Price..... Dennis Price  
Derek Farr..... Derek Farr  
Patricia Plunkett..... Patricia Plunkett  
Joan Dowling..... Joan Dowling

"Murder Without Crime" is a typical example of a stageplay transferred to the screen without any substantial revision of the script. The film version never breaks out of its original confines and is restricted in space and action. It has a quota ticket to help

### Appointment With Crime

British-made picture which Four Continents Films is distributing in the U. S., was reviewed from London by VARIETY in the issue of May 29, 1946. Melodrama was trade-screened in New York yesterday (Tues.) and is scheduled to preem at the Bryant, N. Y., Saturday (17) when the house starts a new first-run film policy.

Talb. praised the acting and direction of this Lou Jackson production, which stars William Hartnell, Robert Beatty and Joyce Howard. "Despite the lack of players known in the U. S.," the reviewer opined, "the film should do well in America." Yarn revolves around a villain who conducts his murderous activities in the guise of an art dealer, John Harlow directed from his own

it along at home, but is not a potential for the U. S. market.

It is mainly a four character play with two principal settings. Husband and wife quarrel; wife leaves home and the husband goes to a night club. He drinks too much, comes home with a hostess, gets involved in a brawl, and just as he believes he has killed her, the wife phones to say she is coming back. Meantime, the downstairs neighbor starts a little blackmail, but ends up by taking a poisoned drink which the "killer" had intended for himself.

One of the most verbose examples of recent British productions, this is overloaded with precious dialog to fit the suave character played by Dennis Price. But it is completely out of place in a thriller, and draws laughs at the wrong places.

Derek Farr and Patricia Plunkett register the right emotions when they believe they are in dire trouble; Joan Dowling is sufficiently corkscrew as the corpse that won't stay put, and Price has a lot to say without saying anything. J. Lee-Thompson's direction of his own script is too reminiscent of stage technique to make an impact on the screen. Myro.

### Crooked River

Lippert release of Ron Ormond production. Stars Jimmy Ellison, Russ Hayden; features Raymond Hatton, Fuzzy Knight, Betty Adams. Directed by Thomas Carr; camera, producer, Murray Lerner; screenplay, Ormond and Maurice Trabergel; camera, Ernest Miller; editor, Hugh Winn; music, Walter Greene. At Brandt's N. Y. theatre, Feb. 8, '51. Running time, 58 MINS.

Jimmy Ellison..... Jimmy Ellison  
Russ Hayden..... Russ Hayden  
Raymond Hatton..... Raymond Hatton  
Fuzzy Knight..... Fuzzy Knight  
Betty Adams..... Betty Adams  
Tom Tyler..... Tom Tyler  
George Lewis..... George Lewis  
John Gason..... John Gason  
Stanley Taylor..... Stanley Taylor  
Stephen Carr..... Stephen Carr  
Dennis Moore..... Dennis Moore  
George Chesbro..... George Chesbro  
Jimmy Martin..... Jimmy Martin  
Cliff Taylor..... Cliff Taylor  
Helen Gibson..... Helen Gibson  
Carl Mathews..... Carl Mathews  
Scop Martin..... Scop Martin  
Joe Phillips..... Joe Phillips

Statue of the Lippert series of oaters teaming Jimmy Ellison and Russ Hayden is neither added to, nor detracted from, with this latest addition. Modest budgeter is for lower half of duals, of course. Tying together the requisite flareups of sagebrush derring-do is a satisfactory (for the purpose) yarn centered around the murder of Ellison's parents at the outset and his determination to bring the guilty parties to book.

Pic follows cliché-ridden paths all the way with no imaginative touches to distinguish it from so many other entries in the field. Some effort is made to give the film a ring of importance through use of an authoritative offscreen voice paying tribute to the stalwart pioneers who built the west.

This, however, proves ineffectual, for "River" is strictly routine western fare. Yarn has Ellison riding hard upon the scene as his parents are attacked by outlaws. One of the badmen takes a ring from his father's finger and this, of course, is the big clue to the killer's identity.

Hayden, at the start, is an outlaw, seeking only enough money to send his sister east. He soon joins forces with Ellison, and together they track down the badmen. Fuzzy Knight crops up throughout the proceedings with the usual brand of cowpoke comedy.

Direction is average, while lensing and photography are adequate. Gene.

### Benjamin Stay

Continued from page 5

the negotiations for takeover of UA offered his resignation to Robert R. Young, Pathe's controlling stockholder. It apparently has been refused. Pathe's board actually has virtually nothing to do with the operation of ELC.

While Benjamin's future association with Pathe remains unclear, Rank is understood to have definitely requested that he continue to head Rank's U. S. operation. As regards Universal, of which Rank owns about 15%, it's believed Benjamin will remain on the board. U execs queried by VARIETY expressed the desire he continue to serve.

Krim and Benjamin will both continue as partners in the law firm of Phillips, Nizer, Benjamin & Krim, which represents Paramount and many other corporations and individuals in the film industry. Krim and Benjamin's arrangement with their law partners is that their earnings from outside sources go into the firm's coffers and they draw a weekly salary and participate in the earnings.

# Guilds Mapping Strategy to Thaw Salary Freezing

Hollywood, Feb. 13.

Plans for presentation of joint petition to Wage Stabilization Board for easing restriction on wages for Hollywood talent will be drawn up today (Tues.) when William Berger, reping Screen Actors Guild; Gordon Stulberg, reping Screen Writers Guild, and Mabel Walker Willebrandt, for Screen Directors Guild, meet with several SAG officials. Meeting stems from initial probing of wage freeze regulations as they affect Guild members.

Petition will ask that film industry be allowed to operate as normally as possible under ordinary business practices, and that freeze restrictions be thawed to conform to complexities of industry. Adrian McCalman, of Artists Managers Guild, went to Washington Jan. 15 for discussions with WSB officials, returning last weekend. While at the Capitol he provided leaders of three talent guilds with daily reports on progress.

SAG spearheaded present get-together for joint action. McCalman may join for AMG, to solidify action, and it's known major companies will come in later for presentation of united industry front. Maurice Benjamin and Arthur Freston, currently in Washington as legal reps for Producers Assn., are expected to join guild legal battery on their return.

## L. A. Price Crisis

Los Angeles, Feb. 13.

Recent cut in admission prices to 50c., started by the Baldwin theatre, has spread to two other top neighborhood houses in that vicinity, the Leimart and the Imperial.

Other theatres in that area are threatening to retaliate with a 40c. admission.

## RKO Stock Rise

Continued from page 5

in negotiations to obtain control of the RKO chain. Report was denied by UPT prez Leonard Goldenson yesterday (Tues.) and the possibility of it being so was likewise discounted in the trade inasmuch as UPT can't add even a single theatre without D. of J. approval.

While the increase in the price of the theatre shares makes a deal for them more likely, an upturn in the quotes on the picture company stock lessens the chances of its purchase from Hughes—if there ever were any such chances. Two groups are known to have shown interest in the past few weeks in obtaining the pic stock and have had talks with Hughes' lieutenant, Noah Dietrich. Whether Dietrich was confabbing with them on the "talk-to-anybody" theory, or Hughes is actually interested in selling, is unknown.

Reason why the price upswing on the pic shares lessens interest in the deal is that at least one of the would-be buyers of film company control is known to be interested in liquidation prospects. This is a Wall street group. Its aim was to buy the film shares cheap and make a quick selloff of some of the assets.

It figures that the pic company's cash on hand equals about \$2 a share (\$7,000,000), its film library is worth another \$2.50 per share (around \$19,000,000) and excess real estate something over \$1 a share (about \$4,000,000). This would be a total of \$5.50 per share.

The Wall streeters were thinking of buying the stock at under \$4, showing an immediate \$1.50 profit after the liquidation and still owning a producing-distributing company which would have considerable assets in foreign funds remittable and other items.

Greene group's interest in trading stock and maneuvers on the Coast for pic company control apparently have discouraged a probe which was planned several weeks ago by the D. of J. It was to look into complaints that the theatre company board was not independent of Hughes. Various negotiations have also brought to a halt plans by major Wall street holders of RKO shares for a battle against Hughes for control.

## CANADA'S STEEL BAN HALTS THEATRE BLDG.

Toronto, Feb. 13.

Astute operators who planned, by the use of salvaged steel, to get around the federal steel ban on theatre construction, saw this loophole in the Essential Materials act plugged over the weekend by a new directive issued by C. D. Howe, Minister of Trade and Commerce. The Dec. 1 directive against use of new steel supplies for amusement construction did not interfere with the plans of Famous Players Canadian, Odeon (Rank) and the Taylor interests since construction was virtually completed, but certain important independents believed they could carry out proposed ventures by use of salvaged steel from demolished structures.

New order now defines steel materials so finely it eliminates use of such material. It also specifically bans outdoor advertising signs.

## Pickman-Par

Continued from page 5

vertising manager of Paramount Pictures in order to move to United Artists as v.p. and director of publicity-advertising was anticipated. Its suddenness was not, however.

The action was accompanied by some bitterness on both sides. Barney Balaban, Par prexy, had been kept informed of Youngstein's negotiations regarding the UA deal, but apparently was getting impatient for a definite answer as to whether his pub-ad chief was remaining with him or not. He felt that the indecision and accompanying rumors in the trade were hurting staff morale.

Youngstein was on the spot inasmuch as the negotiations by Arthur Krim and Robert S. Benjamin for acquisition of control of UA—on which Youngstein's own deal hinged—were taking considerably longer than originally anticipated. Youngstein, of course, was unable to close his deal with Krim and Benjamin until they had concluded their own negotiations for the company.

Balaban, to end the delay, demanded a quick answer from Youngstein, and he quit. The situation was perhaps primarily complicated by the fact that Balaban was in Miami Beach and thus all talks were by phone rather than via daily face-to-face contact that would ordinarily have taken place and likely prevented the bitterness. Pickman is a former newspaperman who got into show biz as advance and road manager for the Ted Lewis, Larry Clinton and Tommy Dorsey bands. He later was with the Tom Fizdale publicity agency and handled Camel Caravan units through Army camps. Later he was personal rep for Eddie Cantor.

He got into films in 1944 with 20th-Fox in New York and later was appointed exec assistant to pub-ad topper Hal Horne. He also served as eastern publicity director for the company. He later was with Selznick-Vanguard and in 1947 became assistant to Youngstein as pub-ad manager at Eagle Lion. He moved from EL to Par in 1948 and again became aide to Youngstein when the latter went to Par as pub-adtopper a few months later.

## IA Pay Boosts

Continued from page 5

creases also will become effective for other crafts in Hollywood, most of which haven't had an increase since 1947. Deal would not disturb present pacts which producers recently refused to reopen voluntarily for talks on cost-of-living hikes.

Walsh, who with a number of IA toppers came here from winter executive council meeting in Tucson, blasted the so-called Committee of Studio Workers, which has been bombarding him with telegrams protesting lack of wage boosts. Walsh said CSW was not representative of IA members. Committee, he said, was hiding their activities behind cloak of anonymity.

## CDA's 1st, In Atomic Attack

Washington, Feb. 13.

Civilian Defense Administration issues the first of a series of eight shorts—"Survival Under Atomic Attack"—next month.

Series will be offered in 8m and 16m sound and silent one-reelers, and film strips.

## Trotti, Goodrich-Hackett Get Christopher Awards

Lamar Trotti, for his script of "Cheaper by the Dozen," and Frances Goodrich and Albert Hackett, for their script of "Father of the Bride," have been chosen winners of the annual Christopher Awards for 1950. Writers of the two winning films and three books will share prizes totaling \$25,000.

Winners will collect at a Hotel Astor, N. Y., dinner tomorrow (15), given by circuit operator George Skouras. Rev. James Keller, director of the Christophers, will present the awards.

## Six New Foreign Imports for '51

Six new foreign imports have been scheduled for release this season by three distributors, it was learned in N. Y. this week. Bulk of fresh product will be handled by Scalera Film Distributing, company readying four pix. Academy Film Co. and Normandy Pictures have one apiece.

First on the Scalera slate is "Angelo," which is due to open at the Trans-Lux 52nd St., N. Y., following the run of "Seven Days to Noon." This Italian import was formerly titled "Mulatto," but was changed to "Angelo" because of possible confusion with the 1935 Broadway play.

Others on the Scalera list are "The Trial," produced by G. W. Pabst; "We, the Living," with Alda Valli, and a Vittorio De Sica pic, "Children Have Eyes." Academy is prepping another De Sica entry, "Doctor, Beware," while Normandy shortly will unveil "Carnival of Crime," a French film based on several stories of Edgar Allen Poe and Thomas de Quincy.

## U.S. Italian Reps

Continued from page 4

were due in late February or early March. Both sides agreed to draw in advance agendas which would be exchanged and agreed upon. It soon became apparent that the ideas of the two sides were so far apart, even on the matter of an agenda, that the meetings might not be worth holding at all.

As a result, the exploratory San Remo huddle was agreed upon. Andreotti sent several reps, and John G. McCarthy, director of the MPAA's international division, assigned Gerald Mayer and George Canty to meet with them. Mayer is MPAA's European chief and Canty is Italian rep.

Both Mayer and Canty came to MPAA from the State Dept., which is probably what has given the international diplomacy flavor to the Italo-U. S. industry dealings. It is a general practice of major nation foreign ministers to assign deputies to exploratory sessions in order to determine whether a top-echelon meet would be profitable.

Principal point of difference between the Yank distribs and the Italians is the latter's desire to impose a limitation on the number of pix which can be imported into Italy. Americans are firmly opposed to accepting import quotas anywhere, since they are now shaking them off in a number of countries and it would set a very poor example that it is feared would be picked up elsewhere.

Second point of difference that may result in cancellation of the Andreotti trip is the Rome demand that American distribs join ANICA, the Italian trade association. Yanks see this as a snare and are adamant against such entangling alliances.

## Myers' Optimism

Continued from page 4

early close the current b.o. recession."

Over-expansion of theatres, resulting in overseating, hurt business, Myers says, but with building controls as result of emergency exhibitors will be able to utilize existing facilities and to get back to normal operations.

As goods start to get scarce because of the crisis, the public will start drifting back to the theatres, Myers predicts.

Board sessions will last through Friday.

## Inside Stuff—Pictures

Claim of some film industry spokesmen that recent Government actions supported the contention that films were a medium of communication on the same level as press and radio, was walloped anew last week. National Production Authority issued an amendment to the commercial construction ban which exempted television and radio broadcasting stations and newspaper and periodical plants. NPA explained it was acting "to assure the greatest possible freedom of operation to the nation's facilities for the communication of news and educational material." However, no branch of motion pictures was exempted.

Only 15% new dialog can be added to the script of George Bernard Shaw's "Androcles and the Lion," which Gabriel Pascal is currently producing at the RKO lot. Arbitrary limit on new lines was fixed under the film deal with the executor for the late playwright.

Before the property went before the cameras writer Ken Englund revised the Noel Langley adaptation of the Shaw play to insert a second act it was said to have needed. Shaw dialog, however, remains virtually intact. H. C. Potter is directing the pic.

Industryites were somewhat amused by the full-page Jergens ad that appeared in Life last week and is also appearing in other mags. Ad features a large picture of Gloria Swanson and the headline: "Will you look as young as Gloria Swanson at 51?" The star, according to her official bio, will be 53 in March. Time magazine a year or so ago hunted up her birth certificate in Chicago only to find that the year of birth had been obliterated.

Certain contract producers at Paramount have been told to turn out one additional picture per year, above the number they have been making in the past. Idea is to reduce the cost of individual production. Under the new economy scheme the producer's annual salary will be the same, but he will turn out more product.

## UA-Kramer

Continued from page 5

knows his power of approval would be absolute in production matters. Additionally he is not known to have any complaints regarding the distrib's handling of his product in the past.

### One to Go for Kramer

Kramer's present pact with UA has one picture to go beyond the current "Cyano de Bergerac," which is now being roadshowed.

So far as Popkin is concerned, apparently all cause for misgivings has been removed. Producer made no effort to hide his dissatisfaction with the old UA hierarchy and is understood to have advocated the change. Since the switch has taken place, Popkin is represented as ready to go along and will deliver his product to the distrib according to his commitments.

Popkin came east from the Coast last week for a final showdown with the old management relative to release of his future output, in addition to his current "Second Women." Now that the issue has been resolved, he'll return to Hollywood today (Wed.).

Similarly, the Benjamin-Krim acquisition of control is figured to ease releasing of pix by others who have found reason for delay in delivery of prints. These include I.G. Goldsmith's "The Scarf"; Irving Allen's "New Mexico"; S. P. Eagle's "The Prowler"; W. Lee Wilder's "Three Steps North"; Popkin's other, "The Well," and Robert Stillman's "Queen for a Day."

Meanwhile, Stillman's "Sound of Fury" has played only a few engagements while the film's general release was being withheld pending settlement of UA's affairs.

Although a deal has yet to be set, the Danziger Bros. production of "St. Benny the Dip" also looms as a likely UA release at an early date.

Others for which no deals have been formally set but which figure to go through UA include the Ross-Stillman production of "The Lady Said No" and Eagle's "African Queen."

## 2 Reissues, 1 New Pic Due by Goldwyn

Sales activity of Samuel Goldwyn Productions is set for an immediate spurt with the release of two reissues and one new pic.

Firm is slated to serve as producer's representative on David Rose's "Circle for Danger" (formerly titled "White Heather"), which stars Ray Milland. Film will be released in the U. S. by Eagle Lion Classics.

Goldwyn firm has handled outside pix in past, but limitedly. Last such deal was with Cagney Productions, releasing through RKO.

Goldwyn outfit also is readying two of its own for re-distribution through RKO. These are "Up in Arms," starring Danny Kaye, and "They Got Me Covered," starring Bob Hope. "Arms" will open next week in Miami Beach, which is a single-feature territory.

All other Goldwyn features are being withdrawn from release with the exception of "Song Is Born."

## Election Petitions To Be Filed This Wk. on Par, M-G

Petitions for immediate elections to establish bargaining agent for Paramount's home office white collarites and Metro's New York exchange workers will be filed late this week with National Labor Relations Board by Home Office Employees Union, Local H-63. Union, which is affiliated with International Alliance of Theatrical Stages Employees, claims it holds signed cards from a majority of the Paramount home office personnel and Metro exchange employees, asking that the IA unit be designated as bargaining agent.

Local H-63 claims it has signed cards from workers in other home offices favoring the IA unit as their bargaining agent. However, the signed cards do not represent a majority and no petition for elections will be prepared until a majority has been obtained.

Move by Local H-63 to capture jurisdictional control in home offices and exchanges is expected to lead to a showdown with Screen Office and Professional Employees Guild. Race for control stems from NLRB ruling that SOPEG and Screen Publicists Guild had lost their identities by merging into Screen Employees Guild. H-63 plans to move into home offices on theory that competitive unions have lost their foothold because of the NLRB ruling. SOPEG members, however, say they will put up a stiff fight to retain their present hold.

## Albany Theatre Tele For College Hoop Game

Theatre television will get one of its first exclusive events next Tuesday (20) when the Fabian Palace theatre, Albany, picks up the College basketball game between Siena and Georgetown from Washington, D. C. While it's believed that the game itself is not of sufficient importance to mean much at the boxoffice, the Fabian management believes the event will represent a good test of theatre TV's potential.

Coverage of the game will be transmitted over 320 miles of cable, the longest distance any event has yet been fed for big-screen video purposes. It's also deemed significant as an example of what theatre TV backers can do to get their medium rolling.

## 'Samson' Record

Daytona Beach, Fla., Feb. 13.

Paramount's "Samson and Delilah" played its first general release engagement at the Daytona theatre last week, scoring a house record for the week with a take of \$5,927. Picture played same theatre last year on its roadshow run, grossing \$5,959 at advanced admission prices.

"Samson" is set for 14 Florida openings between now and March 18.





# WARNERS' THE ENFORCER

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"After the biggest business since the Christmas holidays" (VARIETY in Capitol N.Y. pre-release!)

## Uruguayan Film Fete Draws Bevy Of H'wood Stars

Almost a dozen Hollywood stars will attend the 18-day international film festival scheduled to get underway tomorrow (Thurs.) at the Uruguayan beach resort of Punta del Este. Government of Uruguay, sponsor of the event, is making a plane available to transport the American film talent along with representatives of the Motion Picture Assn. of America.

Plane is slated to leave the Coast next Wednesday (21) enroute to Uruguay via New York. Hollywood contingent will include Joan Fontaine, Ricardo Montalban, John Derek, Elizabeth Scott, Florence Marly, Faith Domergue and Marta Toren. Other star possibilities for the junket are Gary Cooper, Ginger Rogers, Walter Pidgeon and Alexis Smith.

John G. McCarthy, director of the MPAA's international division, is to board the plane when it makes the New York stopoff. Definitely committed to come to the festival from Europe are Ingrid Bergman, Roberto Rossellini, Laurence Olivier, Vivien Leigh, Orson Welles and Jean Cocteau. Dan Russell, special MPAA flack for the fete, planned from New York Monday (12) to handle the advance preparations.

Some 10 feature films are to be entered by member companies of the Motion Picture Assn. of America in the International Film Festival, to be held Feb. 15-March 5 at Punta del Este, Uruguay. MPAA international director John G. McCarthy disclosed in New York last week. A number of shorts are also to be submitted.

Feature entries include "Valentino" (Col.), "Intruder in the Dust" (Metro), "Sunset Boulevard" (Par), "Sands of Iwo Jima" (Rep), "Our Very Own" (Goldwyn-RKO), "Treasure Island" (Disney-RKO), "Halls of Montezuma" (20th-Fox), "Cyranos de Bergerac" (Kramer-UA), "Harvey" (U) and "Breaking Point" (WB).

### Fest a Tourist Lure

Montevideo, Feb. 6. Uruguay, traditionally a holiday country, is striving hard to foster tourist trade this summer, which in the last two years has fallen off considerably. Top added attraction this year is the International Film Festival, slated for Punta del Este Feb. 15-March 5.

The carnival festivities in Montevideo will be helped this season by Enrique Madriguera band and Cab Calloway outfit. These two bands plus Armando Orefiche's Havana Cuban Boys will supply music for the municipal dances. The carnival is from Feb. 3 to Feb. 6.

Film Festival will be helped by \$125,000 grant from the government. French delegation, headed by M. Louis Joxe, will present three pix.

## U.S. ROADSHOWING FOR 'NATIVE SON'

"Native Son," a film version of the Richard Wright novel of the same name, will be roadshowed in the U. S., according to James Prades, who produced the picture in Argentina in partnership with Wright. In New York for the past 10 days, the Uruguayan filmmaker has been conferring with his local rep, Walter Gould, to work out a distribution deal with an indie releasing organization.

Prades estimated that the venture cost around 5,000,000 pesos (\$300,000). Pierre Chenal directed from a script written by Wright and Chenal. Wright has the lead while other cast toppers include Jean Wallace, Nicholas Joy, Charles Lane, Gloria Madison and Willa Pearl Curtiss. Pic was six months before the cameras in Buenos Aires. Exteriors were shot in Chicago.

Before planing to Montevideo next week Prades will look around for an American star to appear in his next English-language project. This will be a color film based on the history of the gauchos, the cowboys of the pampas. Exteriors would be lensed in the Argentine, but the balance of the footage is slated to be handled in Hollywood since color processing facilities are lacking in Buenos Aires.

## Indie Deals

Continued from page 3

had been active in joining forces with others in indie participation deals. Among those with whom deals have been set are Edward Small, Louis De Rochemont, Sidney Buchman and Frank Selzer.

Most prominent of the major-indie deals in recent years was RKO's alliance with Jerry Wald and Norman Krasna. Same firm also has releasing pacts with Filmakers (Ida Lupino and Collier Young), Howard Hawks' Winchester Pictures, Gabriel Pascal and Sol Lesser.

Three-pic production program slated by Joseph Bernhard will be released through 20th-Fox, which also is handling Eddie Alperson's output. That the major is anxious for outside pix is further shown in its one-film deal with Jack M. Warner, son of the WB topper. Pact covers only "The Man Who Cheated Himself" but the likelihood is it will be extended.

### 1st Solo Try

This was Warner's first solo production effort. Previously he was associated with Albert Rogell in production of "Admiral Was a Lady," which United Artists distributed.

Although for years Metro frowned on taking outside pix, major has handled Lazar Wechsler's Swiss film, "The Search," and has contracted to distribute "Teresa," which foreign department chief Arthur Loew produced in association with Fred Zinneman.

Warner Bros. similarly has its quota of indie product. Signed with the firm are Cagney Productions, Milton Spurling and the Alan LeMay-Dink Templeton unit.

Paramount is currently bolstering its income with two outside films which were acquired after production. These are "At War With the Army," made by Abby Greshler in association with Fred Finklehoff, and "Trio," from J. Arthur Rank.

Par is associated with Wallis-Hazen Productions and recently brought indie Nat Holt into its fold. Major some time ago acquired complete stock interest of Liberty Productions in a deal which brought Frank Capra, William Wyler and George Stevens to the company. Par also is handling product of Rainbow Productions, headed by Leo McCarey.

Republic, too, is included in the list of firms in participation deals, with its pact with John Ford.

## 'Skipalong' Pic

Continued from page 3

distrib' topper, who was producer of the "Robinson" pic, is also a major stockholder.

Distributors got into the act when Kline ran into financial difficulties on completing the film and gave him a profit to turn over the negative to them. Budget on the production is understood to have run close to \$100,000. Chemical Bank, N. Y., advanced part of the coin to Hydides for the purchase for a first lien on the film. Pic had originally been offered to ELC for purchase.

"Robinson" investors, incidentally, last week got 75% of their coin back out of the distribution proceeds and are expected to get a profit before the year is out. Pic cost \$330,000 to produce. There were 53 investors, including much of the ELC staff.

## 'Helmet' Incident

Continued from page 3

at least one instance—a base in California—local officials flashed a slide on the screen explaining that the picture was being shown "without" the approval of the Army and "without" Department of Defense cooperation.

"These actions were taken locally," explained a spokesman in Washington. "We issued no instructions about this picture and we booked it without deletions. However, one thing should be made clear. Our action is no criticism or contradiction of the Army's refusal to issue its seal. There is a difference between the army officially not objecting to a motion picture, and the army giving its seal of approval. The army does not censor pictures."

## Acad. Places Tighter Ad Control on Use Of Oscar Symbol

Hollywood, Feb. 13.

Revised regulations of Academy of Motion Picture Arts and Sciences have placed a tighter control on the use of the Oscar symbol in advertising. Under new rule, symbol must not be displayed in connection with a nomination for an award.

Pictures nominated for specific awards may be so advertised providing (a) that no reproduction of an awards symbol is used, (b) that the word "nominations" or the words "nominated for" appear in the same size, style and color of type as the words "Academy Awards" and (c) that the achievement for which the nomination has been voted is included in the advertising.

Further cracking down on practice of using Oscar symbols indiscriminately, Academy has ruled that no film or achievement which has not won an Academy award may be advertised or exploited in a manner which will mislead the public. In other words, the advertising boys have been told they cannot imply by design, layout or wordage that the film or achievement has won an Oscar if it hasn't.

New rules also have been drawn up in regard to honorary awards. The Academy board of governors, not the Academy membership, confers honorary awards and this must be clearly defined in all advertising. Honorary awards shall not be advertised or exploited in a manner that the public will confuse them with awards voted by the membership, the Academy has decreed.

To protect the Oscar's value, the symbol cannot be used to advertise a commercial product without written consent of the Academy.

## Price Spiraling

Continued from page 3

wartime conditions. Films, as a result, became a natural.

Wall street opinion is pretty well reflected in the daily market letter sent out last week by Reynolds & Co., one of the biggest houses in the country. It stated:

"In terms of earnings and stock prices, the motion picture industry is a depressed group. Competition from TV, decline in lucrative foreign rentals due to exchange difficulties, and the uncertainties arising from anti-trust proceedings are mainly responsible for the poor position of the industry.

"Whether or not this once lousy industry has come to an end of an era remains to be seen. At the minimum it has been faced with a bitter readjustment. As a depressed group, however, it offers certain speculative attractions at this time. These are the possible restrictions on TV production, high national income coupled with restrictions on many other forms of entertainment or competitors for the consumer's dollar, demand for movies by the armed forces, and a very much improved foreign position.

"There has also been some indication in recent months that the prolonged decline in theatre attendance has leveled off. Moreover, based on historical pro forma earnings, these new companies (brought about by the breakup of integrated theatre-production setups) have good tax positions relative to current earnings and market prices of the common stock. For speculative purposes we like RKO Theatres and Paramount Pictures."

Meanwhile, Bruns, Nordeman & Co. has joined the growing list of Wall St. firms lending support to film stocks on the N. Y. Stock Exchange. Outfit, in a market letter signed by Morton Globus, advises clients purchase of a "diversified list of motion picture stocks will pay off very well within six months from today."

Firm notes that film companies' financial resources are good and book values are high. It's also pointed out that product set for 1951 release was turned out following sharp economies at the studios.

Group of pic stocks, the brokerage house states, is selling near its last five year low. If a general market recession does develop, it was said, film issues should hold up well. Outfit further advises that if the bull market continues, motion picture stocks will no longer be laggards, "but as a group will be outstanding."

## Krim-Benjamin Get UA

Continued from page 3

he took over last July, has resigned that post and has likewise been invited to sit on the board, if he desires. Max Kravetz, who was responsible for initiating the McNutt deal and took the post of UA secretary, will resign.

Second obligation undertaken by Krim and Benjamin last week to complete the deal was delivery of a contract from Walter E. Heller and Co. in which Heller guaranteed to provide production and operating coin. Chicago loan outfit is setting up a fund of \$2,000,000 on which indie producers can draw for first or second-money financing for their product and is advancing \$1,250,000 for operation of the company, until it is on a self-sustaining basis.

Krim and associates are working on plans for obtaining additional operating funds from other sources. They'd like to have a safety cushion, pointing out in this connection that Universal, for instance, has cash and government bonds totalling more than \$5,600,000. One of the aims of getting a large cash backlog is to invest in indie product which the company distributes, thus supplementing income from distribution fees.

Krim and associates had a seven-day deadline, ending tonight (Wed.), to obtain the McNutt and Heller agreements. In accordance with the deal signed in Hollywood last week, Wright, Miss Pickford's attorney, is to deliver to them from escrow the voting trust certificates.

### Trust Is For 10 Years

Voting trust is for a top of 10 years, the maximum allowable under the law. Its continuance, however, after the first three years is contingent on K-B's having put UA on its feet in the interim.

Deal gives the voting trustees three years in which to make good. If anytime during that period they succeed in showing profits for a consecutive number of months, the voting trust is extended for the full 10 years and Krim and associates get 50% of the company's stock.

The number of months over which they must show a profit has not been disclosed, but is understood to be reasonably small.

In addition, at this point an option on the part of Chaplin and Miss Pickford becomes effective. They can elect to sell the 50% of the shares they own to Krim and associates or can continue to hold them themselves as an investment. In the event they choose to sell, the purchase price is established by an elaborate formula based on differential between company's value now and that at the time the sale is made.

Not a point in the negotiations which culminated last week was the future of Grad Sears, former prexy and now general sales manager of UA. His contracts, calling for \$2,000 a week, plus \$500 expenses, running until the end of this year, and another calling for \$35,000 a year for the following 10 years, are principal liabilities of UA.

Whether Sears will continue with the company has not been determined. If not, it is assumed he'll be paid off in full via some arrangement, if not directly. An exploratory meeting was held with him last Friday and another is due this week. It is believed unlikely he'll stay.

### Seek Top Distrib Exec

Prime aim of Krim and Benjamin is to have the services of a top distribution exec who will meet with the approval of UA's producers. Trade anticipation is that William J. Heineman, who now heads sales for Eagle Lion Classics, will assume the post. His ELC pact expires at the end of this week. He was previously associated with Krim when the latter was prexy of Eagle Lion, and with Benjamin when Heineman headed U. S. sales for J. Arthur Rank, whom Benjamin reps in the U. S. Krim and Heineman have both denied that any agreement exists or that there have even been talks between them. This is believed true, with any understanding no more than tacit.

Naming of Max E. Youngstein, who resigned as v.p. of advertising and publicity at Paramount this week, to a similar post at UA is expected by trade observers to complete the top-echelon executive slate. Krim will serve as president. Reports are that the top men

will take nominal salaries of \$500 a week, although they have been earning considerably more than that. Attraction for Heineman and Youngstein assumed to be a chance to participate in ownership eventually.

Also slated to share is Fox, who has helped to quarterback the deal. He may serve on the board, but will take no administrative post in the company. Former Universal v.p. and board member is giving majority of his time currently to an Indonesian import-export setup he heads.

Getting McNutt to give up his voting trust and stock options was not a difficult feat. In the first place, he had been able to do so little to help the company out of its downtrend that it is very unlikely that it still would have been alive when time came to exercise the options, let alone that it would have been worth the \$5,400,000 he was committed to pay for the Pickford-Chaplin stock.

Secondly, however, it was through David Scoll, McNutt's law partner, that Krim and Benjamin got into the act. Scoll was friendly with them and enlisted their aid. Thus their relationship with McNutt was at all times amiable and he was kept continually acquainted with progress of the negotiations. That made his final relinquishment of control relatively easy.

As for obtaining the contracts for the \$3,250,000 from Heller, that was likewise comparatively simple, although there were tremendous technical hurdles. However, Heller v.p. Milton Gordon was in on the negotiations virtually all the way and it was with his support that Krim carried on.

Heller, however, has naturally demanded collateral. Studying the value of assets to determine how big a loan they warranted took considerable time. Heller is getting liens on advances made by UA for prints and advertising and on open accounts. Company's major assets also include 50% of the shares (non-voting) of J. Arthur Rank's Odeon circuit in England and about \$250,000 of California real estate.

Miss Pickford, who has blocked every potential UA deal in the past, came close to upsetting this one 24 hours before it was finally signed. She began to question a whole series of points which had been worked out with Wright and Chaplin's attorney, Clinton La Tourette, over many weeks. She saw the light, however, the following day.

## ELC-Hyams

Continued from page 5

pacts on the continent. Majority of the pacts with franchise operators have been negotiated and require only formal closing, it's understood.

ELC also will appoint its own supervisors in each of the larger European countries, all to function under Seideman. ELC pix heretofore had been handled by J. Arthur Rank's General Film Distributors, under a deal whereby some Rank films, in turn, were handled by ELC in the U. S. Pact was terminated last week.

Phil and Sid Hyams now are in process of enlarging their distrib organization. They've been handling some Universal films in addition to the output of British indies. Brothers also engage in production, latest being "Mr. Drake's Duck," starring Douglas Fairbanks, Jr.

## Toscanini

Continued from page 1

not merely Toscy's physical condition that has cued his decision to bow out—perhaps for all time—but that Toscy still remains unhappy over the succession of events that led to his eviction from Studio 8-H in Radio City, with the subsequent shift of the broadcasts from Saturday to late Monday night (returning to Saturday only three weeks ago), and its transfer to Manhattan Center, N. Y., as a point of origination. He reportedly squawked over the latter move but finally consented to going into Carnegie Hall.



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# Clips From Film Row

## NEW YORK

James R. Grainger, Republic's sales chief, left Friday (9) for Washington, first stop on southern trip which will take him to Atlanta, Tampa and New Orleans. Returns Feb. 26.

Irving H. Ludwig, assistant to Disney worldwide sales chief William B. Levy, off for confabs with RKO district and branch managers in Washington, Charlotte, Atlanta, New Orleans, Memphis, Dallas and Oklahoma City; will map sales policy on Disney's upcoming "Alice in Wonderland."

## PITTSBURGH

Officers elected by Tri-State Drive-In Theatres Assn. for 1951 are Theodore Grance, proxy; Max Arnold, veepee; John Robb, secretary, and Ernest Stern, treasurer.

Morris Finkel, ex-president of Allied Motion Picture Theatre Owners of Western Pennsylvania, elected chairman of board and national director. Fred Beedle, new proxy, presented Finkel with a watch in appreciation of job he did for AMPTO during the four terms.

Corinne Kessler, new secretary to Charlie Comar, head of WB personnel, is a local dancer, having been featured at Pittsburgh Playhouse in its last two musicals.

David Fedor, 18-year-old clerk in Warners theatre department, signed by Philadelphia Athletics, reporting to rookie camp in Georgia at end of February.

## DALLAS

Karl Hobbeltzelle, head of Interstate Theatre circuit, elected to directorate of the Southwestern Life Insurance Co., here.

The Heights theatre reopened at Ft. Worth by Ralph Drury, who leased the house. C. L. Hays named manager. Gene Kenyon, former operator of the Heights, is now operating the Riverside ozoner there.

Earl Cason, manager of the Joy at Tyler, reported that the house was badly damaged by water following a fire which broke out next door.

## CHICAGO

"Operation Pacific" launching at the Chicago theatre Feb. 16 ushers in local Navy recruiting campaign. B&K vaudeville tentatively will be used by Navy to secure enlistees.

Overall amusement tax collections for January were \$142,825. Theatre collections hit \$92,652 for the month, nearly 10% below preceding month, and approxi-

mately 3% less than November of 1950.

B&K's Lakeside remodeled, with new exterior, seating, and sound and projection equipment.

Teitel Films, Inc., which operates World theatre, acquired distrib rights to "Bitter Rice" in Minnesota, Wisconsin, Illinois and Indiana.

Skokie theatre, Skokie, Ill., and East theatre here both shuttered.

Essaness circuit switched LaMar theatre manager Edward Masters to Lake theatre, Oak Park. Herb Crane, Southern theatre manager, moved to LaMar.

## DENVER

Dan Wagner, Realtor office manager, quit to become civilian photography instructor for Air Force at nearby Lowry Field.

Steve Ward, Universal salesman, resigned.

Ralph Lee, with Fox Intermountain Theatres for 20 years and in show biz since 1909, retired as manager of Bluebird.

Alan Heid, Monogram booker, to Frisco as salesman.

## INDIANAPOLIS

Bucky Harris, Universal, exploiter, here setting up preem for "Bedtime For Bonzo" at Circle Feb. 15. Diana Lynn, Jesse White and Bonzo to attend.

Drive-ins are targets of two bills before Indiana legislature. One would require them to hire policeman or matron for every 50 cars. Other would make it a crime to bring or drink alcoholic beverages at ozoners.

Milton Kaiser resigned as manager of the Indiana; no replacement yet.

Ken Collins and Truman Rembusch are state exhibitor co-chairmen for Brotherhood Week; Dick Frank, Paramount branch manager, is distributor chairman.

Jack Van Borssum leased the Savoy at Terre Haute to Everett Linhart.

J. B. Stein, of Terre Haute, leased the Garfield there to K. E. Maurice.

## DES MOINES

The Community Drama Assn. bought Roosevelt theatre building and grounds on Forty-second street from Clyde T. Brand and Elaine Brand Ford of Des Moines. Roosevelt is still under lease to Tri-States Theatre Corp. and the purchase does not include the equipment of the film house.

Tri-States Theatre Corp. and the RKO Orpheum upped night scale from 65c to 71c. Houses affected in Tri-States chain include the Des Moines and Paramount, downtown houses, and Ingersoll and Roosevelt neighborhoods.

## ST. LOUIS

The Lyn, in midtown St.-Louis, shuttered.

M. P. Wickersham, film theatre owner of Phoenix, Ariz., and member of Civil Air Patrol there, was guided to safety at the Lambert-St. Louis airport last week when he found himself above a 6,500-foot overcast in his private plane and no sure way of getting down.

St. Louis Board of Aldermen passed ordinance adding two additional safety requirements for cinemas and other places of amusement.

Warren Beckemeyer, who assisted his mother in operating the Gem, Trenton, Ill., made manager of the Elmo, St. Elmo, Ill.

Frisina Amus, Co., readying its Capitol, Bridgeport, Ill., for an early relighting. House was dark for several months. Ross Scaggs is manager.

Dean W. Davis, who recently purchased the Arcade, West Plains, Mo., shuttered the house. He operates the New Avenue and Davis there.

James Rodell, owner of the Rodee, New Berlin, Ill., who served as Lt.-Commander in the last war reports back to the Navy March 1. His wife will operate the house.

Clyde Hogg purchased the interest of his partner, Clyde Richardson, and now is sole owner of a new ozoner near Poplar Bluff, Mo. Earl Ruth, owner of the Downing, Downing, Mo., shuttered his house for indefinite period.

The Capitol, Frisina Amus, Co. house, Bridgeport, Ill., relighted after being dark since last Sept. James and Louise Hill purchased the Chanderville, Chanderville, Ill., from Charles Trimble who bought the house last October from Mrs. Robert Kennedy.

Meeting here last week of op-

erators or ozoners in the St. Louis area announced their intention of demanding the right to bid for Grade A films during 1951 season. It was major development of a powwow presided over by Andy Dietz, manager of Cooperative Theatres, booking and buying organization for indie houses.

William Tenge, booker for Paramount exchange here and a naval reserve, back in uniform.

## Kranze Successor

Continued from page 5

other ELC-distrib execs, including eastern division manager Milton Cohen, would follow their chief. There was, however, no substantiation whatsoever of these reports.

Coincidence of the timing of the termination of Heineman's ELC pact and the acquisition of UA control by Krim and Benjamin has worked out relatively well for the sales topper—although it put him on a ticklish spot with ELC prez William C. MacMillen. It has in any event placed him in the position of being able to make up his own mind on whether he wants to shift to UA.

### Negotiating New Pact

He has been negotiating with ELC on a new pact for a number of months. MacMillen has acceded on a number of points which he wanted in his new pact, but left at least one important one hanging fire. Thus Heineman is a free agent unless he chooses to accept ELC terms.

Actually, he has had no concrete arrangement with Krim and Benjamin. Through long previous association at ELC and at the J. Arthur Rank Organization, where he was previously sales chief, it was just tacitly understood in the trade that Heineman would probably go with Krim and Benjamin if they took over UA.

Heineman had a five-year contract, inked in 1946, with United World Pictures, a Universal subsid set up to handle Rank product. When UWP was merged into U. Heineman became sales manager for Rank in the U. S. His contract was then transferred to ELC in 1948. A year ago it was renegotiated and Pathe Industries, ELC's parent company, took over from Rank as guarantor for it.

Kranze was eastern division manager at UWP under Heineman and then assistant general sales manager for Rank, again under Heineman. He became v.p. in charge of sales at Film Classics in 1948. Last year, after an abortive merger between Eagle Lion and Film Classics, which saw FC go out of business, Kranze once again became Heineman's assistant. Schlaifer, who had held the spot at that time, moved over to the Rathvon position.

## 20th Theatre TV

Continued from page 3

with other top 20th execs, to give them a chance to see the system in operation and to persuade them of its advantages over the systems already in operation in the U. S. Accompanying Skouras were his brother, Charles, proxy of National Theatres; exec veepee W. C. Michel; Otto E. Koegel, general counsel, and research chief Earl I. Sponable.

It's reported, meanwhile, that the Swiss system still has several technical difficulties which must be ironed out. Chief among these is the problem of temperature control. Oil-like liquid, which reflects the video images and projects them via an outside light source, rotates inside the unit at top speed and the 20th engineers must find a way to keep the liquid cool without impeding its reflective quality. As far as the cost factor is concerned, the Eidophore system is said to be comparable in cost, or cheaper than, the RCA and Paramount systems, which are in greatest use now in the U. S.

Skouras has not yet revealed any specific programming plans for the contemplated big-screen operation. He was quoted from Switzerland as reprising his ideas about bringing not only sports and special events but also operas, concerts, symphonies, etc., to theatre-goers across the nation. He is stopping off in Rome before returning to the homeoffice, while Charles Skouras left Switzerland for Paris. Both Michel and Koegel will visit 20th execs in Paris and London before returning, and Sponable is due back at the homeoffice tomorrow (Thurs.).

# Picture Grosses

## TORONTO

(Continued from page 9)

Last week, "Man Cheated Himself" (20th), \$5,500.

Imperial (FP) (3,373; 38-77) — "Caged" (WB) (2d wk). Lusty \$13,000. Last week, \$19,000.

Loew's (Loew) (2,096; 48-67) — "Pagan Love Song" (M-G) (2d wk). Okay \$7,000. Last week, \$9,000.

Nortown, University (FP) (959; 1,556; 38-77) — "Storm Warning" (WB). Neat \$12,000. Last week, "Where Danger Lies" (RKO), \$9,000.

Odeon (Rank) (2,390; 50-90) — "So Long at Fair" (EL) (2d wk). Trim \$10,000. Last week, \$13,000.

Shea's (FP) (2,386; 38-77) — "Dallas" (WB) (2d wk). Fine \$9,000. Last week, \$12,000.

Uptown (Loew) (2,743; 38-67) — "Two Weeks with Love" (M-G). Nice \$7,500. Last week, "Frenchie" (U), \$5,000.

## Rain, H.O.s Hit Seattle; 'Tomahawk' Hot \$12,000

Seattle, Feb. 13.

Too much rain is hurting biz generally but not the top bills to any extent. "Tomahawk" and "Prehistoric Women" look leaders of straight-films. Mills Bros. hyped "Rogue River" to a new weekend record at Palomar, giving house a smash session. Elsewhere it is mainly holdover.

### Estimates for This Week

Coliseum (Evergreen) (1,877; 65-90) — "Prehistoric Women" (EL) and "Sierra Passage" (Rep). Swell \$11,000. Last week, "Montezuma" (20th) and "Bandit Queen" (Lip) (2d wk-8 days), \$8,800.

Fifth Avenue (Evergreen) (2,349; 65-90) — "Born Yesterday" (Col) (3d wk). Smash \$13,500. Last week, \$14,300.

Liberty (Hamrick) (1,650; 65-90) — "Frenchie" (U) and "Underworld Story" (UA) (2d wk). Fine \$7,500 after torrid \$10,300 opener.

Music Box (Hamrick) (850; 65-90) — "Rigoletto" (Indie). Oke \$4,000. Last week, "Joan of Arc" (RKO), \$4,600.

Musie Hall (Hamrick) (2,200; 65-90) — "Tomahawk" (U) and "Midnight Melody" (Rep). Sturdy \$12,000 or near. Last week, "Pagan Love Song" (M-G) and "Calif. Passage" (Rep) (2d wk), \$8,300.

Orpheum (Hamrick) (2,600; 65-90) — "Under Gun" (U) and "Frisco Tornado" (Rep). Mild \$4,500 in 5 days. Last week, "Storm Warning" (WB) and "Pride of Maryland" (Rep), \$7,000.

Palomar (Sterling) (1,350; 50-84) — "Where Danger Lives" (RKO) (2d run) plus stageshow. Good \$6,500. Last week, "Rogue River" (EL) (2d run) with Mills Bros., great \$13,000 at 50-51 scale.

Paramount (Evergreen) (3,039; 65-90) — "Steel Helmet" (Lip) and "3 Desperate Men" (Lip) (2d wk). Mild \$4,500 in 5 days. Last week, \$10,300.

## LOUISVILLE

(Continued from page 8)

(RKO) and "Hunt the Man Down" (RKO). Not likely to better light \$8,500. Last week, "At War With Army" (Par) and "Federal Man" (EL), one of season's big pics, smash \$16,000, and m.o.

State (Loew's) (3,000; 45-65) — "Vengeance Valley" (M-G) and "Mrs. O'Malley, Mr. Malone" (M-G). Fairish \$9,000. Last week, "Kim" (M-G) and "Federal Agent" (Col), hurt by bad weather, ditto.

## Paris Probe

Continued from page 4

were facilitated by bribery of fire officials by "persons connected with the theatre."

In rebuttal, spokesmen for the Paris management strongly intimated that the theatre was being harassed solely because it was screening "The Miracle" which Cardinal Spellman recently denounced as "blasphemous." Theatre reps pointed out that no trouble whatever had been experienced with the Fire Department until the "Miracle" controversy developed. At the department hearing held Friday (9) Mrs. Lillian Gerard, the theatre's managing director, flatly denied the bribery charges. She is expected to testify again today as is manager Edgar Van Blohm.

## 'Frenchie' Fast \$11,000, Port., 'Halls' Lofty 17C, 'Kim' Sockeroo \$13,000

Portland, Ore., Feb. 13.

Biz is on the upgrade this week with many first-runs being helped by good product. "Halls of Montezuma" at Oriental and Orpheum shapes big. "Frenchie" also looms fancy. "Kim" is smash while "Operation Pacific" is still solid on holdover.

### Estimates for This Week

Broadway (Parker) (1,890; 50-90) — "Frenchie" (U) and "Destination Big House" (Rep). Fancy \$11,000. Last week, "Three Husbands" (UA) and "Once A Thief" (UA), \$10,000.

Mayfair (Parker) (1,500; 50-90) — "All About Eve" (20th) and "I Was A Male War Bride" (20th) (2d run), Slim \$2,500 in 4 days. Last week, legit show.

Oriental (Evergreen) (2,000; 50-90) — "Halls of Montezuma" (20th) and "Hunt Man Down" (RKO), day-date with Paramount. Big \$6,500 in 6 days. Last week, "Operation Pacific" (WB) and "Bandit Queen" (Indie), sock \$7,500.

Orpheum (Evergreen) (1,760; 50-90) — "Operation Pacific" (WB) and "Bandit Queen" (Indie) (2d wk). Fast \$6,500 in 5 days. Last week, sock \$10,500.

Paramount (Evergreen) (3,400; 50-90) — "Halls of Montezuma" (20th) and "Hunt Man Down" (RKO), also Oriental. Sock \$10,500. Last week, "At War With Army" (Par) and "High Lonesome" (EL) (2d wk-5 days), \$7,000.

United Artists (Parker) (890; 50-90) — "Kim" (M-G). Smash \$13,000 or near. Last week, "Grounds for Marriage" (M-G), \$5,000.

## KANSAS CITY

(Continued from page 8)

"Savage Horde" (Rep). Slow \$7,500. Last week, "Operation Pacific" (WB) and "Mark Gorilla" (Col) (2d wk), \$7,000.

Orpheum (Fox Midwest) (1,913; 50-75) — "Mudlark" (20th) (2d wk). Pleasant \$8,000. Last week, satisfactory \$9,000.

Paramount (Tri-States) (1,900; 50-75) — "September Affair" (Par). Good \$10,000. Last week, "At War With Army" (Par) (2d wk), pleasant \$9,000.

Tower-Uptown-Fairway (Fox Midwest) (2,100; 2,043; 700; 50-75) — "I'd Climb Highest Mountain" (20th) with Susan Hayward and Jess Barker making personals on area preem Thursday (8). Rousing \$18,000. Last week, "Steel Helmet" (Lip), \$12,000.

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TRAVEL AGENTS RECOGNIZED



# 'WAR ECONOMY' ALERTS WEBS

## No Bathing Girls, Jazz Froth on 'Voice'; State Dept. Says It Welcomes Probe

Washington, Feb. 13. Voice of America is not frittering away time and money on froth and trivia, but is slugging it out hard with Communist propaganda, Asst. Secretary of State Edward W. Barrett declared over the weekend. What's more, added Barrett, "Voice" would welcome a Congressional investigation of whether it is doing its job.

Thus the head of the State Dept.'s Public Affairs Division got into the brawl between Sec. of State Dean Acheson and Sen. William Benton, of Connecticut, former Asst. Secretary of State in charge of "Voice."

Benton, a friend of the State Dept., started the row by asserting that the "Voice" program is not doing a real job, although it gets nearly \$80,000,000 a year from Congress. He suggested a Congressional investigation to decide whether "Voice" should be taken away from the State Dept. and set up as an independent agency. Acheson promptly fired back that the overseas information program was doing fine and should remain a branch of the State Dept.

It was at this stage that Barrett took up the cudgels with a public statement and a letter to Benton. He said in the statement: "I want to knock in the head the talk to the effect that the Voice of America program is spreading to the world a lot of frothy business about bathing girls, jazz and the like. The 'Voice' and related activities today are engaged in a tough, hard-

(Continued on page 34)

## Heidt Show On World Junket

Horace Heidt will take his "Youth Opportunity Programs," which are carried on both AM and TV, on a two-month round-the-world junket for the armed forces around April 15. Two planes will carry Heidt's troupe of 80, including the cast, orchestra and technicians.

Camera crew will be included in the entourage to lens the regular Monday evening tele show overseas. Reels will be shipped back to New York for processing and editing. Sunday evening radio show will be transcribed abroad and tape flown back. About eight or nine weeks of both shows, which are bankrolled by Philip Morris and broadcast by CBS, will originate overseas.

In addition to talent winners from previous Heidt shows, stanzas will use GI talent abroad. Last year Heidt did 26 shows for servicemen on a 30-day junket that covered 25,000 miles. Tentative itinerary includes bases in Texas, Mississippi, Bermuda, Azores, seven cities in Germany, Paris, Port Lyautey (French Morocco), Tripoli, Saudi Arabia, India, Pakistan, Siam, Philippines, Okinawa, Japan, Kwajalein, Johnson Islands, Guam, Hawaii and San Francisco.

## Pitt KDKA Gets in Middle Of Jam With Sudsters On Across-Boarder Hassle

Pittsburgh, Feb. 13. Westinghouse station KDKA got itself in hot water here last week with two of its biggest advertisers, Duquesne Brewing Co. and Iron City Brewing Co., when AM'er discovered it was unable to deliver promised across-the-board strips to each of them. For some time Duquesne has had 6:30 Tuesdays and Thursdays, and Iron City Mondays, Wednesdays and Fridays. But both suds outfits wanted five times weekly at the same time on their own.

So KDKA sold 6:30 to Duquesne exclusively and gave Iron City 7 o'clock, but apparently reckoned (Continued on page 32)

## Kinsey's Radio Dissection

Dr. Kinsey's forthcoming volume on the sexual behavior of the American female, companion piece to his previous best-selling tome on the male, reportedly includes data on radio.

Radio reared its head in the discussion of sex through the influence soap operas have on femme patterns of love and the theory that many housewives listen to the daytime serials as a vicarious romantic outlet.

## NBC 'Reappraises' Sat., Sun. Daytime On Basis of Study

NBC's entire Saturday and Sunday morning and afternoon lineups are getting careful study as a result of the comprehensive survey of audience preferences the web recently completed. In addition to using outside pollsters and rating services, intensive "depth" interviews with listeners in all sections of the country were made.

Great variations were found in sectional and geographical breakdowns of the audience. NBC is expected to use this data in a strong sales pitch for greater use by bankrollers of split and regional networks.

One of the major conclusions is that Saturday morning is a heavy adult listening time, rather than an exclusively juve period as generally believed. Kids predominate in the audience from 8-10 a.m., but from 10 to noon there are mostly women in the audience. Saturday afternoon has a very high male listenership and Sunday afternoon is a strong male segment, one of the week's best.

Study, which made hour-by-hour charts of dialers' habits, also was concerned with questions of taste. It reveals that the listeners have higher and more sophisticated tastes than is generally attributed to them. For example, while the (Continued on page 32)

## WM. LEMMON UPPED AS WJW GEN. MGR.

Cleveland, Feb. 13.

Appointment of William Lemmon as vice president and general manager of WJW was announced this week by Bill O'Neill, station president.

Lemmon has been associated with WJW for over 10 years, the last three being vice president of WJW Enterprises Inc. and general manager of Ohio Music Co., a subsidiary which furnishes Muzak with sound.

Appointment of Lemmon comes less than a week after the station settled its 20-day-old strike with AFRA.

At the same time, O'Neill announced the appointment of Harold Waddell, former national sales manager, to general sales manager.

## Court Nixes Judell Suit

Hollywood, Feb. 13.

Suit for \$100,000 against Irving Brecher, NBC, KFI and the William Morris Agency, brought by Maxson Judell, has been dismissed in Federal Court. Judell requested dismissal after the Morris agency had had case moved from Superior to Federal Court.

Judell charged defendants had appropriated his property for program called "1,000 Reward," which was aired last summer over NBC.

## RETURN TO ERA OF SPECIALIZED BIZ

With the nation apparently heading into a full wartime economy, the networks are currently reappraising their records of the last war to find a clue to getting new business. Most of the webs enjoyed their biggest business during World War II and, while a number of the top-spending advertisers during that era have since trimmed their radio budgets or ankled the medium completely, industry sales execs believe that the current times are enough like the last war to warrant specialized pitches to those bankrollers.

Most of this pitching will be made to manufacturers of war materials, to whom the maintaining of top public relations is expected to be a primary consideration during the coming months. Radio proved its value to such outfits during the last war, according to industry execs, and they'll attempt to demonstrate to the manufacturers that they can do it again. When a manufacturer who had been turning out consumer goods is now earning profits from a Government contract, he'll probably turn to radio both to keep his brand name before the public for the time when he returns to production of consumer goods, and also to cement goodwill with the public, according to the webs.

Such manufacturers also had other considerations in keeping their AM billings alive during World War II, which are expected to repeat during the current era, the webs believe. Many of the sponsors in this category funneled money into radio to keep the Government impressed with the quality of their work and with their determination to aid in the general war effort. In addition, many of these manufacturers found radio to be a valuable aid in thwarting any pirating of their employees by competing firms during a time of labor shortage by cementing the goodwill of their employees.

Illustrative of the new, specialized sales pitches in the works is that being explained to various meetings of CBS radio affiliates this week by the web's AM sales manager, John Karol. In huddles with affiliates in San Francisco and Omaha, Karol points out that 1944 was the second biggest year in the web's history (CBS topped that record in 1950) and reprised the list of advertisers present on the web during 1944 to emphasize the need of selling them at this time.

In 1944, Karol said, the automotive field represented 5% of CBS' billings, while the web got only 1% of its business during 1950 from those manufacturers. Producers of building material repre- (Continued on page 32)

## CBS 'Hear It Now' Sparks Pledges For 500,000 Pints of Blood

Documentary aired on CBS' "Hear It Now" Friday (9) tracing the history of a pint of blood from the U. S. to Korean battlefield is expected to result in pledges of 500,000 pints of blood, the American Red Cross estimated in Washington this week.

By Sunday (11) phone calls from 15,505 listeners had been received by local Red Cross chapters in 162 cities with a majority of the chapters still to be heard from. In addition, large numbers of pledges were coming in by mail.

In Great Falls, Montana, all restaurants and bars had radios tuned to the hour-long CBS show and local motion picture houses delayed their features to carry the airer. Of the pledges received, 90% were from new donors.

At Keesler Field, Miss., several hundred GIs made pledges. Some 600 employees in CBS' New York headquarters also made pledges. Airer, carried by some 170 CBS outlets, had cut-ins for local appeals.

## 'Radio Has Nothing to Fear But Cheap Tripe, Greedy Buck-Hunters'—Outler

Augusta, Ga., Feb. 13.

Like 1 Big Family ABC network and General Mills (one of its largest advertisers) are apparently playing musical chairs.

Ed Smith, for the past 13 years head of GM's AM-TV productions, becomes ABC's head of production in Chicago tomorrow (Thurs.). Buzz Blair, ABC's Chi production head, moves to New York as the web's production head here. Henry Cox, ABC's N. Y. production head, is joining GM as director of AM and TV operations.

The time has come for radio to take inventory of itself and for broadcasters to determine whether they'll follow the smooth, easy road to mediocrity or the deep-rutted and rough road which leads to "the destiny of radio," according to John M. Outler, manager of WSB, Atlanta.

Speaking here before the Georgia Assn. of Broadcasters last Friday (9), Outler declared that radio's "destiny" was the "beacon light of the early pioneers who recognized an obligation and an opportunity of service in and to a community—and which beacon should still be the Grail." That is why, Outler said, it's time for broadcasters to "check over your merchandise—item by item—see what you are selling—and then, inventory your own attitude towards the responsibility and obligations of a broadcaster. And while you are taking this inventory, it is equally important that you check the attitude of your audience—both those who listen to your station and those who don't."

Outler derided the present attitude of many broadcasters to single out television as a "handy whipping boy to excuse radio's derelictions" and to think that "we'd better get ours while the getting is good because nothing can be done about the encroachments of TV except to get in it or band together to smear the guy who had money and nerve enough to do so." Actually, Outler said, "radio's one great fear today is—radio." He added:

"Not television, not the printed page, but an indifference toward our own end product—our programs; plus an apparent willingness on the part of many broadcasters to let somebody else carry the program load and let economics dictate the policy of our program service. Radio's big obstacle in the years to come can be a low grade of program tripe pumped out (Continued on page 30)

## CBS, With Record '50 Billings, Eyes Even Plushier '51

CBS, which racked up \$71,000,000 in gross billings for 1950 for the biggest year in its history, is pointing toward an even bigger year in 1951. Web revealed this week that radio billings for the first quarter this year, ending March 31, will be up about 5% over the similar period in 1950. With television also on the upbeat via the expansion into daytime programming, the web hopes at least to hold that line for the rest of the year.

Fact that radio time sales are mounting, despite the current defense economy and list of so-called wartime casualties, points up anew the general resurgence of interest in radio among advertisers and agencies, according to CBS spokesmen. To achieve the current record the web sold time to more sponsors during the first three months this year than it did in 1950, and also succeeded in convincing each sponsor to take more stations.

During January, 1950, the web had 60.8 commercial network hours sold. For January of this year the total had climbed to 67.6 hours, signifying a concurrent rise in billings.

## FRITZIE ZIVIC AS PITT SPORTS COMMENTATOR

Pittsburgh, Feb. 13.

Fritzie Zivic, ex-welterweight boxing champion who has tried just about every phase of the entertainment business, is going in for a brand new chapter here. He's turning radio sports commentator. Zivic has just been signed by WPIT, indie station downtown, for a 25-minute daily program at 5:05 every afternoon. He'll have Kay Balfie at the mike with him popping the questions and leading the discussions.

Since retiring from the fight game, Zivic has been a nitery owner, a cafe entertainer, an after-dinner speaker, boxing promoter, arena manager and several other things.

## Ell Henry in Chi Exit

Chicago, Feb. 13.

Ell Henry, Chi ABC publicity director for the past eight years, has handed in his resignation with the signoff date not yet set. Henry, who has been in Chi publicity for past 12 years, was chief flack at WLS prior to joining ABC. His future plans haven't been announced.

Resignation was not connected with the Paul Harvey episode in which the ABC commentator attempted to test the security standards at the Argonne Atom Laboratory and ended up in the laps of the Federal Bureau of Investigation.

## NBC Jockeying For Rose Bowl

Hollywood, Feb. 13.

NBC is making a strong pitch to capture the Rose Bowl games from Columbia. Having interested a client NBC is raising the ante of CBS for rights to the annual Pasadena grid classic.

What has opened up the idea of wooing the event from CBS is the probability that the two coasts will be linked by a relay-and-cable hookup by next New Year's Day. That raises the possibility of a simulcast of the game and NBC is already in there after a combined AM-TV airing.

## NBC 'Column of Air' To Line Up Top Byliners—If Sponsor Is Found

NBC has lined up a string of top columnists, including Earl Wilson, Danton Walker, Frank Farrell, Hy Gardner, Howard Barnes, Ward Morehouse, Igor Cassini and Inez Robb, for a cross-the-board "Column of the Air" show.

Originally web program v.p. Charles Barry had planned on rotating the gabbers in a strip at 12:05 a.m. However, skein couldn't clear stations for the post-midnight spot to make it worth while. Show is now being pitched for the 11:15-11:30 period, but only if it picks up a bankroller. As a sustainer it couldn't dislodge local shows on affiliates, but as a commercial the outlets could be inked.

Web has okays from more of the syndicated gossipers than it will use, which will permit the sponsor to make his own selection and to provide for alternates during vacations, etc.

# 40 'World Preems' on Tap as WNYC Launches American Music Festival

WNYC's 12th annual American Music Festival, which runs through Washington's Birthday, kicked off on Lincoln's Birthday with a 90-minute concert from Town Hall, N. Y. With the Collegiate Chorale featured, it was a fine stanza, typifying the spirit of this yearly musical event. What's most important about the New York municipal station's annual fiesta is that it takes U. S. music out of the dead notes-on-paper state and gives it a live airing. It does not depend on disks alone, but involves 19 free public concerts and 150 special studio recitals.

Opening concert began with brief speeches by Mayor Vincent R. Impellitteri and the city's communications director, Seymour N. Siegel. They pointed out that the yearly affair entails the willing cooperation of numerous groups, such as ASCAP, American Federation of Musicians, Metropolitan Opera Assn., music publishers, museums, orchestral associations, unions, colleges, music schools, recital halls and hundreds of composers and artists. They stressed that important to the growth of American music is the development of an appreciation of American music, and this the lively, many-sided festival gives a powerful hypo.

The 11-day celebration this year will present more than 40 world premieres of works by modern American composers. Two hundred cleffers, both famous and obscure, will have their works performed. The entire project is broad not only in its backing, but also in its scope—including native-born opera, symphony, chamber music, folk songs, jazz and other musical forms and styles from the longhair of the 19th Century to today's crewcut bop. It's significant, too, that the Lincoln's Birthday sked included an excellent concert by Negro artists.

WNYC's showcasing of musical Americana represents a unique contribution to this country's cultural progress. There are few stations that could attempt a project of this scope. But even if they could do it only on a miniature scale, the festival is worth copying. *Bril.*

## FM SORE AT SLUFFOFF IN EMERGENCY SETUP

Frequency modulation broadcasters are peeved because the AM-TV industry advisory committee working on plans for the national emergency has no FM-only representation, and are seeking to have the situation corrected. They point out that some ideas, such as knocking FM stations off the air during an air raid, shouldn't be acted on without discussion by FM-only stations.

The FM-ers are submitting names of representatives to handle their interests on the advisory committee. Among the reps being suggested are Morris Novik, consultant to various union FM stations; Michael R. Hanna, head of the Rural Radio Network and WHCU, Ithaca; and Everett L. Dillard, WASH, Washington.

## Newspaper Guild Files For Election at WQXR

Newspaper Guild of New York (CIO) has filed with the National Labor Relations Board for a certification election to be held at WQXR, N. Y. Union claims backing of majority of the indie's office staffers.

If the news guild gets a contract with the station, owned by the N. Y. Times whose staffers are also members of the union, it will be its first pact with a Gotham radio station. Its national parent, American Newspaper Guild, has contracts with some stations outside New York.

Newspaper Guild began making a pitch for whitecollarites at CBS' Manhattan headquarters after w announced it wou'd not renew its pact with the Radio Guild until an NLRB election was held. A spokesman reported that the newspaper union was "making slow but steady progress" at CBS.

## L.A. Dailies in Squawk On Cuffo B'cast Ducats

Hollywood, Feb. 13. Five Los Angeles radio-television editors, harrassed for months by demands for tickets which they were unable to fill, finally lost all patience last week and demanded that the networks provide them with ducats. Scorching letter to both NBC and CBS brass pointed out that they inevitably find it impossible to fill any requests for tickets to a major program.

Situation came to a head when the veepee of one of the newspapers asked his radio-video scribe for a pair to "Big Show" which was broadcast from the Coast on Sunday. The scribe was unable to deliver. Signing the letters were Paul Price (Daily News), Hal Humphrey (Mirror), Walter Ames (Times), Pat Hogan (Examiner) and Owen Callin (Express).

## NABET Claiming WAGA Mgt. Won't Arbitrate As Strike Runs 28th Day

Atlanta, Feb. 13. Timothy J. O'Sullivan, of Buffalo, N. Y., representative of the National Assn. of Broadcast Engineers and Technicians, independent union now on strike against WAGA-AM-FM-TV, on Thursday (8) charged that management of stations declined to arbitrate issues in the dispute in the walkout of technicians. Strike entered its 28th day today (13).

O'Sullivan declared heads of WAGA radio and television stations refused to submit all issues to arbitration at a company-union meeting before the Federal Mediation and Conciliation Service. Stations' management would make no comment on NABET rep's charges. Meanwhile, WAGA's operation continues uninterrupted.

Fort Industry Co., of Detroit, which owns and operates WAGA, last week slapped a \$10,000 suit against three of the unioners who walked out, charging sabotage of TV equipment. O'Sullivan denied that NABET boys did any such thing, citing the fact that the station was able to get back on the air within three hours of the walk-out as contravening this charge. Pickets are still patrolling their beats.

James Bailey, vice prez of the Fort chain, is general manager of the outfit's Atlanta properties, and George Storer, Jr., son of the prez, is manager of the television station.

## WJZ Preps Flock Of New Disk Jockey Shows

WJZ, Gotham key of ABC, is auditioning three new disk jockey shows with Frankie and Nan Grey Laine, gagwriter Hal Block and magico Russell Swan.

WOR, Mutual's N. Y. key, has inked Jean Sablon for a cross-the-board disk stanza.

The Laines would do a platter show, recording their gab for integration with disks at their Encino, Cal., home. Latter was formerly the home of Martin Block, deejay of WNEW, N. Y., and has his specially constructed studios with complete recording facilities. ABC program veepee Leonard Reeg feels that Laine now appeals to a wider audience than the younger fans he first had, as evidenced by his click at Gotham's Copacabana.

Reeg is also auditioning disk shows by Hal Block, who has also been a panelite on "What's My Line?" and Swan, who up to now has been chiefly known as a magician.

## WSPB's Circus Hoopla

Sarasota, Feb. 13. WSPB (CBS), Sarasota, Fla., cashing in on Cecil B. DeMille's "The Greatest Show on Earth" now in production at the winter quarters of Ringling Bros. and Barnum & Bailey Circus, is using Dave Murphy, circus master of ceremonies in a 15-minute, five nights a week airing on "Here's Hollywood."

## KSO to ABC

Des Moines, Feb. 13. Announcement has been made that when KRNT becomes a CBS outlet on June 15, KSO will become the ABC outlet. The recent signing by ABC and KSO, owned by the Murphy Broadcasting Co., re-establishes an association that dates back to 1932. KSO was affiliated with ABC from December, 1932, until June, 1945.

Also effective June 15 will be reaffiliation of KSCJ, Sioux City, Iowa, with ABC.

## L-W to Fight AFRA 'Unfair' Charge

American Federation of Radio Artists has declared Lang-Worth Feature Programs, Inc., transcribed library service, "unfair"; has started picketing the company, and has ordered members not to work for it. L-W, meanwhile, promises an all-out battle against the union.

Reason for the dispute is that Lang-Worth has failed to sign the agreement which AFRA negotiated Nov. 30 with the transcription libraries. A Frank Reel, AFRA executive secretary, said that, although L-W prexy Cy Langlois and the company's attorney, Walter Socolow, took "an active part in the negotiations and that the final code represents many concessions to their point of view," they still refuse to sign. Reel added that after the basic agreement was reached, two conferences were held for refinements in language, with Langlois and Socolow's views helping shape the final document.

L-W told AFRA, Reel said, that it wouldn't sign unless the code were made retroactive to Feb. 1 instead of Nov. 1, as called for. Union has filed charges of unfair labor practices with the NLRB against L-W, and will notify station owners of its action.

Socolow said that L-W had refused to ink the code because it is "illegal and contrary to the Taft-Hartley Act." He said that the company has no employees and that the singers AFRA is bargaining for are not employees but independent contractors. Socolow added: "We feel AFRA is exceeding its functions as a union by trying to negotiate for singers of the type we use."

## Chi Gabber's Security Test in 'Atomic Comedy' Is Cloaked in Secrecy

Chicago, Feb. 13. The Atomic Energy Commission this week is pondering ABC commentator Paul Harvey's "investigation" of the security standards at the top-secret Argonne National Laboratory just south of the city. Harvey was nabbed by guards after he scaled a fence surrounding the super-guarded atomic plant last week and was turned over to the FBI.

Gabber was released by the FBI after being grilled for several hours. Entire bizarre episode was immediately cloaked in the usual heavy secrecy which attends atomic matters. Harvey has refused comment other than to release a statement stating he "has been working with the investigating divisions of several of the departments of the U. S. government." The FBI, which is responsible for atomic security, denies that he has any connection with that agency. ABC officials have also disclaimed any knowledge of the affair.

However, enough information has leaked out to indicate that Harvey, alarmed at what he felt was lax guarding of the atomic plant, had decided to test the plant's vigilance. According to one source, he had planned to break the story of his Argonne "raid" on his Sunday night (11) WENR broadcast. His "story" was lost, apparently, when he was found by the security patrol shortly after he'd climbed the first 10-foot fence.

Case was given rough treatment by the Chi dailies, which described the affair as "Operations Nuts," "Operations Backfire" and "an atomic comedy."

El Paso, Tex.—John H. Rowley, of the Robb & Rowley theatre circuit, has purchased KEPO here and KWFT, Wichita Falls, with E. H. and Agnes D. Rowley.

## From the Production Centres

### IN NEW YORK CITY . . .

William C. Ackerman, director of CBS' reference dept., granted leave of absence to serve as secretary of President Truman's Materials Policy Commission, which CBS board chairman Bill Paley heads. . . . It's Biow agency handling RCA account on "\$64 Question," not J. Walter Thompson as erratum last week. . . . Ed Murrow gets honorary doctor of journalism degree from Temple U. Tuesday (20); it's his fifth such award. . . . CBS station relations veepee Herbert V. Akerberg flew from Frisco to Worthington, O., to attend funeral of his mother yesterday (Tues.).

WINS' John Bradford has named the new son Michael. . . . Ed Herlihy on Caribbean cruise, stopping off at Puerto Rico to gab with Ed Gardner on a tele show. . . . Kathi Norris and hubby Wilbur Stark leave Saturday (17) for two weeks in Bermuda. . . . Mort Frankel, ex-CBS writer, who had been on temporary assignment as script editor and promotion chief, now freelancing AM and TV scripts.

Bill Barlow, ex-WINS, doing special promotion-exploitation for WLW-T's Jubilee hoopla. . . . Organist Rosa Rio added to ABC's Bob Sweeney-Hal March show. . . . John Balch, ex-J. M. Mathes, has joined Assn. of National Advertisers. . . . WGMG's Ted Brown and wife Rhoda expecting an addition. . . . John S. Mills, elected veepee of Tele-Tone Radio Corp. . . . Ralph Meeker and Una O'Connor signed by M-G-M Radio Attractions "Crime Does Not Pay." Laraine Day, Richard Conte and Hope Miller wrapped up stints for "M-G-M Theatre of the Air." . . . Bob Pollock and Ara Gerald added to "Young Widder Brown."

Former MBS prexy Ed Kobak and Percy Deutsch, ex-World Broadcasting, elected to board of Audio & Video Products Corp. . . . Vocal arranger Bill Conway back in circulation after stay in Buffalo Vets hospital. . . . Santos Ortega back from pic work in Hollywood and returns to ABC's "Hannibal Cobb" Monday (19). . . . RCA Thesaurus issuing new tunes by Wayne King and Hank Snow Rainbow Ranch Boys. . . . Chick Vincent to produce Mutual's "Magazine Theatre" stanza, which Al Helfer will narrate. . . . Roy Holmes new sales manager for WINS. . . . ABC v.p. Bob Saudke spoke to Radio Execs and Ad clubs of Boston yesterday (Tues.). . . . Earl Kennedy, ex-Young & Rubicam, will head AM and TV production for Maxon agency. . . . Bert Wayne, WNEW disk jockey, on sick leave with Art Ford taking over his "France Calling" stint. . . . Bill Lawrence, vocalist on Arthur Godfrey's radio and tele stanzas, reports for induction at Mauch Chunk, Pa., today (Wed.).

### IN HOLLYWOOD . . .

Ralph Edwards moved his "Truth or Consequences" crew to N. Y. for three weeks. While there he'll demonstrate to the TV eds how his many new technical devices has resulted in such a marked improvement in his shows since his first filming. . . . Art Bailey, Bob Crosby and their wives hopped off for a sunning in Hawaii. . . . Rex Allen western series, written-produced-directed by Lou Fulton, has been renewed for another year.

Nat Wolff withdrew as director of "The Blandings" and Warren Lewis took over. . . . Tallulah Bankhead taped "Dark Victory" for Screen Directors Playhouse before she hied back to N. Y. She did it on the stage and Bette Davis was starred in the film. Jack Rubin did the adaptation. . . . Two or three sponsors have made inquiries about Lum and Abner for revival of the old 15-minute strip format. . . . Grace Gibson bought the Australian rights to "My Friend Irma." . . . Bud Edwards, ABC program head for radio and TV, taking a month's vacation in Hawaii. He had threatened retirement to his 5,000-acre cattle ranch in Idaho but Frank Samuels, division veep, talked him out of it. . . . Earl Ebi and Mannie Manheim are partners with NBC in a radio series based on the film, "Louisa," with Edmund Gwenn and Spring Byington starred. It goes on wax in a couple of weeks. . . . Tony Stanford, long one of radio's top directors, is back to acting again and working in the Hopalong series. He came to radio from the Broadway stage and launched "Lux Radio Theatre" as its first director. . . . Howard Meighan finally got away to Hawaii on last year's vacation. He'll be gone a month. . . . Stanley Adams, one of the "Irma" writers, may turn comic for Yip Harburg's upcoming Broadway musical, "Flahooley." . . . Lou Titterton of Compton out for a look-around. . . . Don Lee's Willet Brown and Ward Ingram in Cleveland for the Mutual board meeting. Everything ran in 7's last week for Les Raddatz, NBC's western division press head. On the seventh of the month his seventh child arrived weighing seven pounds.

### IN CHICAGO . . .

Robert Flanigan succeeds the late Oliver Morton as head of national radio spots sales at NBC here. Flanigan has been a member of the Chi NBC sales staff since 1942. . . . Bob Erber, assistant in WBBM's transcription department, ordered to active duty in Air Corps March 9. . . . Forrest Fraser appointed to newly-created berth as exec veepee at Pabst Sales Co. . . . Esserman Motors has pacted to bankroll Chi Cubs nine-game pre-season exhibition schedule on WIND. Indie has also inked Northern Indiana Public Service Co. to bankroll the Indiana high school basketball tourney starting Feb. 24. . . . Allyn Marsh, CBS program sales topper, checked in at WBBM for a brief gander last week. . . . ABC, agency and Swift execs gathered for anni breakfast last week, marking meat packer's 10th year on Don McNeill's "Breakfast Club." . . . Chi AFRA prez Harry Elders toasting birth of third son. . . . Curley Bradley back in saddle on Mutual's "Singing Marshal" after short hospital stint.

New World Distributing Co., Chi DuMont distrib, has picked up Quentin Reynolds' transcriber on WMAQ. Gloria Walenga is new member of WBBM music department. Mike Huber, general manager of KTRI, Sioux City, and Wayne Cribb, general manager of KHM, Hannibal, Mo., in town last week. . . . Hunt Downs exits producer post with "Voice of America" to become assistant program supervisor for Armed Forces Radio in Europe. . . . Thesper Don Herbert and wife, publicist Maraleita Dutton, vacationing in New Orleans. . . . Lorraine Pruchnick joins Mutual's Chi traffic department. . . . Jane Oates takes over as secretary to John Norton, Chi ABC veepee. . . . Jules Pewowar and wife sunning in Miami Beach.

### IN WASHINGTON . . .

Col. Edward Kirby, Defense Dept. radio topper, back at his Pentagon desk after a three-week siege at Walter Reed Military hospital. . . . Budget director Frederick Lawton was guest of commentator Walter Cronkite on WTOP-CBS TV show, "Facts We Face," past Sunday. . . . WASH-FM, Continental web outlet, now carrying the weekly Navy Band concerts, with Lt. Com. C. E. Brendler batoning. . . . Edgar Parsons has resigned as assistant manager and national sales manager of WOL to become radio-TV director of AAA, with headquarters in D.C. . . . WWDC disk jockey Willis Conover emceed an all-star Jazz Concert at Uline's Arena past week. Conover, incidentally, is narrator of the current Duke Ellington Treasury Dept.'s "Guest Star" platter. . . . Suburban station WGAY did an "A-Bomb and You" documentary airtel to big response past Sunday (11). . . . Kay Armen, "Stop the Music" chanteuse, y, doing some radio stints on WMAL-ABC during her current Capitol theatre p.a.



# WLW'S 'GREAT TALENT HUNT'

## Lester in Cincy—Not So 'George'

Cincinnati, Feb. 13.

Things weren't too "George" for Jerry Lester when he and his "Broadway Open House" troupe invaded Cincy last Friday (9) for a WLW-T origination in helping the video station celebrate its third anni jubilee.

The trouble started when, in the course of a quickie guest appearance on Ruth Lyons' noontime show, the "Open House" comic made the mistake of taking a swipe at Miss Lyons, who happens to be just about the most idolized personality on the Cincy scene since she went TV in a big way with her brace of SRO daytime shows.

No sooner had Lester gotten off a crack to the effect that Miss Lyons needed more TV experience, than the Lyons partisans in the studio rallied to her defense with hoots and jeers for Lester. Miss Lyons herself did a slow burn but refrained from answering.

Fact that Lester kept several hundred persons waiting for his appearance in the jampacked lobby of the Gibson hotel, while he slept on till noon, didn't particularly contribute toward getting his Cincy stay off on the right foot.

## Chances Seen Stronger Now For Legislation Affecting FCC Setup

Washington, Feb. 13.

Chances of some kind of legislation affecting the FCC emerging from the present session of Congress, picked up considerably last week with the passage of the McFarland bill in the Senate. The fact that the measure, which had passed the upper body late last year but got no further, went through so early this session gives the House more time to consider the question and possibly come through with something. But the most that can be expected is a compromise bill.

Sen. Ernest McFarland (D., Ariz.), author of the bill and now majority leader of the Senate, is represented as willing to give up certain sections, if necessary, to obtain passage. He recently conferred with FCC Chairman Wayne Coy, who opposed the measure, as presently written, before the House last session. Coy was reportedly agreeable to some kind of legislation.

Before action can be taken by the House, it is likely that new hearings would be necessary, inasmuch as the composition of the House Committee on Interstate Commerce has been changed by eight new members who are unfamiliar with the measure. How long it would take before hearings could be held, a bill approved, action taken by the House, and a compromise worked out with the

(Continued on page 34)

## Plenty Activity On Station Sale Front

Cumberland, Md., Feb. 13.

Sale of WTBO here to Maryland Radio Corp. has been completed, subject to FCC approval. Among the principal stockholders of the new corporation are Ben K. Baer, of Charleston, W. Va., Howard C. Chernoff, formerly manager of WCHS, Charleston, and George Clinton, manager of WPAR, Parkersburg, and WBLK, Clarksburg, W. Va.

Station, an NBC affiliate, is now owned by Aurelia S. Becker and Charles Z. Heskett. Sale at \$115,000 was arranged through Blackburn-Hamilton Co.

WNLK's 42G Sale

Norwalk, Conn., Feb. 13.

WNLK here has been sold to David W. Jefferies, of Washington, (Continued on page 26)

## COAST GABBERS SELL THEIR OWN STATIONS

Hollywood, Feb. 13.

CBS announcers have not been doing too well with their side lines, station ownership. Bob LeMond last week sold KSPA, Santa Paula, Cal., to a group of businessmen there, and previously Dick Joy, also a staffer, unloaded his Palm Springs transmitter, KCFJ.

Both figured the treks back and fourth weren't worth it, and interfered with their earning capacity as announcers.

## 4-STATE SEARCH FOR NEW FACES

Cincinnati, Feb. 13.

One of the most ambitious talent hunts engineered by a local broadcasting operation gets under way here this week, when WLW, the Crosley (Avco)-owned "wonder station," begins the task of exploring every hamlet, village and city in its four-state coverage area in a bid to bring new faces and voices into radio and video.

With a recognition that the same goes for today as applied back in '28-'29, when WLW set the groundwork for its eventual emergence as the "Cradle of Stars," through an exploration of the talent availabilities in the grass roots sectors, WLW is now determined to reprise its contribution to radio and show biz in general.

Just as Little Jack Little, Eddie Albert (then part of a singing trio), Jane Froman, the Mills Bros., Ramona, Red Skelton, Gene & Glenn, "Fats" Waller (then known as Tom Waller, when he was grinding the Cincy organs), Virginia Payne ("Ma Perkins") and a flock of others came out of those early WLW talent quests, so, too, the station, with a collaborative assist from 200 film-house exhibitors in Ohio, Indiana, West Virginia and Kentucky, unveils this week its new and more elaborate bid to project fresh talent on the kilocycles. This time, however, the stakes will be higher, for the station is dangling video (as well as AM) contracts to those who shape up as potentials for the bigtime. This is no amateur contest, nor are there any of the assorted gimmicks or attempts at exploiting the contestants.

Film Exhibits Tie-in

During the next eight weeks the 200 film exhibitors will invite all the semi-pros and promising tyros on to the stages through the four-state area, with the hundreds of contestants as the talent source for a permanent file for use by WLW, as well as the Crosley chain of video operations—WLW-T in Cincinnati, WLW-D in Dayton and WLW-C in Columbus. All the film chains and indies have been whipped into a state of enthusiasm by Bill Robinson, WLW's program manager, and Jack Keating, who is supervising the talent search, for to the exhibits it takes on the aura of a "community project" designed to bring the customers back into the theatre in the face of TV's ascendancy and declining b.o. grosses.

A series of regional contests will wind up with the semi-finals in the major cities through the four states, out of which 11 will be chosen to play a downtown Cincy house for a week. Out of the 11 the No. 1 candidate will get a WLW radio and video contract (plus \$1,000), with contracts also going to second and third bests, with lesser coin. However, the station

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## Hoop Puts Pulse Through Loop In Newest Round on Rating Sniping

AFRS' Exclusive

Hollywood, Feb. 13.

Soldiers and sailors overseas heard a radioed description of the Louis-Agramonte fight last Wednesday (7) although there was no broadcast from the ringside for the benefit of fight fans in the U.S.A.

Fred Hessler, member of the Armed Forces Radio Service staff in Hollywood, took the details of the battle off the wire from Miami and broadcast them to distant camps and ships with appropriate sound effects.

Attack which C. E. Hooper made against "aided recall" rating services at the N. Y. Radio Executives Club last week was an attempt to drive a wedge between advertisers and broadcasters, some radio researcher feel. "Aided recall" differs from coincidental telephone methods in that those polled are asked to recall what programs they listened to. Hooper feels people "remember" listening to more shows than they really do.

Hooper hit out at The Pulse, Inc., data for the San Francisco-Oakland area which he compared with his own service's ratings. He cited cases in which Pulse rated stations from 13% to 200% higher than his outfit did, and tagged the Pulse method "inflationary." "The average inflation is 81%," Hooper said. "This is the amount of short-weight the advertiser may anticipate if he accepts this 'aided-recall' survey as a size measure. In the long run it will cost the advertiser more money—81% more."

What Hooper was doing, according to some industry statisticians, is to try to put pressure on the bankrollers, via the argument that aided recall will nick them more in time costs, to force the networks and stations to drop services such as Pulse. In New York and in some other markets Pulse has wooed many customers away from Hooper.

Hooper said that while aided recall and diary methods "are misused when they masquerade as rating services," they can provide an indication of relative program popularity. He said they should be called "indexes," not "ratings." Latter term he feels should refer only to size measurements. Calling things by their right names, he

(Continued on page 32)

## Name Shows To Sprinkle NBC Summer Sked

NBC's plans for its summer schedule, now being readied, will be pitched for originality, economy and an emphasis on American traditions. Many of the airers are expected to have relatively low price tags.

Among the unusual shows being mulled by program v.p. Charles (Bud) Barry are vehicles for Judy Holliday, Maurice Evans and Carol Channing. Also being auditioned is "The Perils of Paulette," in which Paulette Goddard will play a Hollywood columnist who feuds with another femme Coast columnist.

"Johnny Madero" whodunit may be reprised with William Holden in the title role. Web is also prepping "Shock," a psycho-mystery by Harry Junkin.

In the Americana department, chain is whipping up "I Pledge Allegiance," which will deal with the contributions of contemporary Americans to the country's growth. It had previously announced a new series, "This Is My Own, My Native Land." The "NBC Theatre," which will probably be shifted back to Sunday afternoon from Wednesday evening, with Margaret Webster working on an hour-long version, will dramatize the works of American authors.

## Colwell's ESA Post

Washington, Feb. 13.

Nathan Colwell, in charge of radio and TV promotion for the saving bond division of the Treasury Dept., is quitting to join Eric Johnston's staff in the Economic Stabilization Administration.

Colwell will direct the radio-TV information programs for ESA.

## CBS Going Int'l With HPL Shows

CBS' lineup of Household Protective League shows is going international. Web this week set in motion plans to take the participating programs, in which the products of all sponsors must be approved by a panel of testers, into Canada, Mexico, South and Central America and Cuba.

Fletcher Wiley, originator of HPL and from whom CBS purchased the idea for \$1,000,000 in radio's first capital gains deal, is scheduled to leave soon for Mexico to establish the first foreign-language edition of the shows. Wiley expects to have the lineup completed in the other countries within the next two years. CBS, which retained Wiley as a consultant when it bought the idea in 1947, has granted him full license to expand the program lineup to the other countries.

Wiley plans to conduct auditions to find the Mexican, French and Portuguese editions of HPL shows in the various countries. In the U. S., HPL programs are now aired via CBS stations, most of them owned and operated and the others serviced by the web's Radio Sales. Lineup now includes the Galen Drake program, the Sunrise Salute and Starlight Salute.

## NEW BAER-KALMANOFF OPERA IN RADIO BOW

"Noah and the Stowaway," new satirical one-act opera, will receive its initial performance, with orchestra under the direction of Siegfried Landau, Sunday (18) on WNYC, N. Y.

Composed by Martin Kalmanoff, with libretto by Atra Baer (daughter of "Bugs" Baer), it's the second opera by this team, whose first work, "Fit for a King," won the Robert Merrill Opera Contest last year.

## Gottlieb Gets Nod As CBS Program Director in N.Y.

Lester Gottlieb, CBS-TV producer currently identified with the "Sing It Again" and "Show Goes On" programs, has been given the nod as the network's director of programming in New York, as successor to Robert P. Heller, who resigned several weeks ago. Latter has signed a film writing deal. Oddly enough, appointment of Gottlieb by program veepee Hubbell Robinson, Jr., represents a "Y & R to CBS parlay," with the Robinson-Gottlieb-Harry Ackerman (CBS Coast program topper) triumvirate of the old Young & Rubicam days now entrenched in the Columbia program saddle as a three-way team.

Gottlieb was given the nod after Robinson had sifted about 35 candidates for the post, and was chosen on the basis of his show biz background, knowledge of talent, creative programming flair, public relations and the manner in which he's integrated himself into the overall CBS production pattern.

## Swing-Shift Boys to Ride Again

Local stations in industrial centres are feeling an upbeat in audiences for their all-night shows, based on the increase of defense production and the expansion of swing and graveyard shifts in war plants.

In New York WINS is adding an hour of air time to the end of its daily sked and will sign off at 3 a.m. instead of 2 o'clock. Fred Robbins, who has been airing from 11 p.m. to midnight, gets an extra 60 minutes, which will be sponsored by the Village Crier, Greenwich Village publication. Big Joe Rosenfield moves from a midnight start to 1-3 a.m.

In Detroit WWJ has added an intimate platter stanza, "Lovingly Yours, Laura," in the 2-6 a.m. slot, six nights weekly. Show is designed to latch on to the growing wee-hours market as the Auto City's

industrial activity goes on a round-the-clock basis. On Sunday nights show is taken over by a femme tagged Lorraine. Station is currently prepping a study of the all-night audience for presentation to advertisers.

Jean King, billed as "The Lonesome Gal," was picked up last month by Philip Morris for seven big eastern markets. While not skedded in a post-midnight spot, her transcriber taps a slumber-time audience.

The witching hour broadcasts, it's figured, benefit from speeded-up production in several ways. Not only do workers tune in before and after their late shifts, but also many plants pipe in the music as a tonic and aid to efficiency. Then, too, with an overtime boom there's an increase in jitters that cues many stay-up-laters to listen for relaxation.

An added influence is the growing interest in news that keeps

many dialers glued to their sets for late developments. Last war ushered in a boom in all-night broadcasting as an aid to civil defense.

If the trend becomes more marked, it may bring a shift in emphasis in the insomniac programming away from gab and interviews and toward more tunes. WNEW, N. Y., whose "Milkman's Matinee" was one of the pioneers in the field, feels that its continuing format of straight music with little chatter is now more than ever in step with the times.

WMGM, N. Y., said that AM will benefit from the multiple listenership as the all-nighters are put into factory public address systems for background music. Indie, which airs Jack Eigen and Bea Kalms shows until 4 a.m., speculates that selection of tunes may be altered to fit in with the preferences of swing-shifters who prefer melodic songs to brassy swing while they work.

## 'Operation Frontal Lobe' Gets N. Y. Counterpart in WNBT Pubservice

A number of public service shows have been wrapped up by WNBT, N. Y., as a local counterpart of "Operation Frontal Lobe" which NBC-TV v.p. Sylvester L. (Pat) Weaver is skedding for the network.

First of the new shows to be programmed by WNBT g.m. Ted Cott is a stanza featuring John Kieran. Latter and a mobile tele crew will each do a remote from another New York City museum to give televiewers a guided tour of its art and scientific treasures, using a humanized approach that will include interviews with celebs on what the exhibits mean personally to them.

Museums to be covered include Natural History, Brooklyn, Modern Art, Hayden Planetarium, New York Historical Society, Brooklyn Children's and the Museum of the City of N. Y. Show is to kick off Saturday, March 17, in the 12:30-1 p. m. slot.

Leon Barzin, director of the National Orchestral Assn., has been inked to do a weekly music appreciation series for children. Barzin will have juves in the studio, have them try to make music from the instruments, with Barzin and house orchestra explaining how the sounds are made. To be skedded on Sunday mornings, airer will include brief orchestral passages and concentrate on the fundamentals of music.

Young Men's Christian Assn. and the American Jewish Committee are cooperating in another show which will present films on human relations topics, such as brotherhood, international affairs, etc. This starts Sunday (18) in an afternoon period.

Tieup has been made with the New York Police Athletic League for a PAL talent show, on which playground directors will introduce juves who show promise. It will be aired Saturdays at 11 a. m.

On Monday (12) station launched a cross-the-board show on which Ben Grauer gabs with the local price control administrator. These airers are in addition to two public service entries already on, "Uncle Sam's Story," which presents films of various government agencies, and "UN Stamp Club." Station recently started beaming vidpic spots on "America's Heritage," dealing with the documents on the Freedom Train.

## Chi Puts in Bid As TV Serial Capital

Chicago, Feb. 13. Possibility that Chicago may regain via video some of the prominence as an origination centre it once held in radio was given a hefty boost with the Lever purchase of NBC's "Hawkins Falls" which got its start as a Windy City sustainer. Chicago, which during the thirties was tabbed the AM serial capital, may make a similar mark in teevee, it's expected, if the "Falls" daytime strip catches on.

For that reason the "Falls" debut for Lever will be watched with more than usual interest by Chi talent and packagers. Preem of the Chi serial will be either April 2 or May 7 depending upon the windup of the "NBC Comics" now occupying the 4 p. m. slot for which "Falls" is slated.

One of the reasons the industry here is hopeful of the resurgence in the serial field through teevee is the reservoir of experienced Chi tesping talent, a carryover from the AM soap opera days. Most

## CBS GRABS ANOTHER GARY MOORE SPONSOR

CBS cracked the first half-hour of its Garry Moore daytime strip show this week, when Corn Products pact for the 1:45 to 2 p. m. segment on Thursday, starting March 1. Sponsor will plug Linit, with the C. L. Miller agency handling the account.

Second half-hour of the Moore show, which is aired from 1:30 to 2:30 p. m., has been sold out for several weeks. With the exception of Linit, the balance of the 1:30 to 2 segment is still open.

## 12 COLLEGES IN WBAL EDUC'L VIDEO SERIES

Baltimore, Feb. 13.

In line with the current emphasis on education by television, WBAL-TV, local video outlet, has set plans with 12 colleges and universities in Maryland for a series of educational programs geared for the college level. Shows, planned on a weekly basis, will be under the auspices of a different school each week, with each school slanting its program to the particular field in which it specializes.

Station has assigned a producer-writer to the schools to work with them in preparing the scripts and material for the programs, which are scheduled to start about March 1. Reps of the various schools, agreeing with station execs that the series should be as showmanly as possible to sustain audience interest, plan to use dramatizations, film-clips, visual displays, etc.

Twelve schools participating include Univ. of Maryland, Johns Hopkins, U. S. Naval Academy, St. Johns College, Goucher College, Hood College, Western Maryland, Peabody Conservatory of Music, Morgan State College, Loyola, Univ. of Baltimore and the Maryland State Teachers College. Maryland State Dept. of Education is to serve as liaison between the schools and WBAL-TV in the project.

## History of Theatre As NBC-TV Series

NBC television is tentatively planning to present an eight-week history of the theatre during the summer hiatus period this year. Idea was conceived by Fred Coe, who envisages an hour-long show once a week that would tee off with a short resume of the Greek theatre and bring the subject up through the ages to the modern era of films and TV.

As Coe plans it, each stage in the theatre's development would be dramatized and, if possible, he would like to get a top name in each particular branch of show business to be presented to star in the production each week. Series, he said, might include a program on the dance, religious drama in the medieval era, then the Elizabethan theatre and perhaps a play of Ibsen or early George Bernard Shaw to bridge that period and the more modern drama.

If the "Philco TV Playhouse," which Coe produces, decides to take an eight-week vacation as it did last summer, the web might slot the series in that Sunday night 9 to 10 slot. To date, Philco has not made up its mind about a hiatus.

## KTSL Goes Fulltime CBS Starting April 1, With KTTV Bowout

Hollywood, Feb. 13.

KTSL, former Don Lee television outlet here which CBS purchased in December, will become the sole Los Angeles outlet for all CBS network video shows, starting April 1. That date will mark the termination of the web's affiliation deal with the L. A. Times' KTTV, in which CBS formerly owned a 4% interest.

Complete switch to KTSL means also that the CBS network shows originating from the Coast will henceforth be moved into the KTSL studios. Both the Alan Young and Burns and Allen stanzas now originate from here, but a number of others are slated to tee off this summer and starting next fall.

KTSL will add 22 hours of CBS programming to its schedule per week. Move will permit the station to start a seven-day-per-week operation April 1.

## That Naughty Word

Following the recent edict of ABC, orders have come down from on high at CBS to all radio producers and directors to refrain absolutely from any mention of the word "television" on a radio show. Seems that a number of the web's AM affiliates, particularly those with no video interests, have objected strenuously to what they believe is unnecessary plugging of a rival medium.

In the memo distributed this week to the radio staffers, the CBS brass admitted that maybe their affiliates have a point. It was pointed out that the burden of eliminating any mention of TV rested especially with those producers of sustaining radio shows, over which CBS has full control.

## NBC Brass Sifts 'Op Frontal Lobe' 44-Week Project

NBC television, shooting for a fall preem of its "Operation Frontal Lobes," has begun sifting through proposals for the types of shows to be staged on the series which have been submitted by various web program execs. Under the projected operation, NBC would present one hour of cultural or education programming each week for 44 weeks, with each stanza to be bankrolled by one of the regular NBC-TV sponsors.

Plan is currently getting as much attention as possible from all top programming execs. Davidson Taylor, former CBS program veepee who joined NBC recently, has been assigned to supervise the operation under exec veepee Sylvester L. (Pat) Weaver. Others working on "Frontal Lobes" include Fred Wile, Ernest Walling, Robert Sarnoff, Samuel Chotzinoff, Carl Stanton, Frank McCall and several of the video department's unit and production heads. NBC also may bring in one or two outside consultants to work on the series, either from the ranks of show business who are interested in education via TV, or educators.

According to Taylor, the series is to be set up in such a way as to present education "in as entertaining a way as possible," in order to attract the largest possible audience. He said the shows would represent more than mere classroom discussions, although the web may try to get one or two "great men" in their particular fields to explain their work before the cameras.

Launching of "Frontal Lobes" will not mean an end to the public relations show currently being programmed as sustainers by NBC. In addition to several such shows now on the air, the web is also exploring further such projects as a series of adult education programs to be done in collaboration with the Sloan Foundation. Latter series may preem about June 1 and ride through the summer.

## CBS Pacts Eric Harris As Special Effects Head

Eric Harris, at one time an assistant to film producer John Ford, has been named chief of the special effects department for CBS television. He replaces John DeMott, who resigned recently to join the Esty agency.

Harris worked with Ford on the production of "Fort Apache," "Three Godfathers" and "Mighty Joe Young." He broke into TV as a cameraman and then director of the film department for KLAS-TV, Los Angeles, going from there to the CBS-TV recording department. Huntry Rylander and Jack Valdes will be his assistants in his new job.

## Chi Exhib Show Nix

Chicago, Feb. 13.

Due to expected cutback in tele set production, Chi Electric Assn. is cancelling plans for the fourth annual National Television & Electrical Living show.

Previous shows had featured such name personalities as Eddie Cantor and Jack Carson.

## B'casting Building Exemption Seen Cuing Some New TV Stations in '51

Washington, Feb. 13.

## PHILLY DAILIES ALL OUT IN TELE SKED LISTINGS

Philadelphia, Feb. 13.

Three Philadelphia dailies went all out for TV over the weekend, listing for the first time video schedules for the entire week. Sections easily detachable for TV addicts give not only listing of shows, but also tips as to the kind of program as well as names of artists and guest stars.

Both the Sunday Inquirer and Bulletin featured TV sections. The tabloid Daily News did the same thing in its Saturday paper. The News, which was the first to have a daily TV column, conducted by Mitchell Swartz, was also the first to list a whole daily schedule. Inquirer and Bulletin also carry daily listings, in addition to weekly schedules.

Merrill Panitt, who formerly appeared only on Sundays, is now writing a daily column for the Inquirer. Bulletin added Harry Harris as TV columnist Sunday (11). Harris, former member of the drama department, will alternate a daily column with the John Crosby syndicated column.

## FCC's Look-See At Subscriber-Vision

Skiatron Subscriber-Vision, currently in the second phase of its tests with WOR-TV, N. Y., expects to enter the third phase at the end of the month when members of the FCC will be invited up from Washington to view the system.

First phase consisted entirely of engineering tests over WOR-TV with only WOR and Skiatron technicians viewing the system. Current tests are aired once weekly on Saturday night-Sunday morning, at the completion of the station's broadcast day. It comprises telecasting of a film, with sections of it scrambled as they would be by Skiatron's coder, followed by screening of it as it would be unscrambled by decoders in the receivers.

For home viewers the tests are "artificial," in that they do not actually have decoders. Despite the late hour of the tests, which are beamed around 12:30 a. m., viewer response has been good, Skiatron reported. An average of 250 letters—90% of them favorable—have been received after each trial since they started last month.

Main purpose of the tests has been technical, to get data on how well the decoders can recreate the sync-pulse which unscrambles the coded picture. The unscrambling device is a specially punched card that corresponds to a scrambling card in the studio.

Experiments have been satisfactory, Skiatron reported, and the company will soon ask the FCC for actual tests similar to those Zenith's Phonovision has conducted with 300 families in Chicago. These tests won't be inepted until FCC grants approval and Skiatron puts decoders into production.

Subscriber-Vision differs from

(Continued on page 30)

## Pitt Marathon One-Shot On WDTV Gains \$70,000 For Korea Vet Amputee

Pittsburgh, Feb. 13.

Biggest money-raising public service event in local history, on a one-shot basis, was put on here last Wednesday night (7) by WDTV, DuMont-owned TV station, when it staged a marathon benefit for Robert L. Smith, quadruple amputee of the Korean war from Middleburg, Pa., and raised around \$70,000. Show was divided into three sections and covered around five and a half hours, during which time Channel 3 blacked out a flock of commercial accounts.

Idea of the program was taken to WDTV by Johnny Gallis, local tenor, and his manager, Godfrey (Buck) Weaver, and Don Stewart, (Continued on page 30)

The possibility that some new television stations might get under way in 1951 appeared last week when the National Production Authority specifically exempted broadcasting structures from its overall construction ban. The action was designed, said NPA, "to assure the greatest possible freedom of operation to the nation's facilities for the communication of news and educational material."

The NPA also exempted plants for newspaper publishing and printing establishments for publications of books and periodicals. However, the ban on construction of amusements, which includes theatres, is continued.

While it's unlikely that electronic manufacturers will have materials for making TV transmitters when the freeze is lifted, perhaps around autumn, there will probably be sufficient equipment available to enable some stations to get started. There are reported to be about two dozen transmitters now in stock which were produced or in process of production before the video freeze was invoked in September, 1948.

So far the FCC has completed two major phases of its freeze-lifting hearings: color television and reservation of channels for educational stations. The third and last phase, which concerns the allocation of VHF and UHF channels to cities in which stations may be located, should get started by spring and will require about two months. Chairman Wayne Coy recently predicted the agency will be granting applications "before the third anniversary of the freeze is upon us"—unless the mobilization program interferes.

In the event there are only limited supplies of TV equipment available when the freeze is lifted, the Commission may be disposed to issue permits (if hearings are unnecessary) for areas not now served by television. Prior to the Korean war the agency received strong protests from non-TV cities against the prolongation of the freeze. It can be expected they will ask for priority when permits are handed out.

The agency now has on file about 380 TV applications, about half of which will require hearings.

## Lotsa Steve Allen On CBS Agenda

Steve Allen, hailed by CBS as its new television comedy find, may be shifted to an afternoon spot to give more of the viewing public around the country a chance to meet him. Web has been unable to clear time on more than a few stations for Allen's present program time of 7 to 7:30 p. m. cross-the-board. Those viewers who have seen him twice as Arthur Godfrey's replacement as emcee of "Talent Scouts," which is fed to almost the entire CBS video web, are reportedly wondering what's become of him, and CBS feels it can get him into more cities via a daytime strip.

Allen, incidentally, is already being paged as CBS' new "replacement expert," but is turning down the majority of such assignments. Morton Downey, for example, wanted the comedian to replace him when he takes a week's vacation from his Friday night "Star of the Family" show within the next few weeks. But Allen and his producers are said to feel that his talents lie in the completely ad libbed format of his present show and so plan to concentrate on that as much as possible.

## Burl Ives Prepping Fairy Tale Vidfilms

Burl Ives and G-L Enterprises are prepping a vidpic series, "Famous Tales," based on fairy tales. Ives will be starred as actor-singer.

Marion Gering will handle production and direction, with Jay Victor scripting and Albert Hague doing the music. Pilot film will be started March 7.



# Y & R'S 83 1/4 HRS. TV LEADERSHIP

## 'God-Send to Free Americans'

Public interest in radio and television coverage of United Nations sessions, as well as the potential value of such coverage in the current defense effort, were pointed up this week in an exchange of letters between a Philadelphia housewife TV viewer and Warren R. Austin, chief of the U. S. mission to the UN.

Housewife, after congratulating Austin for his work in the UN, declared "You don't know me, but I have met you through television, which is a God-send to all free Americans. . . . All we, as true Americans, ask for is more TV programs of the UN in action. Although I don't have much, I should like you to accept the enclosed \$10, as a contribution toward more UN programs. That's the only thing that will let the American people know what is really going on. You are all working so hard, I just wish I could give more."

In his answer to the letter, Austin declared: "Thank you for the motive which prompted you to send me a contribution to further the radio and TV coverage of UN meetings. We are not in a position to influence the networks with regard to their program policy. Therefore, I am returning herewith the money you enclosed. I suggest that you write directly to the central office of your station, telling them that you would like to see their complete coverage of UN meetings resumed."

## Sunday, Wed. Set as TV 'Bank Nights' In NBC 'Operation Summer' Plan

NBC television has selected Sunday and Wednesday as the "commercial" nights for its projected "Operation Summer" this year. Those are the nights on which the web plans to group all the shows sponsored by advertisers who decided to ride out the summer, so as not to leave any commercial "islands" in the middle of a group of sustaining programs.

Under present plans, Saturday will also be a commercial night. NBC is planning a summer edition of its "Saturday Night Revue," which it hopes to sell on a participating basis similar to the way the current "Revue" has been sold. Summer edition is also expected to be two-and-a-half hours long, but will be tailored to fit the more modified budgets of summertime advertisers. Web has been dickering with Max Liebman, producer of the "Show of Shows" portion of "Revue," to supervise the summer program.

Web, meanwhile, is discussing the possibility of offering advertisers some kind of incentive plan to remain on the air through the summer and expects to have a decision ready by the end of this (Continued on page 32)

## Anyone for Polo? —(At 15G TV Nut)

Hollywood, Feb. 13. KNBH is hunting a sponsor who'll fork over \$15,000 to guarantee the gate on a polo match—or maybe five matches.

Beverly Hills polo club wants a guarantee against an attendance decline for upcoming series of five matches with the Argentine team. KNBH will lens this Sunday's game to give potential sponsors an idea of what they're buying.

For that telecast and incidental buildup, KNBH gets a three-week option to sell the matches with the sponsor guaranteeing to make up the difference between actual gate and \$15,000 if that figure isn't reached. Other matches would be thrown in gratis with sponsor paying only for time and pickup.

## NBC Nixes Sherman Option; Report CBS Deal on Tap

Chicago, Feb. 13. Ransom Sherman, whose afternoon strip on NBC-TV was dropped last month, has received his release from the 60-day option the web had on his services and is mulling offers from other networks. Sherman has already been approached by CBS which would like to cash in on NBC promotion given comic during his sustaining ride.

Although the Sherman show came in for considerable critical acclaim NBC yanked it because of reported lack of sales interest.

## He Ain't Eligible!

Hollywood, Feb. 13. Shades of the Minute Men! Walter Colmes, producing a series of vidpix which Encyclopedia Britannica is bankrolling for ABC-TV, has cast the role of John Quincy Adams, sixth president of the United States. For it, he imported from England actor Peter Forster.

## TVA, Chi Stations Agree on Terms; WGN-TV Holds Out

Chicago, Feb. 13. Lengthy negotiations for the first local pact covering tele performers here is nearing the ink stage as the Chi Television Authority exec board Monday (12) recommended acceptance of the terms agreed to by three of the four video stations and TVA bargaining reps. WGN-TV, Chicago Tribune station, pulled out of the joint confabs last week just prior to the informal agreement okayed by the other stations. Union and WGN-TV bargainers are slated to meet again this week.

Meanwhile, WNBQ, WENR-TV and WBKB received telegrams Friday (9), just before the final okaying of terms, which were sent out by the Chicago local of the American Federation of Musicians stating that the AFM local looks with disapproval upon any TVA contract (Continued on page 34)

## WAAM TV Seminar To Focus Cameras On Top Video Execs

Baltimore, Feb. 13. Four of the broadcasting and agency execs scheduled to participate in the first annual regional television seminar being staged here this weekend by WAAM, indie video outlet, will find themselves on TV. Station has cleared time to televise the speeches of Charles Underhill, CBS-TV general manager; William I. Kaufman, NBC-TV casting director; Robert Saudek, ABC veepee, and Edward B. Roberts, script editor for BBD&O.

Seminar is to emphasize "Career Opportunities in TV," with an invited audience of 100 college students and newspapermen present. Seminar tees off Friday night (16) with a dinner at which Dr. Allen B. DuMont, prez of DuMont Labs, will survey the video industry, analyze its present position and predict what may happen in the years to come. Other speakers are to be heard Saturday.

## WEINTRAUB IN RUNNERUP SPOT

Young & Rubicam, which over a period of years invariably battled it out with J. Walter Thompson for topdog position among agencies with top billings and number of half-hours represented in network radio programming, has also moved into the No. 1 spot in TV. However, replacing JWT in the runnerup position in video is the William Weintraub agency, which never shared that kind of stature in the radio picture. (Weintraub moves closer toward the leadership in the late spring when "Amos 'n' Andy" goes, TV.)

Y & R is currently represented by eight and three-quarter hours of network programming, while the Weintraub agency trails close behind with seven hours and 45 minutes. Major contributing factor in the case of Weintraub is the five full hours of "Broadway Open House" sponsored by Anchor Hocking Monday (through Friday, 11 p.m. to midnight on NBC-TV).

In terms of weekly station hours, Y & R also leads with 335, while Weintraub maintains the No. 2 spot with 275 1/2 hours.

Y & R's big TV pull breaks down as follows:

"Arthur Godfrey Talent Scouts," sponsored by Lipton Tea, 30 minutes; "Goldberg," sponsored by General Foods, 30 minutes; "Holiday Hotel," sponsored by Packard, 30 minutes; "We, the People," sponsored by Gulf, 30 minutes; "Pulitzer Prize Playhouse," sponsored by Schlitz, 60 minutes; "Bigelow Theatre," sponsored by Bigelow Carpet, 30 minutes; "Paul Whiteman Show," sponsored by Goodyear, 30 minutes; "Aldrich Family," sponsored by General Foods, 30 minutes; "Fred Waring" Show, sponsored by General Electric, 60 minutes; Bert Parks show, sponsored three afternoons a week, 90 minutes; "Success Story," sponsored by International Silver, twice a week, 30 minutes; Kate Smith, sponsored by General Foods five times a week, 75 minutes.

Weintraub scorecard reads: "Broadway Open House," sponsored by Anchor-Hocking five full hours; "Ellery Queen," sponsored by Kaiser-Frazer, 30 minutes; "Roller Derby," sponsored by Blatt, 45 minutes; "Faith Baldwin Theatre of Romance" sponsored by Maiden-Form, every other Saturday for 30 minutes; "Two Girls Names Smith," sponsored by Babbitt Co., 30 minutes; "I Cover Times Square," sponsored by Airwick, 30 minutes.

## BEATRICE LILLIE TO SUB ON BOB HOPE'S TV SHOW

NBC television this week set Beatrice Lillie to fill in for Bob Hope as star of its Sunday night "Comedy Hour" in the latter's next regularly-scheduled slot on the program, March 18. Hope reportedly is tied up on the Coast with film commitments and so will not be able to come east for a video show until April 15.

Pacting of Miss Lillie completes the "Comedy Hour" lineup for the next month. Bobby Clark takes over Sunday (18) for his version of "Would-Be Gentleman," with Eddie Cantor set to fill his regular slot the following week (25). The Tony Martin-Milton Berle-Andrews Sisters show has been scheduled for March 4 and the second Abbott & Costello stanza for the following week, March 11.

## Merriwell Crashes TV

Frank Merriwell series of dime novels by Burt L. Standish is being made into a vidpic series by Tony London and Ira Uhr. Under the firm name of Frank Merriwell Enterprises, pair will lens TV films at Eagle Lion studios on the Coast. Merriwell tomes sold an estimated 125,000,000 copies before Street & Smith discontinued them in 1925.

## 'Sat. Nite Revue' in Sponsor Trouble; Crosley, Snow Crop, Campbell in Exit

### Trendex Top 10

Following are the 10 top-rated television shows for the first week in February, as rated by Trendex in its 20-city survey:

Texaco Star Theatre (NBC)	55.7
Talent Scouts (CBS)	44.7
Show of Shows (NBC)	44.5
Fireside Theatre (NBC)	43.7
Comedy Hour (NBC)	42
Philco Playhouse (NBC)	41.6
Lights Out (NBC)	39.1
Martin Kane (NBC)	38.7
Man Against Crime (CBS)	38.2
Godfrey & Friends (CBS)	37.8

NBC-TV's "Saturday Night Revue" ran into considerable sponsor difficulty this week, with Snow Crop Marketers anking as one of the major participating bankrollers and Crosley serving notice that it will bow out soon, probably at the end of the current cycle. Campbell's Soups, which had bankrolled the first half-hour of the two-and-a-half hour weekly program, also pulls out soon, which will leave the major part of the show unsponsored.

Snow Crop reportedly bowed out for marketing reasons, or the basis that it had been plugging bargain buys for its products on Saturday night, whereas most of the stores selling those products are closed on Sundays. As for Crosley, the company is said to believe that because of the war-enforced shortage of materials, it cannot commit itself for a 13-week run on any radio or TV show. Crosley is expected to confine its bankrolling activities henceforth to spot campaigns and, it's believed, represents the first of many such bankrollers who will exit broadcasting for similar reasons.

## Kefauver Quiz Huge Detroit Rating Puller

Detroit, Feb. 13.

Estimated greatest audience that television has ever commanded in the Detroit area last week (8-9) watched the Kefauver Senate Crime Committee hearings into underworld activities in the automotive business.

Television station switchboards were flooded with congratulatory comments on the excellence of the spot coverage and camera work and praise for the public service performed in cancelling commercial shows to keep the cameras trained on Detroit hoodlums as they squirmed and wept in the drama-packed question-and-answer quiz.

Two stations, WWJ-TV and WJBK-TV, kept their cameras on the scene from early morning until late in the afternoon, with one break for lunch. Pictures of the hoodlum's mansions, police photographs and records and photostated copies of evidence, were shown to the TV audience in many cases before they were handed to witnesses.

The one night session, however, was not televised. Station spokesmen explained that arrangements had not been made early enough to cancel network shows. Switchboards were so flooded with calls asking stations to continue televising the proceedings into the evening hours that they actually were shut down. WJBK-AM, however, provided full coverage of the night session.

Harry Bannister, manager of WWJ-TV, declared "The hearings were the most terrific show Detroit has ever seen. They were the high point in television in this area. I doubt if there was a single set in the city not tuned to the hearings." Richard E. Jones, veepee and general manager of WJBK-TV, said "I've never seen anything like it. This has been the most tremendous reaction that radio or television has ever experienced."

## 'Uncle Wip' Fades Off Philly Radio After 29 Years; Switches to TV

Philadelphia, Feb. 13. The "Uncle Wip" program, oldest children's radio show in the world, switches to television next Monday (19). Program, which has been continuously in the same evening slot at WIP since 1922, will drop the radio segment in favor of a three-times-weekly show on WFIL-TV.

Pertinence is given the switch by the fact that Uncle Wip's radio outlet, WIP, is a wholly-owned subsidiary of Gimbel Bros., sponsors of the program. Gimbels will continue its sponsorship on video.

It is known that WIP's sales department worked hard for months to save the evening spot, and there (Continued on page 30)

Snow Crop anking, meanwhile, set in motion a wholesale reshuffle of segments on the show by the other bankrollers. Crosley, which had bankrolled the final half-hour, takes over the time formerly held by Snow Crop, from 9 to 9:30 p. m., until the end of its current cycle. Swift, which had two participating spots on the "Jack Carter Show," the first hour of "Revue," is moving into the time being vacated by Crosley. Three participants in the 9:30 to 10 segment are remaining in their current slots.

With Campbell's having decided recently to drop its hold on the first half-hour of the Carter show, the realignment of sponsors leaves the Carter stanza virtually open. Lehn & Fink, however, are reportedly near the ink stage for the 8 to 8:15 p. m. slot on the program and the web claims to have a waiting list for participants on the 8:30 to 9 segment.

## Andrews Sis Quit Radio for Video

Hollywood, Feb. 13. Andrews Sisters step before the vidfilm cameras at Hal Roach studios this week to make a one-shot telepic that may develop into their future television vehicle. Trio is devoting all future energies to video, vacating "Club 15" program on March 23 to ready for the switch.

Telefilm to be made this week will be beamed on NBC as a one-shotter under a deal made with RCA veepee Manie Sachs. It will be a situation layout with plenty of room for vocal routines. Trio also is set for a one-shot revue-type program over CBS, but manager Lou Levy isn't too keen on the idea, feeling that it wouldn't hold up properly.

"Club 15" bowout, arranged amicably with Ward-Wheelock agency and sponsor Campbell's Soup, comes after three-and-one-half years on the program. Con (Continued on page 34)

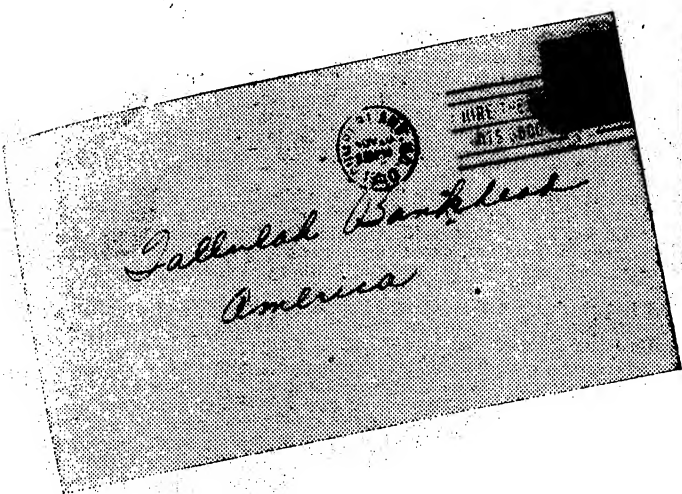
## Garrison Vice Army-Bound Keith on 'Show of Shows'

With NBC television director Hal Keith having been recalled to active duty with the Army, Greg Garrison has been assigned to replace him as director on the Saturday night "Your Show of Shows." Garrison will continue his directing chores three times a week on the web's daytime "Kate Smith Show." Keith, who served as an intelligence officer in the Pacific during World War II, returns to the Army in his former rank of captain.

# EVERYBODY'S







# DARLING

Thirteen weeks ago, The Big Show, radio's greatest all star variety program, with Tallulah Bankhead as MC, premiered on NBC Sunday 6-7:30 PM. Three weeks later, a letter addressed simply to Tallulah Bankhead, America, was mailed in Cumberland, Md. It was delivered to her at NBC in two days . . . Proof of the tremendous appeal of this unpredictable lady and of the immediate, nation-wide impact of The Big Show.

Since then NBC has received thousands of letters — a great many of them from TV areas—all raves for darling Tallulah and her great new show. Some samples:

## Dear Tallulah:

*... Your show is the finest entertainment on the air today.*

*... Never in my whole life have I enjoyed any radio or television show nearly as much.*

*... It is a wonderful thing — talent. To come into thousands of homes, as you do, bringing the warm, human thoughts and emotions ... bringing laughter ... dispelling loneliness.*

*... We refer to your radio program as THE BIGGEST SHOW not simply THE BIG SHOW.*

*... One of the rare bits of adult entertainment on the air waves today.*

**IT'S A CRYING SHAME** that a show with such an enthusiastic response isn't sold out. But here it is 13 weeks old and the first half hour—Sunday 6-6:30 PM—is still available for sale.

Week after week The Big Show presents a roster of star names bigger than any in radio or television, such as Jimmy Durante, Eddie Cantor, Ed Wynn, Bob Hope, Groucho Marx, Martin & Lewis, Frankie Laine, Ezio Pinza, Judy Holliday, Fanny Brice, Judy Garland. The unbelievably low cost for this matchless talent: \$8,820 gross per week for one half hour.

It's had smash reviews, like the one in The Billboard which called it "the biggest radio series by all odds this year, and likely of all time."

Even our competitors, the magazines, have praised it. Collier's wrote an "unabashed plug" for The Big Show

on its editorial page and called the selection of Tallulah Bankhead for MC "the most progressive step that radio has taken since the loud-speaker replaced headphones." Look said "The Big Show has knocked the country for a loop. So has Tallulah."

Its audience is just about the fastest growing in all radio—up 81% in six weeks according to Nielsen.

The time period, Sunday 6-6:30 PM, gets an advertiser on the air before the heavy competition starts. Best of all, most of it is figured at daytime rates, \$10,692.20 net per week for a full NBC network.

*The total cost for 30 minutes of showbusiness at its best is \$19,512.20 per week. Where else in all advertising can you find a bargain like that? Frankly we're embarrassed.*

*To relieve our embarrassment, and to give your 1951 advertising a solid start, let us tell you about the best buy in town—The Big Show, Sunday 6-6:30 PM on NBC.*



**STATION 60**  
With Dr. Roger Howells, Constance Oppen, Sheldon Goldstein  
Producer: Northrop Dawson, Jr.  
Writer: Mayo Simon  
60 Mins., Tues. (13), 5 p.m.  
KUOM, Minneapolis

One of the first documentary presentations of an actual psychiatric clinic in operation and the psychiatric therapy employed in a particular true-to-life case on radio, this drama produced by non-commercial U. of Minnesota station KUOM is one of 14 transcribed radio shows comprising the school's centennial celebration contribution. It impresses as a dramatic, engrossing work, especially considering its subject matter, which packs considerable emotional wallops. This is due to the skill of its producer, writer and cast, as well as its subject.

It's the true case-history, from the university hospital files, of a 16-year-old girl whose deafness was correctly diagnosed as due to an emotional disturbance instead of a physical defect. Moving with cumulative interest and considerable suspense to a strong climax, it depicts how the situation was analyzed and then the various steps taken in the successful treatment. Designed to publicize the university's service to the state's citizenry in the mental hygiene field, it proves to be entertainment of a high order as well as informative as to what the school is doing for the emotionally disturbed, and how such cases, requiring psychiatric treatment, are handled.

"Station 60," the show's title, is derived from the name of the university's hospital psychiatric clinic where the actual action occurred. The show has been transcribed in two 30-minute parts for those stations which, because of time limitations or preference, desire to limit any single dramatic presentation. On KUOM it was offered as a single complete 60-minute drama. The show undoubtedly would be highly adaptable for TV and might provide radio stations outside of Minnesota with something novel in the way of a dramatic offering.

The first 30 minutes concern the diagnostic phases, a series of short scenes having to do with the girl's transfer from the state school for the deaf to the hospital after difficulties with other pupils, conferences among parents, psychiatrists, psychologists, etc., and the use of an emotional measuring machine that, together with physical examination of the patient leads to the diagnosis that her ailment has no physical basis, but is attributable to an emotional problem arising from certain repressions.

During the final 30 minutes the treatment and cure are dramatized. The 16-year-old patient is made to realize that her problem is emotional. There are stirring scenes between the doctor and the girl while the treatment progresses. Even comedy relief isn't overlooked, some of the girl's questions affording laughs. Constance Oppers proves herself an actress of no mean emotional ability in the role of the patient. As the doctor, Sheldon Goldstein merits high praise, too. Other members of the cast also are more than adequate. Everything done as far as writing, direction and acting are concerned apparently was with an eye out for realism. In consequence, the listener has the illusion he's really in attendance during the proceedings. Rees.

**INTERNATIONAL QUIZ**  
With Gene King, Lionel Gamlin  
Producer: Henry Lundquist  
30 Mins., Mon., 9:30 p.m.  
Sustaining  
WCOP, Boston

A new entry in the buildup for friendship across the seas, is this transcribed weekly half-hour battle of wits between panels of students from a local college and an English University. With Gene King, WCOP program director, quizzing the Britishers and Lionel Gamlin, BBC announcer, tossing queries at the local contestants, format follows standard procedure. Points are awarded for all questions answered correctly and on program caught, boys of Edinburgh University outpointed the Wellesley College gals by eight points, which prompted King to quip, "at least we're prettier."

Questions run the gamut from King's request for overseas contingent to find the common denominator between Siegfried, Cunnard and Romeo's Blandishments, answer, Lines; to Gamlin's query, "Of what country was Good King Wenceslaus, King?" King and Gamlin handle the two-way quizzing in friendly, informal fashion and show should nab a fair segment of quiz lovers, especially in the collegiate bracket.

Show is also heard over BBC.  
Elie.

## Streibert, Fineshriber Take to Air (WOR) To Answer Listener Beefs

Theodore C. Streibert, MBS board chairman and WOR (N. Y.) prez, and William Fineshriber, Jr., Mutual program veepee, last week answered listeners' gripes against radio on WOR's "Barbara Welles" show. Pair did a good job in replying to the public's beefs as expressed in letters to the femme gabber.

Most frequent complaints were that bridge music was too loud on dramatic airers and that announcers didn't have good enough diction. On the latter point Streibert, former dean of the Harvard Business School, and Fineshriber, quondam instructor at Princeton, said that while correct English is desirable, less formal approach and personal idiosyncrasies in language are generally liked by dialers as being expressive of a performer's personality. Faultless speech, they averred, would sound automatic and unreal.

The broadcasters admitted that overloud music was a problem and said engineers and artistic directors striving for dramatic contrasts were to blame. Fineshriber pointed out that music which sounds too loud on smaller receivers comes over okay on the higher-fidelity equipment used in control rooms. As an experiment, he related, Mutual had its directors monitor shows on \$10 sets in the control booths.

Although Mutual has no soap operas, many listeners suggested that radio cut down on the daytime serials and add more longhair music. Streibert answered that, while there were several such letters, these are not typical. "We don't have many soap operas on our network," he said, "not because we don't want them but because we can't get them. We're competing against other networks which do have soap operas, and if we thought classical music were the answer we'd have more of it. But surveys have shown that most listeners don't feel that way."

Another beef was that announcers speak too loudly and quickly. Streibert and Fineshriber said that this was gradually being corrected as announcers and sponsors learn that more and more listeners like the intimate, relaxed approach that Arthur Godfrey typifies. Bril.

**HITS OF ALL TIMES**  
With Eddie Clark, George Stump  
Producer: Stump  
30 Mins., 1 p.m., Mon.-thru-Fri.  
Participating  
KCKN, Kansas City

Mid-day half-hour is now in its ninth year as a prominent regular among KCKN's plentitude of record shows, but has recently undergone some changes which have decked it out with a new format. Mainly the change has been to turn the platter chatter over to a team of disk men, and thereby revamp the mood of the show toward a more informal make-up.

As the title suggests the veteran show includes the proven hits and standards, the records best known by the listening public. Over the years this has developed into a great variety, not only the outstanding pops, jives and standards, but also the revivals, light opera and even classical numbers. This wide variety and the established popularity of the music has a great deal to do with the steady Hooper of the show.

Pressings are embellished by conversation between Eddie Clark and George Stump, both old hands with popular music. They throw in sidelights, general and background information, and items of special interest about the particular version, the artists, songwriters, etc. Stump, who selects the music for the show, has a wealth of knowledge which runs more to the standard and general tunes. Clark's forte is more in the field of jazz and jive, and between the two the tunes are well covered. Outside of reviewing the day's selections before going on the air, the chatter is ad-libbed, contributing to the informal mood. Generally they take the straightforward approach, but if comedy crops up they give it the play.

One concession to tunes of the day is a mid-program feature, the Hit of the Week. This is a new or recent release, one which is figured to have the makings of a hit or solid rating. Listeners are asked to comment by postcard on this, a means of measuring the reception given the show. Quin.

**SWEENEY AND MARCH SHOW**  
With Bob Sweeney, Hal March;  
George Ansbro, announcer; Rosa Rio, organist  
Director: Henry Dick  
Writers: Sid Dorfman, Jim Fritzell  
10 Mins., Mon-Fri., 12:15 p.m.  
Sustaining  
ABC, from New York

Bob Sweeney and Hal March, who have been doing an early morning deejay show on WJZ, have added this 10-minute cross-the-board stint. It makes a fairly good show, each episode having its own comedy payoff and the serial format allowing for character development and cliff-hanger audience buildup.

Sweeney and March are presented as a couple of smalltown boys trying to make ends meet in the big city. They know their way around a script. Sweeney is portrayed as innocent but simple, with a wacky streak, and March is the practical and conniving, but bungling partner. On the show caught Thursday (8) duo was trying to figure a way of appeasing the landlady without paying the rent. They invited her to a sumptuous dinner, but at certain time the grocer shut off their credit. That obvious ending was telegraphed.

Pacing was somewhat slow and the gags were somewhat thin. Yet there's enough humor and appeal in the characters to make the series distinctive from the traditional soap and participation daytime diet. Bril.

## Radio Followups

"The Big Show" program last Sunday (11) was one of the smoothest and funniest in the hep series, with an impressive array of talent delivering to the hilt. The comedy contingent comprised Groucho Marx, Martin & Lewis and Joan Davis, and on the singing side there were the Andrews Sisters, Judy Garland, Gordon MacRae and Dean Martin. And, of course, for the wrapup there was Tallulah Bankhead. La Bankhead really did a yeoman's job, handling the intros, giving and taking with the interplay of gags and insults, delivering a dramatic monolog, and even singing. She had her hands a little too full with Marx, who kept wandering off and on the script to her amused exasperation. Tallulah was boffo in a comic song duo with Miss Davis, "Here Comes The Springtime." She delivered Dorothy Parker's dramatic monolog, "A Telephone Call," very effectively, and read Abraham Lincoln's letter to Mrs. Bixby (who lost five sons in the Civil War) simply and movingly.

Marx's takeoff on the "Telephone Call," in which the full cast joined, was very funny. He brought back his phantom Plebo commercials, and the routine again was sock. Miss Davis had some good gags allotted to her for a change, and in her song with Tallu was a honey. Jerry Lewis ran Marx a close race for top comedy honors, so that in one place latter was constrained to marvel that he had been reduced to a straight man for Lewis.

Martin, in addition to acting as worthy Lewis foil, also sang several numbers well. MacRae was highly effective with his rendition of "Bess," while Miss Garland wasn't too happy with her number, "Get Happy." The Andrews Sisters warbled a medley of their song hits. Meredith Willson led his orchestra and chorus through a rousing version of "Joshua Fit the Battle," and the entire group of stars and ensemble joined in a medley of Valentine's Day love songs, before the windup "May The Good Lord Bless You" theme. It was all highgrade radio revue.

CBS' "Hear It Now" presented a 25-minute documentary on the need for blood donations on the hour-long stanza Friday (9). It was a dramatic job in the form of the biography of a pint of blood. This followed the blood from an unnamed city as a man gave it to the Red Cross, through its plane trips to California, Hawaii, Tokyo, Pusan and finally its being given to a corporal with a lung wound in Korea. There were some moving moments, particularly effective being the labored breathing of the wounded GI and the words of his grandmother in the states when she was told his life had been saved.

Documentary also included the painful words of soldiers saved by transfusions, and appeals for pledges of blood by Bob Hope, General Ridgeway and Vice-President Barkley. Local cut-in was made with phone numbers of the local Red Cross banks. The frank and near-frightening piece was

## Inside Stuff—Radio

Annual radio and television awards of the National Conference of Christians and Jews for "outstanding contributions to mutual understanding and respect among American racial and religious groups" were announced yesterday (Tues.).

Six AM awards are: network series, "Horace Heidt's Youth Opportunity Program," CBS; single network program, UN Radio Division's "Document A-777," MBS; individual radio personality, Ted Cott, general manager of WNBC and WNBT, N. Y., for his "New Freedom Documents" vidpic shorts; individual stations, KPOJ, Portland, Ore., WAVE, Louisville, and WEEL, Boston.

Tele award went to DuMont's "Captain Video." Kudos will be made during Brotherhood Week, Feb. 18-25. Dr. Everett Clinchy, NCCJ prez, said AM and TV "have responded with their tremendous facilities, experience, talent and know-how in reaching a mass-audience" with messages of truth and understanding.

CBS last week waived strict application of its policy of dismissing those employees refusing to sign its loyalty questionnaire when it accepted a letter from gabber John K. M. McCaffery.

McCaffery, who discussed his stand personally with CBS v.p. Joseph H. Ream, had written that he is a practicing Catholic, opposed to Communism, has never been a member of any subversive group and has been on record for the outlawing of the Communist party by law. In his reply to McCaffery, Ream stated that McCaffery had given the information asked for and more. CBS exec added that to insist on inking the printed questionnaire would be "a sterile insistence upon form rather than substance."

Just as "hiatus" has become a common trade term, so has "empathy."

CBS is responsible for bringing the relatively obscure "hiatus" into the everyday radio usage when that web some 10 or 12 years ago established the summer vacation for clients wanting to hold a certain time period for only 39 weeks. (At the time, trade papers had to run Webster's definition of the word.)

Latest word to catch on is "empathy" (Webster: imaginative projection of one's own consciousness into another being) as a result of Leo Burnett's trade ad in VARIETY's Anniversary Number, titled, "Hooper-Schmooper—it's his empathy we're wild about."

Rudy Vallee's acceptance of the position of executive v.p. of Coffee Time Products of America, Inc., Boston organization launching Coffee Time, a carbonated beverage, will find him traveling the country setting up franchises. Beverage is made from coffee bean extract. Vallee, of course, won't give up his show biz activities.

George Hamilton Combs, covering the Interstate Commerce Commission hearings on the Woodbridge railroad tragedy for WMGM, N. Y., last week took over the mike solo when a 10-minute intermission was announced. However, it turned out to be a 50-minute time-out, and Combs had to fill in during the long span, sans notes, with an ad lib recap of the wreck and the probe proceedings.

Broadcasting and film department of the National Council of Churches (formerly the Protestant Radio Commission) has added three specialists in religious broadcasting.

Rev. Charles Schmitz, AM-TV head of the American Baptist Convention, joins the department as education director. Arthur Austin, former production director at NBC and Compton agency, will be special events director. Richard M. Gray, who has worked for the British Broadcasting Corp. and British film companies, including British International, Condor Film Corp. and Victoria Films, will handle special arrangements in tele.

Dr. Truman B. Douglass, vice-chairman of the NCC department, also announced the resignation of Rev. Harold Quigley, former special events director, who is returning to the ministry.

Radio Writers Guild has made a clean sweep of National Labor Relations Board elections in six units, the news and continuity departments at CBS, NBC and ABC. There were only three dissenting votes. Union has thereby completed its NLRB certification process.

Mutual this week sent out embossed St. Valentine's Day greetings to 7,000 ad and agency execs. Theme was that more people love Mutual, with A. C. Nielsen data for December, '50, showing a 9.48% increase over the same period the previous year in families to all sponsored programs (both day and night) on the web. MBS, says the computation, was the only chain to show an increase.

well done and should result in an increase of plasma giving.

Rest of the show included some interesting actuality material, such as the reports on the Woodbridge, N. J., railroad wreck, the singing of Puerto Rican soldiers in Korea and the posthumous honors paid to a Memphis Negro soldier killed in battle. Congressional debate over Gen. Eisenhower's foreign policy report was covered, although the "Hear" staff's comment backing his stand against Senatorial criticism constituted editorialization in what is presented as a straight factual document.

## Station Sales

Continued from page 21

Michael J. Cuneen, of Bradford, Pa., and Joseph V. Lentini, of Buffalo, subject to FCC approval. Involved is majority stockholdings of Dr. Benjamin Ginzburg and Solomon W. Petchers.

Transaction involving \$42,000 was handled by Blackburn-Hamilton Co.

### KWBE's 54G Transfer

Beatrice, Neb., Feb. 13. Five minority stockholders of KWBE here will buy the controlling interest now held by John Thorwald in the MBS affiliate, subject to FCC approval. Transaction involving \$54,544 was handled by Blackburn-Hamilton Co., radio and newspaper brokers.

Stockholders seeking to up their share in the 250-watter are Merle G. Hones, Marion Morton, Thos. E. Adams, Jr., H. E. Dole and Joe D. Goldberg.

**YOU CAN'T SCARE US**  
With Whitney Bolton, Leo Mishkin, Tom Brophy, Frana Klein, Joe Michaels, emcee; Guy Wallace, announcer

Producer: Lou Frankel  
Director: Irving Rabinowitz  
Writer: Michaels  
30 Mins., Fri., 10:15 p.m.  
Sustaining  
WFDR (FM), New York

This program shapes up as an entertaining stanza, and considering that it's beamed on a local FM outlet is a notable effort. Aired is a panel show on which the team has to explain the origins of various superstitions and customs. They tackle such questions as why men's clothes look the way they do, where the word "bogeyman" comes from, why some women won't sweep floors at night and why people in Cornwall eat fish from the tail toward the head.

Panelites on Friday (9) were Whitney Bolton, McNaught Syndicate columnists; Leo Mishkin, Morning Telegraph critic; AM-TV performer Tom Brophy; and WFDR staffer Frana Klein. They kept the conversational ball rolling and showed a fair knowledge of folklore, customs and common nonsense. Some of the queries, such as the origin of the names of months and days, produced interesting gab. A few others, however, were too exotic to be of general appeal. Yet the series adds up to an informative, educational entry with a good helping of humor and anecdota. Participants' answers are checked by an erudite voice tagged "The Sphinx." Latter's contribution would have been better if it was fuller, and his over-cultured diction lacked the light touch it presumably was supposed to have. Bril.



## GIANNI SCHICCHI

(NBC-TV Opera Theatre)  
With Ralph Herbert, Virginia Haskins, Robert Marshall, Jean Handzlick, Kenneth Smith, Paul Ukena, others

Producer: Samuel Chotzinoff  
Director: Charles Polacheck  
Music and artistic director: Peter Herman Adler  
Adaptor: Townsend Brewster  
60 Mins.; Sun. (11), 3 p.m.  
Sustaining

## NBC-TV, from N. Y.

NBC-TV's Opera Theatre demonstrated again how much video can benefit opera in its presentation of Puccini's "Gianni Schicchi" Sunday (11). Way the cameras moved in and around the singers and the set magnified the mood of the work and made it palatable viewing. But, unfortunately, the opera itself was not a particularly wise choice for video's requirements. H. M. Crayon's single setting, good as it was, became monotonous after awhile and the action was far too static to achieve full TV impact.

Aside from that, however, the show was neatly staged and represented a potent argument against those who are currently claiming that video pays too little attention to culture. Use of English lyrics made the action easily understandable even to those viewers unfamiliar with the original Puccini work, although the adaptation, as scripted by Townsend Brewster, was spotty. Brewster did a good job in matching his words to the melodic line but, in so doing, was often forced to use language that sounded corny and trite.

Cast was in fine voice and, under the supervision of producer Samuel Chotzinoff and director Charles Polacheck, succeeded in achieving the more subtle thesping required by TV. Ralph Herbert made for a good Schicchi, both vocally and performance-wise. Virginia Haskins and Robert Marshall ditted in both departments as the young lovers. Jean Handzlick and Kenneth Smith topped the list of avocicous relatives of the dead Waldo. Orchestra, under the direction of Peter Herman Adler, who is the guiding light behind the NBC series, drowned out the lyrics at times but whether this was due to the audio technicians of the orch could not be determined.

Adler has been using this series to press home his argument, which is backed by NBC, that opera in this country should be sung in English. To further that point, the N. Y. Times' music editor, Howard Taubman, was spotted for about 10 minutes prior to the opera Sunday with more arguments in favor of the move. *Stal.*

## K BAR F CORRAL

With Tex Atchison, Judy Hayden, Cass County Boys, John Brailin, James MacNamara, Toni Bell, Bud Morrow

Producer: Andy Kelly  
Director: Joe Landis  
30 Mins.; Thurs., 8 p.m.  
KAISER-FRAZER

KLAC-TV, Los Angeles.  
Latest entry into the outine circuit, "K Bar F Corral," is a static affair offering a handful of western warbling and brief spots of weak comedy. It's a low budgeter poorly produced by Andy Kelly though deriving the benefit of strong camera direction from Joe Landis.

Starring Tex Atchison, layout loosely ambles through 30-minutes with the aid of Judy Hayden, Cass County Boys, John Brailin and James MacNamara. Atchison fails to click as a strong enough personality to hold this one intact. His warbling is mediocre and fiddling fair. Miss Hayden offers a pleasing voice and at times shows slight dramatic ability but not enough to keep the "Corral" fences up. Cass County Boys suffer from poor choice of material. Brailin warbles one number to satisfaction and MacNamara runs through an okay comedy bit.

Kaiser-Frazier commercials are filmed in good taste. *Free.*

## JACK AND JILL VARIETIES

With Bob Russell emcee

Producers: Nat Lorman, Les Perry  
Director: Pete Molnar  
Writer: Edward Ratner  
60 Mins.; Sun., 11:30 a.m.  
Participating

WPIX, N. Y.

(Product Services)  
Show, which is pretty routine for a Sunday a.m. slot, features kids who make like grownups and is beamed at audience of kids and grownups who like same. Format devotes first half-hour, sponsored by Republic Television stores and Motorola, to a musical variety show with cast of talent school students, on this stanza (11) from the Starr-Allen Studios. Second half-hour, for which Crosley picks up part lab, displays winners of auditions staged at Republic Tele-

(Continued on page 34)

## Tele Followup Comment

An hour of slam-bang musical mayhem was unleashed on NBC-TV's "Colgate Comedy Hour" Sunday night (11), when Spike Jones and his "Musical Depreciation Revue" bowed in on video. Jones and his crew, relying for the most part on the madcap arrangements which have pushed some of their disks into the best-seller lists, came up with lowdown slapstick from the old school. That there's a ready audience for such antics has been proved by the SRO biz often racked up by the orch at its one-night personals, and Jones and his producer, Eddie Sobol (first director on Milton Berle's "Texaco Star Theatre"), wisely endowed the show with full visual accoutrements.

The orch nosedived into the realm of poor taste several times, particularly in the emphasis placed on Laverne Pearson's bouncing belly routine. For that, they deserve to be slapped down. Otherwise the program evidenced fine disciplining of the Jones shenanigans for the benefit of the home viewers, with the camera direction (supervised by Kingman Moore) rating special mention for the way the lenses captured the right part of the orch at just the right moment. And, with the show Jones put on, that was quite an accomplishment.

Among the high spots on the show were the singing of Gail Robbins, subbing for Helen Grayco (Mrs. Jones), and Doodles Weaver's turn, in which he massacred an Ajax commercial but, in so doing, probably put in a better selling pitch for the sponsor's product than it's had to date on the series. Jones squeezed so much of his unique catalog into the preem that it's questionable how frequently he'll be able to hit TV. As a result, he'll probably be wise to space out his video shots.

"Toast of the Town," on Sunday (11) exhibited a fairly good batch of talent, but show's general tone was generally lackluster. There wasn't anything outstanding to cause any major excitement. Closest to a big moment on this session was Smith & Dale, probably the best low comedy team on the boards today. This time, the duo performed their hospital sketch, a highly amusing bit of dialect hoke. Dick Haymes also contributed a pair of good moments with renditions at the start of the show and a production finale, both of which registered well.

Conferecner Ed Sullivan is one to take chances with talent and situations which generally aren't in the vaudeo genre. In this show, he came out ahead with Judith Anderson's recitation of Lincoln's Gettysburg Address. Of course, it wasn't an original idea and video fans dialing the circuits who happened to tune in on Raymond Massey's delivery of same a half-hour earlier on the ANTA Playhouse, inevitably made a few comparisons. But Miss Anderson's version held up nicely.

The Maxwells, doubling out of "Peep Show," got laughs with their slow motion rube acrobatics, and Hudson & Sharpe showed some good moments with their ballroom work. The badminton display of Brant & Smith provided a modicum of excitement.

Saturday's (10) edition of "Your Show of Shows" on NBC measured up to its usual high standards. This Max Liebman revue has consistently offered one of the more solid entertainment stanzas on the spectrum.

One of the indications of its high standards lies in the fact that some of the bits devised for this show have become classic. One of these repeats was performed on this display. It's the tramp ballet, originally introduced to video on the Admiral show which Liebman also produced.

Sid Caesar and Imogene Coca again hit it off well with their comedy work. Duo had their moments in a domestic bit, and individually Caesar provided some sports observations which hit a high laugh quotient, while Miss Coca kept up the top quality of this stanza with her participation in a number depicting a gal who'd rather sit out a few dances.

Talent roster of this stanza also contributed high calibre bits. Nellie Fisher and Jerry Ross did a tasty bit of terping and the Billy Williams quartet kept up the pace with its harmony work.

On the classic side, Robert Merrill was in excellent voice for Valentine's Farewell from "Faust" and Marguerite Piazza hit a nice

stride with "Might as Well Be Spring."

Conferecnering was by Sarah Churchill, who showed up nicely in this stint: The daughter of the British wartime prime minister endowed this role with a great deal of charm.

CBS-TV's "This Is Show Business" gave viewers a fine chance Sunday night (11) to appraise the talents of impressionist Florence Desmond. Show came on immediately after the close of NBC radio's "Big Show" and Miss Desmond satirized, among her subjects, Tallulah Bankhead, "Big Show's" femcee. The similarity between the original and impersonation was terrific, with Miss Desmond catching especially Tallu's throaty vocal inflections. She also scored with her characterization of Claudette Colbert but missed on Jimmy Durante. Too, her lines were not as good as her impressions.

Program, up to par for the course, also served as a virtual on-the-air audition for vocalist Yvette to wrap up the Vivian Blaine role in the forthcoming road company of "Guys and Dolls." With "Guys" director George S. Kaufman and scripter Abe Burrows present on the show as panelists, Yvette chose to do a medley from the "Guys" score. She handled the tunes exceptionally well, too, indicating she would be a good bet for the role. Third guest on the show was dancer Earl Barton, who impressed with his fast-paced terping.

Constance Bennett joined Kaufman and Burrows as guest panelist but, as usual, they took most of the play away, along with moderator Clifton Fadiman. That middle commercial for Lucky Strike, incidentally, has undergone a slight switch in that Snooky Lanson now makes his direct pitch to viewers ahead of the production routineing, instead of afterwards.

Alan Young wrapped up an entertaining show on CBS-TV Thursday (8). Although this airer is seen by kinescope recording in the east, Young has a mature brand of comedy and his bungling milquetoast characterization has appeal. Sometimes his deliberate pacing seems slow, particularly when compared with the rapidfire comedies of some other tele clowns, but generally there are rewarding moments on the stanza. Highspot last week was a sketch in which he and Gloria De Haven played bashful boarding house neighbors, each making shy overtures to the other with little success. Piece was unfolded quietly, but had a pleasant payoff. For contrast there was a hectic clearance sale bit involving Franklin Pagnborn.

Young did a neat job on a middle commercial in which he dreamed he was an Esso serviceman.

"Ford Theatre" on CBS-TV Friday (9) gave Walter Hampden and Lillian Gish a fine vehicle in the Isabel Leighton-Bertram Bloch play, "Spring Again," which Guthrie McClintic produced on Broadway in 1941. Video version, as edited by Lois Jacoby, deviated little from the original comedy. Story seemed as plausible today as when first presented. Good performances, especially those of the principals, helped make the hour show interesting viewing.

"Spring" is an amusing probe into the lives of a family composed of some striking characters. These include touchy old Walter Hampden who reveres his Civil War vet father; Hampden's enterprising wife, Lillian Gish; their daughter, Haila Stoddard; and sundry other relatives and individuals.

Marriage of Miss Stoddard's daughter isn't going along too well financially, but the day is saved when Miss Gish helps the young couple with proceeds from a radio soap serial she authored. Mer material for the show came from the Civil War ancestor's exploits. Later a film producer wants to buy the yarn, but she spurns the offer, preferring not to hurt hubby's feelings.

Hampden was ideally cast as the elderly gentleman while Miss Gish adroitly portrayed his helpmate. Miss Stoddard had little trouble with the matronly qualities demanded by her role. Pat Pearson and Stratton Walling were believable as the young couple. Franklin Schaffner's direction was good in this Garth Montgomery production. Withal, the piece probably had only mild appeal to youthful viewers but the older segment of the at-home audience were

bound to have found the play absorbing.

"Sure as Fate" (CBS), starring Judith Evelyn in "The Devil Takes a Bride," drama about a father-daughter hate complex, must have recalled to many a certain similarity to "Angel Street," in which Miss Evelyn was starred on Broadway. Like "Angel Street," it was a period piece, and in it Miss Evelyn played a character whose temerity was induced by specific fears. In the Broadway melodrama, it was fear of her husband; in the TV play it was fear of her father. In the latter, however, her fear and hate grew to a point where she wrecked several lives in plotting the death of her father.

Miss Evelyn achieved an increasing dimension as the 60-minute show unfolded, though she wasn't always believable in the transition from timid daughter to calculating plotter. Leslie Nielsen, as her lover, whom she gradually drew into her web of murder, was especially fine. Elaine Ellis, as the girl whom Nielsen rejected for the love of Miss Evelyn, underplayed nicely. Lawrence Fletcher, as the father, was inclined to be stilted, possibly because he didn't seem mature enough for the role. The direction by John Peyser neatly maintained the mood of the piece, and the production was in good taste.

Lester Bromberg, boxing writer for the N. Y. World-Telegram and Sun, reveals himself to be not only an expert on the subject he writes about, but also an articulate gabber on the CBS-TV "Fight Followup" each Wednesday night following the Pabst TV-cast of the fights. Bromberg is teamed with Vin Scully, CBS sports commentator.

Last Wednesday night (7), following the Carter-Bassett fight, they had as a special guest Fritz Zivic, former welterweight champ, in a three-way discussion of the forthcoming Ray Robinson-Jake LaMotta middleweight championship match. Zivic came through with an interesting analysis of the fighters' styles, in as much as he had fought Robinson twice and LaMotta four times. But back to Bromberg: the sports scribe has frequently had to fill in, extemporaneously, up to 30 minutes of talk when the fight broadcast ended abruptly because of a kayo, and each time he has had a sufficiency of subject matter to keep the visual audience interested. And, what's important, he discusses fights in layman terms, and with an enthusiasm that communicates itself to the viewing audience. Scully, incidentally, does a neat "feed" job, letting Bromberg do practically all the talking.

"Pulitzer Prize Playhouse" staged an amusing but uninspired version of Martin Flavin's "Broken Dishes" Friday night (9) via ABC-TV. As adapted by Edward Eliscu, the story about a henpecked father being helped by his youngest daughter to break the nagging hold of his wife telegraphed its punches from the first act. Producer Edgar Peterson and director Frank Telford had the advantage, however, of a fine cast, topped by James Dunn, which was largely responsible for whatever entertainment qualities the show possessed.

As the father, Dunn registered with one of his best performances yet given in TV, making the role seem tailored to his thesping talents. Robert Stack, also from Hollywood, had little to do as the daughter's swain except look handsome, but evidenced that he can hold his own in video drama: Plum role of the show went to Marcia Henderson, who was making her "major TV debut," and she scored in every department. Betty Garde was fine as the dominating wife and mother and Sara Seegar and Essie Jane Corryell, as the two ugly duckling daughters, capitalized on their unsympathetic roles. Jack Hartley, as the con man who had almost married the mother once, topped a good supporting cast.

Production made good use of a standout set designed by James McNaughton. And the Schlitz commercials again were tops.

NBC's "Philco TV Playhouse" hit close to its sharpest pace of the season Sunday night (11) with its presentation of Aben Kandel's "Kitty Doonc." With Valerie Bettis doing a particularly praiseworthy job in the title role, the story about a waning Hollywood star and her ruthless attempt to keep her name shining on the marquee was

(Continued on page 32)

## WINNER TAKE ALL

With Barry Gray, Betty Jane Watson, Jerry Austen, Howard Malone; Bernard Leighton orch  
Producers: Mark Goodson, Bill Todman

Director: Frances Buss  
45 Mins.; Mon.-Fri., 2:45 p.m.  
Sustaining

## CBS-TV, from New York

Barry Gray, whose work has been mostly of the midnight platter-chatter variety, is emceeing the revised "Winner Take All" on CBS-TV. Gray did very well on the preem Monday (12), his directness and quickness making for an interesting session, while not resulting in any of the controversial fireworks that marked his early work on WOR.

Format of the show has a challenger and the previous winner race against each other in answering questions based on songs and sketches. On Monday's edition there were several good contestants, a bright co-ed, a housewife and a captain just returned from Korea. College gal's competition with the captain, which was a neck-and-neck affair, had dramatic interest as they were both hep. Prizes of sewing machines and stoves were attractive.

Questions were given good visual treatment. In one case two femmes were blindfolded and had to identify objects by touch or smell. Most of the posers, however, were based on sketches in which vocalists Betty Jane Watson and Jerry Austen and tapster Howard Malone participated. These were only mildly amusing, including some worn jokes, but the warbling and dancing were okay.

Production was hampered by smallness of studio. Terper's feet were cut off by the camera and shadow of the mike boom intruded. Stanza doesn't have much competition and is fairly successful by daytime entertainment standards. On Tuesdays and Thursdays the 45-minute program is shaved to a half hour. *Bril.*

## THE MARY HARTLINE SHOW

With Chet Roble; various child guests  
Writer: Bill Adams  
Producer-director: Ivor McLaren  
15 Mins.; Mon.-thru-Fri., 5 p.m.  
Sustaining

## ABC-TV, from Chicago

Blonde Mary Hartline, who is well known to moppet viewers through her baton-wielding on ABC's "Super Circus," began a 15-minute cross-the-board kid show Monday (12) on the same net. Assisted by Chet Roble at the piano, she displayed an engaging personality that packs plenty of appeal for children as well as their parents.

Format of the session provides for a number of small fry to participate in studio games and join in songs with Miss Hartline and Roble. Prizes for the contests consist of dolls, wearing apparel and assorted toys. A winner of the studio competition may phone a friend and the latter also may pick a present.

Home viewers also get in on the prize wagon via a "surprise" call from Miss Hartline. If they call recipient names the point of a safety song correctly he (or she) may choose a gift from a group of several items. On the whole, the show's audience participation stunts are of the type that will build interest. But unfortunately the inaugural airer was rather hurried and cum'crsme due to an attempt to put too much into the quarter-hour. A more leisurely pace will be easier for the under 10-year-olds to follow. *Gilb.*

## MEET MINTZ—HERBIE MINTZ

Producer-director: Joe Sarcy  
15 Mins.; Mon.-thru-Fri., (12) (noon)  
Sustaining

WNBQ, Chicago  
Herbie Mintz, who's just marked his 25th year in show biz, hosts this noontime segment which is best described as a video show biz chatter column embroidered with a sprinkling of keyboard tunes. It's a cinch to rate an okay nod from the trade critics since most of the material used is gleaned from the trade press—but always with generous credits, including a montage of trade paper flags on the opening slide. And by avoiding the strictly intra-trade items and picking out the showbiz notes of general interest, the format should meet with fairly good reception from the housewives.

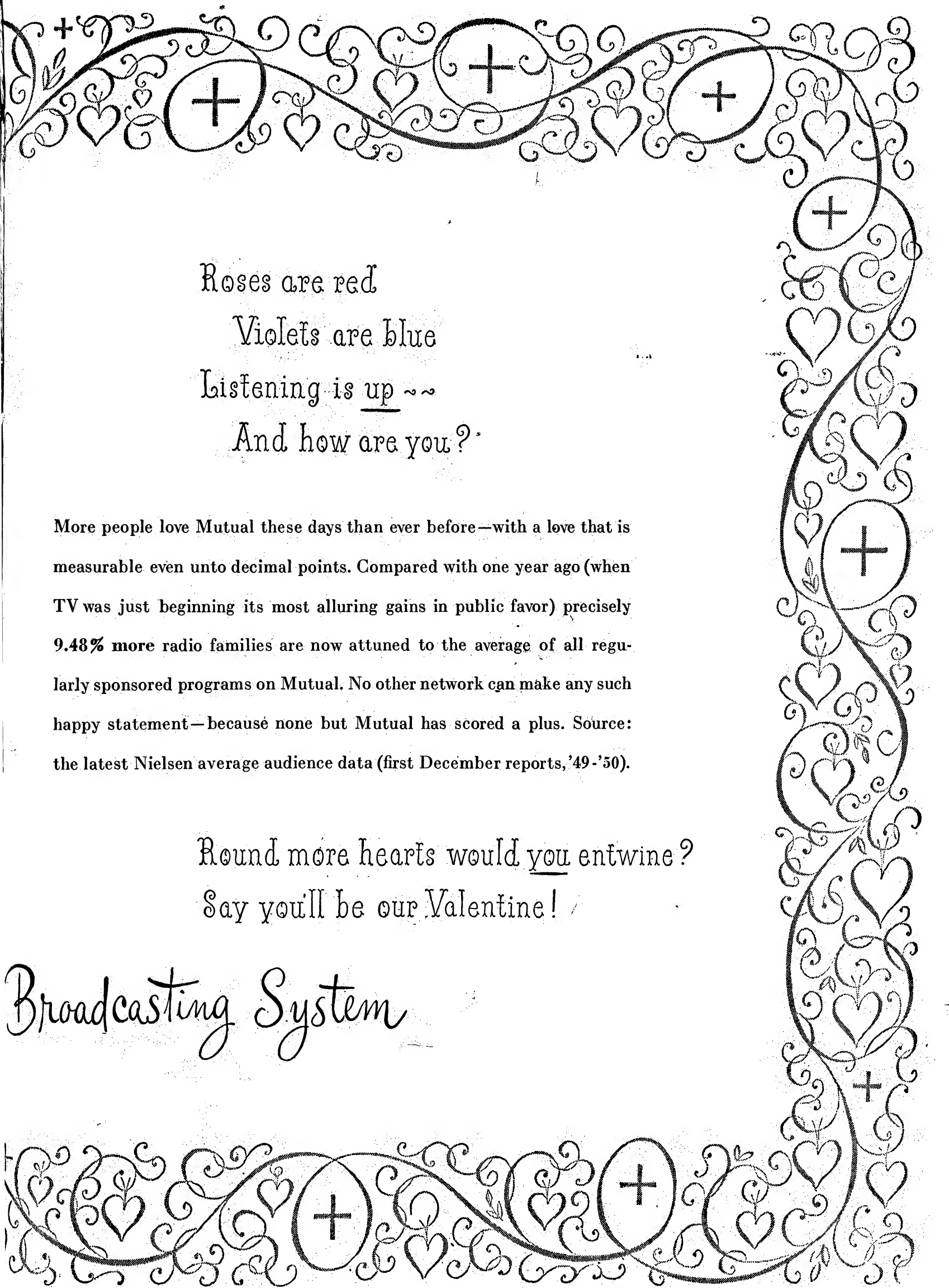
Mintz's mike poise which goes back to the early days of Chi radio has been smoothly transferred to the TV camera with the gabber projecting a nice quality of low-pressure geniality. On show caught (6) Mintz discussed the top dix grossers using Variety's Golden Circle tabulation. Idea paid off well with good background notes on the various films.

Musical inclusions leaned heavily on the nostalgic *Dave.*



The **MUTUAL**





Roses are red  
Violets are blue  
Listening is up ~  
And how are you?

More people love Mutual these days than ever before—with a love that is measurable even unto decimal points. Compared with one year ago (when TV was just beginning its most alluring gains in public favor) precisely **9.48% more** radio families are now attuned to the average of all regularly sponsored programs on Mutual. No other network can make any such happy statement—because none but Mutual has scored a plus. Source: the latest Nielsen average audience data (first December reports, '49-'50).

Round more hearts would you entwine?  
Say you'll be our Valentine!

Broadcasting System

## Television Chatter

### New York

ABC-TV launches its March of Time series, sponsored on co-op basis by banks, Friday, Feb. 23, at 10-10:30 p.m. . . . **Kathi Norris**, **Lee Sullivan** and **Jackie Kelk** to do benefit for Park Nursery on Saturday (17) afternoon. . . . **Hope Miller** added to "Pulitzer Prize Playhouse" (ABC) cast of "Mary of Scotland," starring **Helen Hayes**, on Friday (16).

**Lois Wilson** replaced **Nancy Carroll** as "Mrs. Aldrich" in NBC's "Aldrich Family" . . . **Brooklyn Dodgers'** new manager, **Chuck Dressen**, guesting on **Guy Lebow's** "Sports Whirl" via WOR-TV tonight (Wed.), with **Jackie Robinson** scheduled to appear Friday (16).

**Stephen E. Fitzgibbon** named studio manager for Seaboard Studios, producers of TV commercials. . . . **Richard Seff** set to appear with co-players from "Darkness at Noon" on NBC's "Say It with Acting" Saturday (17). . . . **Frank Satenstein** directing CBS-TV's "Songs for Sale," with **Herb Moss** producing. . . . New series of half-hour musical shows, titled "Opera Cameos," set to tee off Sunday (18) via WPIX. . . . **Congoleum-Nairn** lifted its option for another year as sponsor of NBC's "Garro-way at Large" . . . **Alex Singer** and **Jay Franklin Jones** have resigned as scripters on NBC's **Paul Win-**

chell show. **Arnold Horwitt** takes over as one of the replacements.

**Bill Slater** preems tomorrow night (Thurs.) as emcee on DuMont's "Broadway to Hollywood," replacing **George Putnam**. . . . **Ralph Edwards** in town to demonstrate a new TV film technique developed for his "Truth or Consequences" CBS program. . . . **Maria Riva**, daughter of **Marlene Dietrich**, pacted to star in a new video package, "At Home with Maria," being produced by **Trudy Richmond** of the **William Wilbur** agency. . . . **Herb Reich** and **Les Kolodny** added to the scripting staff for the **Jerry Lester** stanzas on NBC's "Broadway Open House". . . . **Shell Oil**, **Sherman & Marquette** and **Weintraub** agencies latest subscribers to the Videodex rating service. . . . **Mike Meltzer**, associated with WPIX since the station took the air, upped to position of staff director. . . . **Verne Diamond**, formerly with WXYZ-TV, Detroit, joined WCBS-TV as a director. . . . **Felicia Montealegre** and **Morton L. Stevens** in tomorrow's (Thurs.) "Ellery Queen" show (DuMont), starring **Lee Bowman**.

### Hollywood

Bank of America is plunging wholeheartedly into television, purchasing time on ABC stations here and in Frisco for first re-run

of "Fireside Theatre" films, beginning Feb. 22. Bank will use only spots. . . . **Anthony Quinn** will make a series of 30-minute vidpix tagged "The Gallery Theatre," with each film relating the story behind some canvas masterpiece. "The Night Hawks" will be the initialer, with **Constance Dowling** starring. . . . KECA-TV's technical director **Charles H. Colman** reports to Hamilton Field, March 6 to go on active duty as a Lt. Col. in Air Force communications radar. . . . **Ivan Tors** readying a series of dramatic half-hour shows tagged "The Florence Bates Show," to star the character actress. It's located on N. Y.'s East Side and **Miss Bates** will play a dramatic teacher. . . . **Milton Simon** moved his Thunderbird Film Productions into larger quarters. . . . KLAC-TV, feeling that program openings are getting to look too much like films, is clipping credit cards from all sustaining programs and holding them to a bare minimum on commercial shows. . . . **Alec McCombie** resigned as film cutter at KECA-TV to go to work for M-G-M. . . . **White Rock** will bankroll KTLA's "Hollywood Opportunity" starting Feb. 22. . . . **Frank Fouce** talking a deal with the new Publishers' Syndication which would call for swapping of shows between latter and Fouce's Pan-American outfit. . . . **Jack Chertok** plans an increased budget when he puts the "Lone Ranger" series before the cameras in June. . . . KECA-TV will boast the biggest local television day, starting March 3, when it beams from 10:45 a.m. Saturday to 1 a.m. Sunday. . . . **William Frawley**, **Sara**

**Haden**, **Gloria Winters**, **Michael Miller** and **Ralph Sanford** inked for the leads in "Room for Improvement," latest in the "Bigelow Theatre" telepic series which rolls this week at **Jerry Fairbanks** studios with **Frank Woodruff** directing. . . . KFMB-TV acquired exclusive rights to **Snader** Tele-scriptions in its area for one year. . . . KLAC-TV shelled out \$60,000 for rights to the home games of the Los Angeles Angels for the coming baseball season and is hunting a sponsor. . . . **Kellogg Foods** will bankroll production of "Wild Bill Hickok" telepic which **William Broady** will make with **Guy Madison** and **Andy Devine** starred. No time has been purchased as yet.

### Chicago

Ventro **Jimmy Nelson** with his **Danny O'Day** and **Humphrey Higsby** characters in as regulars next week on DuMont's "Starlight Revue". . . . **Ed Conrad** moves down from WTCN, Minneapolis, to join Chi ABC production staff. . . . Net assets of Television-Electronics Fund, teevee investment firm, now up to \$6,125,746. . . . Look mag prepping layout of **Windy City** telepersonalities. . . . **Jim Dimitri** currently in **Actors Co.** "King Lear" troupe. . . . **Clint**, **Jeanne** and **Bruce Youle** continuing on a pastry diet for at least another year with **Cere-sota** flour renewing three segments of their nightly weather show on WNBQ. . . . **Jack Page's** "Drewry's Hit Spot" seen locally on WBKB kinned last week for possible spotting in other markets.

## Subscriber-Vision

Continued from page 22

Phonevision in that the former does not use phone lines. **Skiatron** prexy **Arthur Levey** says he has wider prospects for **Subscriber-Vision**, expecting to screen not only feature pictures but also special sports events, educational and children's shows and other specialized programs. **Skiatron** feels that **Phonevision** has limited its horizons by placing major emphasis on Hollywood product.

Current **Skiatron** tests have been using travelogs. Audio has not been scrambled because the exhibs and distrib of the reels don't need the protection. Company feels that it's a simple matter to scramble the soundtrack when feature pictures are screened in later tests.

## Pitt Marathon

Continued from page 22

station manager, promptly embraced it, as did the American Legion and City of Pittsburgh, with Mayor **Lawrence** proclaiming last Wednesday **Robert L. Smith Day**. Interest was hyped immediately when **Ed** ("Toast of the Town") **Sullivan** agreed to come on to help m. c. the show. **Sullivan** was delayed by bad weather in New York but his plane got off in time to bring him here for the last part of the program. He was assisted by **Morey Amsterdam**, playing the **Carousel**, and **Bill Hinds**, with about 50 acts taking part.

WDTV had no idea there would be such a terrific response, having figured that it would be lucky to get \$35,000 pledged. As a result, station had only about 35 phones, and even so could have used more, management figured that lack of many more cost the fund at least another \$10,000.

## 'Uncle Wip'

Continued from page 23

was no definite comment from the station about cropping the show. **David Aarons**, advertising manager of **Gimbel Bros.** here, said the abandonment of AM was "only temporary." "We are not giving up radio, but we haven't worked out a way as yet to run the show on both mediums," **Aarons** said.

With **Wayne Cody** remaining as "Uncle Wip," the TV show will add several new program ideas to the more popular features of the radio version. Among the innovations will be an "Identity the Object" contest in which young viewers will be asked to participate. Prizes will be awarded the youngsters who identify familiar objects on the screen.

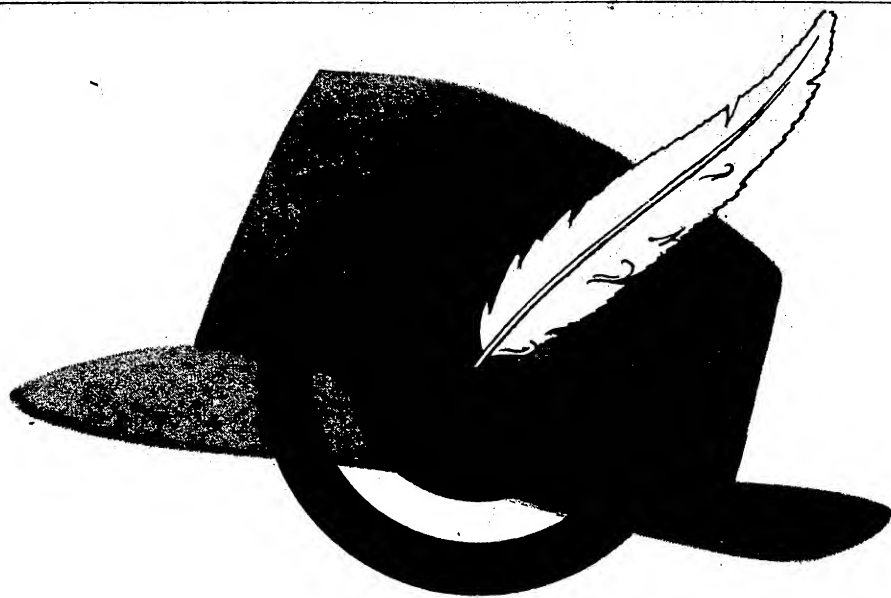
## Outler

Continued from page 19

from too many transmitters by too many broadcasters who are either (1) deliberately slacking on their obligations, or (2) blissfully ignorant of what they are supposed to be doing in the business, or (3) so greedy for a quick buck that money spent on programs is a stupid waste or something to be done by the other fellow."

**Outler** asked his listeners to read over their original license applications to "see what you promised you'd do in the way of program service." Then, he advised, do a little quick comparison and see how it adds up. "Sometimes," he said, "ideals are forgotten in a scramble for fiscal gain. And I might add, that any fear of FCC recrimination in failure to perform up to promise and intention is entirely minor to the fear of what your audience will do for you—and do first." He concluded:

"What are you doing for your own community that no other station can do? Is your program policy dictated by a network to the exclusion of what you might originate yourself? Do you have a competent and capable program director who ranks with and is equal to your commercial man? Are you ploughing back enough of the money you've taken from radio into a better program service for your listeners? If your secret heart says 'no' to any of these questions, you don't deserve an audience and you probably haven't got one."



*Mind if we put our*

# FEATHER IN OUR HAT

*...for a day?*

During February, we of the Campbell-Ewald Company celebrate our fortieth birthday. But it's not our age we're proud of—it's our youth . . . the fact that after forty years we are as young in heart, and as young in spirit, as ever.

Forty years in the advertising agency business have, however, demonstrated some things to us that we believe are important. If the

ability to help clients grow to positions of leadership in their respective fields is important . . . if the ability to serve clients satisfactorily—for a generation—is important . . . if sound business practices and outstanding stability are important . . . we believe we have earned the right to put our feather in our hat . . . for at least a day.



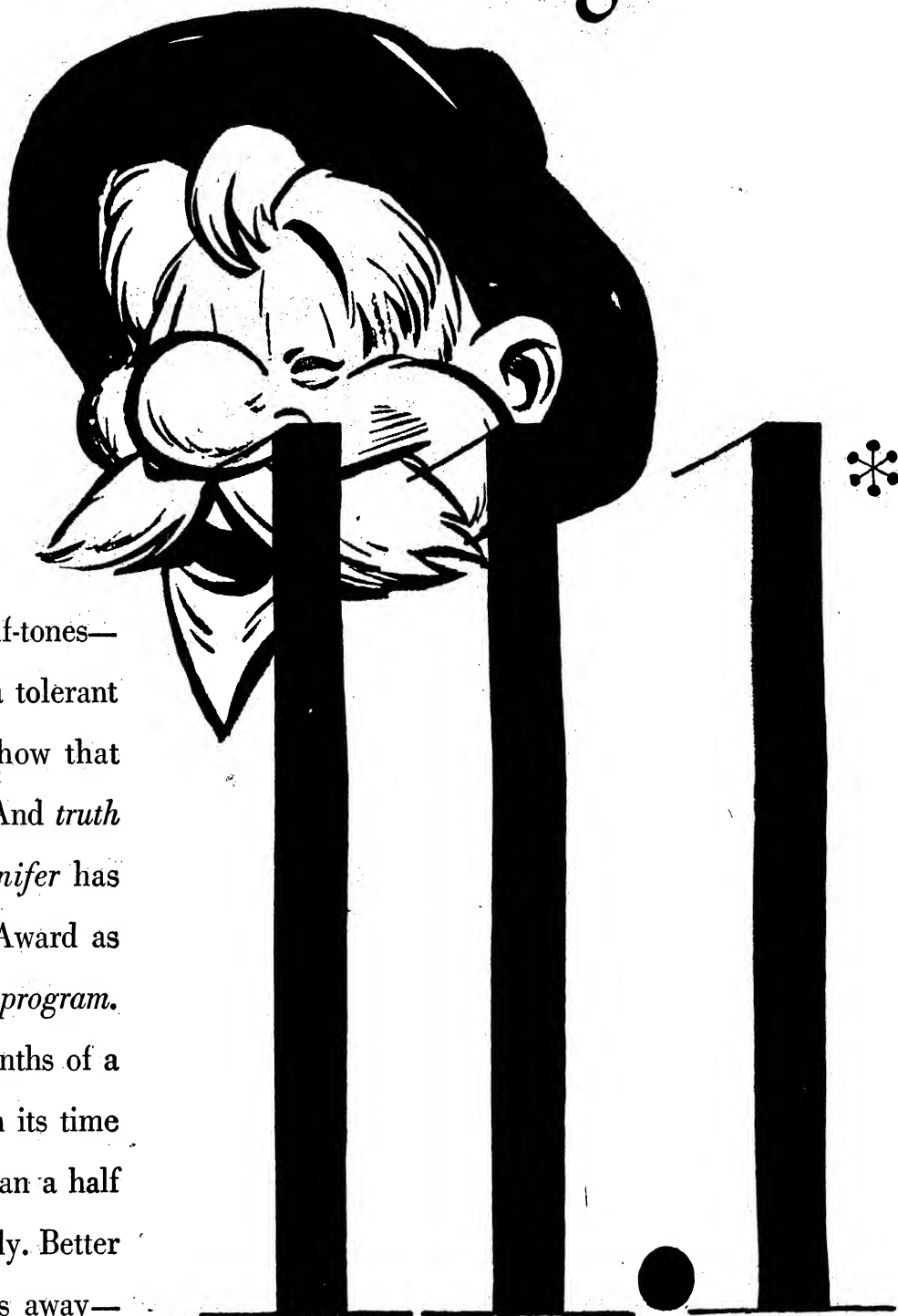
# CAMPBELL-EWALD COMPANY

H. T. EWALD, President

Detroit • New York • Chicago • Los Angeles • San Francisco • Atlanta



# tall stories make a tall rating...



White lies...black lies...half-tones—  
Panhandle Pete tells 'em all to a tolerant  
Jennifer on the television show that  
charms 1,370,000 kids each day. And *truth*  
is: *Panhandle Pete and Jennifer* has  
just won the Motion Picture Daily Award as  
*the most outstanding children's TV program.*  
At what cost? An unbeatable four-tenths of a  
cent per child viewer...lowest in its time  
period! That's substantially lower than a half  
page in a leading Comic Weekly. Better  
throw a rope on it before it gets away—  
ask us for full information.

for panhandle pete & jennifer

\*ARB National, Tuesday and Thursday rating, January, 1951

**NBC TELEVISION**

## Television Follow-Up

Continued from page 27

top video drama in all directions. As adapted by Jane Crowley, the yarn had something of an "All About Eve" quality (but pointed at the film business itself) which, whether a factual delineation or not, was good viewing.

Miss Bettis, whose forte on Broadway has been in the dance, displayed exceptional thespian talents in a straight dramatic role. With her throaty voice adding to her appeal, she turned the role into a top character study. Supporting players, too, were stand-out. Russell Dennis was fine as the young husband whom she sacrificed to her career and Harry Worth came up with another of his usual quality performances as her agent. Edmon Ryan, as the cynical press agent; David White, as her long-suffering business manager; Brandon Peters, as the studio chief, and Viola Roache, as her mother, were all good.

Gordon Duff's camera direction was as good as his pacing of the talent. Production credits, under the supervision of Fred Coe, bettered the usual Philco standards, with Otis Riggs' sets and Bill Ahern's lighting rating special mention.

With film actress Joan Bennett headlining a standout cast, CBS-

TV's "Nash Airflyte Theatre" presented a fine adaptation Thursday night (8) of Rachel Crothers' "Peggy." Script, adapted by Norman Lessing, achieved something slightly different from the usual half-hour dramatic shows seen on video — the building of several characterizations around a single theme, rather than the building of action with little chance for characterization. General quality of the writing was evidenced by the fact that each one of the six leads was thoroughly established within the first 10 minutes.

Story was a touching affair about an actress forced to decide whether to return her stepson to the Philadelphia "mainline" family of his father, after the latter's death, or raise him herself. Cast, under the deft direction of David Pressman, sustained the program without a lag. Miss Bennett, although overshadowed thespianwise by others in the cast, turned in a neat performance as the actress. Katherine Alexander was excellent as the single warmhearted member of the family and Bramwell Fletcher matched her as her brother. Romney Brent was sufficiently villainous as the wealthiest member of the clan and Edith Atwater scored as the family snob. Young Charles Taylor was good as the boy.

Pressman's production mountings pointed up the show's big budget, and the camera work, music and other technical credits were fine. William Gaxton, as the program's permanent host, again did a neat job both in introducing the story and pitching the Nash plugs. Gaxton, incidentally, was presented on the show with a plaque from the Lambs' Club by Bert Lytell for his work in TV.

## Operation Summer

Continued from page 23

week, NBC last year gave its regular sponsors a straight 35% discount for staying through the usual hiatus period, but any deal this year is not expected to be so drastic. While waiting for NBC to reveal its hiatus incentive setup, two bankrollers reportedly have already notified the web they'll be around all summer and NBC execs believe the total number will exceed that of last year.

Also on tap for the summer months is a series of pickups of the al fresco concerts staged at Lewisohn Stadium, N. Y. Web presented the concerts on Monday nights last year and holds an option to do a repeat this summer. Since they'll likely be sustaining, there's a chance that they'll again hold down a Monday night slot, which will be one of the sustaining evenings under the operation plan. Other summertime sustainers are still under discussion.

What the other commercial

shows will be, of course, depends on the sponsors. Web is tentatively planning to retain the 8 to 9 hour Wednesday night for a comedy series similar to the "Four Star Revue" now holding down that slot. Because of the cost of the present show and the fact that the comedians now rotating on the program will probably insist on a summer vacation themselves, it's expected that NBC will try to line up other comies to take over the time.

## War Economy

Continued from page 19

sented 3% of billings in '44, but the total is down to zero now. Where CBS did \$1,800,000 worth of business with wine and liquor companies during the war, the 1950 revenue from them was only \$330,000. And, according to Karol, billings were also higher in '44 for clothing and dry goods manufacturers, radio manufacturers, etc. All such companies can be expected to trim their output during the present era, but will need radio just as much now as they did in '44. Karol stressed.

CBS sales chief is also pointing out to affiliates the necessity of analyzing new businesses that have cropped up during recent years as possible new sources of revenue. Among these, he mentioned such products as Bymart's Tintair, new hair-tinting process for women, which has swung a hefty ad budget into radio and television recently. All such manufacturers, he said, should be easily convinced to come into radio and will replace the few who might drop out as wartime casualties.

## KDKA

Continued from page 19

without another top account, Duquesne Light Co., which has for a long time had the 7-7:30 slot on Wednesday nights. Utilities outfit was to have switched to a Sunday time and then at the last minute obviously reneged, leaving the station holding the bag and unable to make good with either Duquesne or Iron City.

Iron City, offered Mondays, Tuesdays, Thursdays and Fridays at 7, said nothing doing; they wanted the only strip or nothing if Duquesne was to get 6:30 five times. As a result, the 6:30 strip remains as is, with Duquesne on twice and Iron City on three times, but Duquesne, in addition, has bought 7 o'clock Mondays and Fridays, with a sports show featuring ex-big leaguers Frankie Gustine and Jeep Handley on Mondays and a chatterer with Harold V. Cohen. Post-Gazette drama critic and VARIETY mugg here, and his wife, Stephanie Diamond, filling the Friday spot. That's the way it'll stand until Duquesne Light decides to vacate 7 on Wednesdays, thus giving both breweries what they were originally promised.

## Hoop vs. Pulse

Continued from page 21

said, will eliminate the current confusion in the rating picture.

Nosecounter said size should be computed only by the coincidental telephone and automatic methods. However, he did take a slap at A.C. Nielsen, who was in the audience, and his automatic method when he said the Hooper organization was flexible because it had no fixed investment in "outmoded machinery."

Hooper also presented charts which show the relative standing of radio and television in various cities, compared with the AM audience in 1948. In all cases these revealed that AM and TV audiences combined are greater than the '48 AM audience, which Hooper said indicates that the increased listening and viewing time is coming from other activities, such as mag and newspaper reading. Data included reports on N. Y. and Baltimore, where TV ratings now are larger than AM's.

### 'Barber's Clubhouse' to TV

"Red Barber's Clubhouse," aired at one time on CBS radio, may become a television feature. Web is currently mulling the possibility of slotting the show on TV for a half-hour Saturday mornings.

Show has a quiz format, with Barber pitching questions about sports to guest celebs.

## WLW's Talent Hunt

Continued from page 21

is convinced that out of the talent files will come some of the names of tomorrow.

The talent search culminates several weeks of multiple and varied activity on the part of the Crosley twins (Jim Shouse and Bob Dunville) which reflects the same merchandising-promotional knowhow that spiraled the Cincy radio station into one of the nation's most lucrative, with annual billings of \$4,000,000.

Now, however, the accent is on video, with the Crosley masterminders splurging to the tune of about \$750,000 during 1950 on its three-city Ohio TV enterprises in order to set the foundation for the same type of solid structure that has made WLW unique in broadcasting annals.

Eventually Avco aspires to a full five-station Ohio complement, embracing Toledo and Cleveland, as well, which will give it esteemed ranking as a TV regional network. (The Shouse-Dunville combo had also envisioned an Indianapolis in its TV future, but the prospects here appear somewhat dimmer.)

The three present video operations moved into the black ink stage last October. The profits are mounting weekly, with the three-city "package deal" to regional clients (at \$1,650 an hour, which represents a 10% discount for the three-way spread) proving an added lure to bankrollers.

Last weekend WLW-TV reached a milestone with its third anni, in the form of a TV Jubilee. It corresponded with the "premiere" of a TV set sale campaign inaugurated by the station (as well as in Dayton and Columbus) designed to spiral the present 480,000 receivers by another 150,000. It's costing the Crosley boys \$90,000, with a full awareness that the competing TV stations will benefit just as much as the WLW triumvirate. But again it reflects the "think big" operational concept that has distinguished the WLW career through the years. The boys realize that if you want to hike rates you have to build circulation first. And since the whole WLW foundation is predicated on long-range thinking, Shouse, Dunville & Co. envision multiple dividends in the future scheme of things.

## Sat.-Sun. on NBC

Continued from page 19

report underlines the strong hold which soap opera continues to have over femme listeners, it indicates that this is not a sign of lack of taste.

The reason, it's figured, is that the hausfraus listen to the soapers not for entertainment but for vicarious experiences. The soaps are highly personal, emotional and intimate—which explains their lure. Yet when it comes to entertainment stanzas, women who are avid daytime serial fans show more sophisticated preferences.

Dallas — Glenn Brown, former sportscaster at KVET, Austin, has joined the staff of the Liberty Broadcasting System here, replacing Wes Wyse, who has been called to military service.

## Mich. AM-TV Conference Listing Top Speakers

East Lansing, Mich., Feb. 13. Frieda Hennock, FCC Commissioner, will be one of the principal speakers at the sixth annual Michigan Radio-Television Conference, to be held March 3, on the Michigan State College campus.

Other featured speakers at the one-day conference will be Dr. W. F. Dunbar, director of public affairs for the Fetzner Broadcasting Co.; Edward F. Baughn, president of the Michigan Assn. of Broadcasters; Worth Kramer, general manager, WJR, Detroit; Harry Bannister, general manager, WWJ, Detroit, and Garnet R. Garrison, director of television, U. of Michigan.

Speakers will also include Alex Dillingham, program director of WILS, Lansing; Hy M. Steed, general manager, WLAV, Grand Rapids; Edward O'Brien, film director, WJIM-TV, Lansing, and Mrs. Frances Chase, president of the Radio-TV League, Detroit. Joe A. Calloway, director of radio education at MSC, is conference chairman.

Boston — Howard Nelson, formerly of North Dakota, has been appointed to the announcing staff of WEEI, local CBS outlet. During the war he handled the first broadcast of the Quisling Trial in Norway.



Courtesy of M-G-M  
Now appearing with  
DONALD O'CONNOR  
in "THE MILKMAN"  
(Universal-International)

Management WILLIAM MORRIS AGENCY

## THE THREE SUNS



"MORTY" "ARTIE" "AL" RCA VICTOR Records  
Opening February 19th  
ROOSEVELT HOTEL  
NEW YORK

Direction: MUSIC CORP. OF AMERICA

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## The FAT MAN is for hire

—every Wednesday night on ABC.  
He's got a proposition that's  
the biggest, fattest hunk of opportunity to  
come along in radio in years.

... THE FAT MAN was always a top-rated show on Friday night—in one month alone it reached 10¼ million homes, against all kinds of competition.

... The new Wednesday nighttime spot—8:30 to 9—has even higher "sets-in-use."

... And, according to the latest Trendex rating, THE FAT MAN outrates all other competition during its new half hour.

## What's more . . .

The Fat Man, starring J. Scott Smart, is soon to be released by Universal International as a movie. Sponsor the radio show and you cash in on a major coast-to-coast publicity and promotion program!

**How can you miss?** By letting some other guy reach for the phone ahead of you. So don't stall . . . reach! Call Circle 7-5700, and do it on the double.

# ABC



## Other great network radio buys on ABC

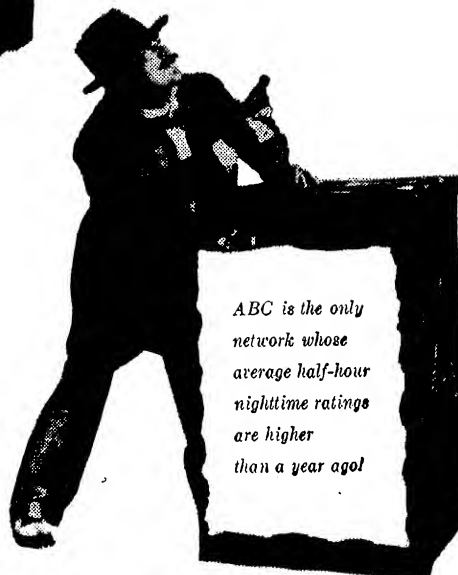
**FLY ANYTHING . . .** New aviation adventure series, starring popular Dick Haymes. Tuesday, 8:30 pm.

**TED MACK'S FAMILY HOUR . . .** Perfect for Sunday evening! 30 minutes of top-notch variety. Sunday, 6:30 pm.

**DAVID AMITY . . .** A new show based on the day-to-day problems we all must meet and solve. A complete story every day, written by Margaret Sangster. 11:15 am.

**BIG JON AND SPARKY . . .** ABC's wonderful Saturday morning personalities in another just-right-for-kids program! Monday through Friday, 5:30 to 6 pm.

**SCREEN GUILD PLAYERS . . .** Favorite Hollywood stars, favorite Hollywood stories. Now a full hour, every Thursday at 8 pm.



**RADIO SALES**  
30 Rockefeller Plaza  
Circle 7-5700

## Tele Reviews

Continued from page 27

vision's stores. The two half-hours don't jell well.

Starr-Allen contribution boasted a couple of novel touches: a thread of continuity based on a hit-parade-of-the-schools idea; and presentation of the hits ("It's a Lovely Day, Today," "Tennessee Waltz," "Bushel and a Peck" and "All My Love") as production numbers, displaying dancers, choruses, soloists and instrumentalists in each. Kid participants were unidentified.

Not so in second half-hour when youngsters were introduced via an interview with a parent, conducted by emcee Bob Russell. Talent level on this segment was generally higher and reached a peak with 10-year old Harry Dideo, Jr., who put on a sock dog act.

Emcee stint which involves tying hour-long proceedings together is a formidable one and was handled smoothly and pleasantly on the whole, by Russell who also delivered the Gettysburg Address. However, he introduced a note of out-of-place solemnity a couple of times by asking mothers what they expected to get out of marriage.

### GRAND CHANCE

With Gene Crane, Dave Stephens Orch, Tommy Ferguson Trio  
Producer: Thomas Freebairn Smith  
Director: Warren Wright  
30 Mins.; Sat., 11:30 a.m.  
Sustaining  
CBS-TV, from Phila.

New show, set up in ranchhouse style, corals novelty talent from the under-18-year field. Youngsters compete for Government bond prizes, with the finalists winning a week's engagement at Steel Pier, Atlantic City, in addition to bond emoluments. Acts perform against cow-country backdrops, with cow-hand gear for props. Dave Stephens and the station orchestra and the Tommy Ferguson trio, outfitted in cowboy togs, lend further atmosphere with hillbilly and lone prairie numbers.

Talent ranged in age from six to 17 years on show caught (10) and included gymnasts, acrobats and acro-dancers. All performed their various stunts and stints well, but with complete lack of professional timing. Winners are selected each week by a board of judges, which generally lists three well-known Philly figures. On Saturday show the judges were Jack Hardy, president of Philadelphia Hotel Association; Frank Palumbo, nitery entrepreneur, and Maurie Ordenker, press agent for Allied Jewish Appeal. Judges drop sophistication to make themselves comfortable on hay bales, ranged against stable-wall background. Finalists are picked for 13 weeks, with winner selected in runoff.

Rodeo atmosphere is sustained by announcer Gene Crane, complete with chaps and sombrero, credits printed on rustic signboards, and a studio audience of juve wranglers to cheer on the competish. Settings are okay and feeling of space has been given by turning whole side wall of auditorium into a backdrop and removing a section of seats to provide room for tumblers and ani-

mal acts. "Grand Chance" is an excellent spot, preceding WCAU-TV's "Big Top," network circus program. Camera work is top-grade, catching neat closeups on the more intricate stunts. Athletics, of course, predominate, and makes program a welcome change from standard type of moppet contests, which usually have the little ones singing torch chants and double-entendre lilts with parody gestures of their elders. Gagh.

## Andrews Sis

Continued from page 23

tract is being shelved at the end of the 13-week cycle, although it had another 13 weeks to run. Levy reported the Andrews Sisters pocketed \$5,000 weekly from the show.

Levy believes the situation layout will prove most acceptable and is planning an entire filmed series which can also be made into a simulcast taping for radio while being lensed. It will thus be the Andrews Sisters' only radio activity. Alex Gottlieb will produce the film with Jean Yarborough directing.

### Set for Martin-Berle Show

The Andrews Sisters have been signed for the Tony Martin-Milton Berle display on the NBC Sunday night comedy hour show, March 4. Both Martin and the Andrews Sisters are coming from the Coast for this event.

While in the east, both Martin and the Andrews Sisters will make appearances on the Berle Tuesday night show. Martin is slated to go on Feb. 27, and the sister team will hit the Berle display March 6.

## FCC Legislation

Continued from page 21

Senate, is anybody's guess. With many urgent matters before it the Committee isn't likely to rush into hearings on a bill which is of interest primarily to the broadcasting industry.

### Coy Complaints

Currently, the House Committee is holding daily sessions with agency heads to work out a priority system for legislation at the present session. As yet, the FCC has not been called and Chairman Coy, who is on vacation in Arizona, will not be back for three weeks. The Committee may wait for his return before determining what consideration it should give the McFarland bill.

Chairman Coy opposed several major provisions of the bill when he appeared before the House Committee last session. He was especially against a reorganization provision which, he contended, would isolate the Commission from its staff in the making of decisions. He also opposed a provision which would limit the Commis-

sion's authority with respect to renewal of licenses. The provision, he said, raised a question as to whether the holder of a radio license would not be given a "permanent franchise."

Another provision which would allow "parties in interest" to obtain hearings on any application upon filing of a protest was opposed by Coy on grounds, among others, that it would slow up granting of licenses and give existing stations opportunity to hold off competition by forcing prospective competitors to go through hearings even though their applications could be granted quickly.

Another provision limiting the Commission's power over transfers of broadcast licenses, Coy said, would result in condoning "trafficking in frequencies."

Still another provision relating to the Commission's authority respecting anti-trust violators was attacked by Coy as casting doubt on the agency's powers to prevent monopoly in radio or television.

This provision was also opposed by the Dept. of Justice, which feared it would nullify the anti-monopoly policy imposed on the Commission by Congress.

## Chi TV Serials

Continued from page 22

of the actors and actresses to be used in "Falls" are backgrounded by many years of radio experience.

Another reason for a likely upbeat is the studio space problem in N. Y. where at NBC at least has apparently put a lid on additional productions. Both Chi NBC and ABC are likewise operating at capacity with their present facilities but there's still available several legit houses which could be leased for video. NBC has reportedly put feelers out for the Auditorium theatre, which has been closed for many years but has the largest stage in town. Most adequately equipped as far as space and facilities are concerned in WGN-TV, DuMont affiliate, which is winding up a multi-million dollar building program. One drawback to any increase in Chi originations is the fact that CBS has no o. & o. tele-operation here, its local affiliation being indie WBKB.

"Falls" itself is expected to stir up considerable interest in the still unclear video serial picture. On the basis of its earlier format as a sustainer and the projected strip treatment, it looms as an attempt to break out of the rigid "perpetual crisis" shell of the standard soap opera and will stress naturalism rather than super-charged emotionalism.

Projected strip is described by Chi NBC exec producer Ted Mills as a TV novel which will show "life as it is against some ad agency man's conception of how life should be distorted to sell merchandise."

"Falls" will be produced and directed by Ben Parks with Doug Johnson doing the scripts.

## Voice of America

Continued from page 19

hitting and unprecedented "Campaign of Truth." The job we are doing is one of exposing the phoniness of Kremlin Communism, helping to build up spunk and determination in the free world, disproving Soviet lies about America, and helping erect psychological barriers to Communism, and building, on both sides of the Iron Curtain, psychological aggression."

To Benton, Barrett wrote: "As for an investigation, we would welcome one. We expect soon, of course, to have the usual thorough and rigorous examination of the program and its progress by the two Appropriations Committees. In addition, we are requesting the special Public Affairs Subcommittees of the House and Senate to give us at least a full day to bring them up to date on the progress of the 'Voice of America' and related activities. I hope they will invite other members of Congress to attend and will open the doors to the press. And I hope they will give us an additional half-day in executive session to cover those subjects it is not in the national interest to publicize."

Greensboro, N. C.—Virgil V. Evans, account exec with WFMY-TV, Greensboro, has been named its new commercial manager.

## Inside Stuff—Television

Radio-TV columnist for the Cleveland Press Stan Anderson, idling away the hours recuperating from a bout with the flu germs, asked readers to defend or oppose the TV plunging neckline.

The pros wrote there was nothing wrong with the "good Lord's bestowings of pulchritude," "it makes the younger generation wiser," "more women look at Dagmar with envy than disgust," "helps offset 'muscle men' in wrestling," and "a picture is only as indecent as the viewing eyes."

Antis said "plunging neckline replaces talent," "disrupts the younger generation and distorts their views," "tempts incompetent people seeking publicity" and "puts a negative value on the nice, clean, cotton-housedress type girl."

All told, about 50% condemned extreme TV gowns, 45% protested censorship that would regulate dress, and 5% straddled. Many letter writers also said there should be a "legion of decency" to regulate how far necklines should drop.

National Assn. of Educational Broadcasters is continuing its fight to get the FCC to reserve television channels for schools through a public relations drive. An edited tape recording of the conference on TV and education, held in Washington on Jan. 23, will be broadcast by 51 stations in the NAEB.

Transcript of the conference will appear in an eight-page section of the New Republic Feb. 26 and 50,000 copies will be sent to all members of the U. S. Congress and state legislatures. Held under chairmanship of NR radio editor Saul Carson, the confab included: FCC Commissioner Frieda Hennock, TBA counsel Thad H. Brown, Jr., U. S. Office of Education radio chief Franklin Dunham; Robert Hudson, U. of Illinois; George Probst, U. of Chicago; Seymour Siegel, WNYC, N. Y.; topper; Charles A. Siepmann, N. Y. U.; Dallas W. Smythe, U. of Illinois; Brig. Gen. Telford Taylor; I. Keith Tyler, Ohio State U.; and Burton Paulu, U. of Minnesota.

NBC-TV exec veepee Sylvester L. (Pat) Weaver may guest on that web's "Vacation Wonderland" daytime series in the near future. Cross-the-board airer, produced by Caroline Burke, plans to spotlight a film soon about skiing at Sun Valley, from where Weaver returned yesterday (Tues.) after a vacation. Victor Borge, who now has his own Saturday night program on NBC, guests on the show Feb. 28 when Miss Burke plans to feature a film about his native country, Denmark.

Show reportedly has been pulling about 2,000 pieces of mail per day, most of it from frustrated travelers or from people who have visited the places depicted in the film. Number of letters have also come from school principals who have been integrating the series with their regular curricula.

Rheingold beer has instituted a heavy saturation campaign of eight-second singing commercials on TV station identification breaks. Foote, Cone & Belding agency has already produced the quickie vidpix with Dick Haymes, Peggy Lee, Tex Beneke, Ginny Simms, Dorothy Shay, Carl Brisson and Skinnay Ennis and is lining up other vocalists. Jingle campaign will cover all New York tele stations.

Despite persistent reports to the contrary, U. S. Steel has denied that it put in a bid to sponsor the Robert Montgomery series on NBC-TV when the web's pact expires with American Tobacco, the current bank-rollers.

According to J. Carlisle MacDonald, assistant to Steel's board chairman and chief of its radio-TV activities, the corporation's relations with the Theatre Guild, with which it stages NBC radio's "Theatre Guild on the Air" series, "are very cordial and, although we are keeping in close touch with developments, we have no television plans for the foreseeable future." It had originally been reported that Steel would put the Guild series on video when it decided to enter that medium.

Ralph Edwards, "Truth or Consequences" emcee, arrived in Gotham yesterday (Tues.) to demonstrate his new television film technique at the RCA exhibition hall. System of filming TV stanzas uses movable cameras which are not only synchronized with the separate sound tape but are also in sync with each other. Cameras have magazines that can be loaded with film for 35 minutes of shooting.

Lee Bowman was ill most of the rehearsal week, and almost missed the performance of the title role in "Ellery Queen" last week on DuMont. Up to performance night there was uncertainty as to whether Bowman could appear, though he had studied and knew the role before he became ill.

Norman and Irving Pincus, who produce the show, had considered the possibility of his not being able to show, and hired John Newland to learn the role and rehearse in it, just in case.

Telev viewers apparently aren't as imaginative as they might be, as magician Gali Gali found after an appearance on the Danny Thomas show. Prestidigitator did his standard nitery turn, including the bit where he makes chickens disappear by presumably squashing them into oblivion. Program brought a deluge of mail from indignant viewers who threatened to go to the SPCA.

## TVA-Chi

Continued from page 23

which covers singers who also hold AFM cards. Since such singers are already covered in the national TVA pacts and also the American Federation of Radio Artists contracts with the tacit approval of national AFM execs, the local stations are apparently unperturbed at the hinted jurisdictional flareup.

The agreed-to local commercial fee schedules which cover announcers, singers and actors, is scaled at 52½% of the web rates. The sustaining rates are set at 66½% of the local sustaining schedule. Cuffo rehearsal time is pegged at three hours for a 15-minute show; six hours for 30 minutes, and nine hours for an hour program. Extra rehearsal time will cost \$4 an hour.



**Eileen BARTON**

ON TOUR

of the  
**NATION'S  
LEADING THEATRES**

Direction: M. C. A.

## AL TRACE Orchestra

ABC-TV Network for

SENTINEL AND TELE-TRONICS

also MARTINIQUE, Chicago — ABC and CBS Networks

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Represented Nationally by THE KATZ AGENCY, INC.





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Irene Dunne

DANNY KAYE

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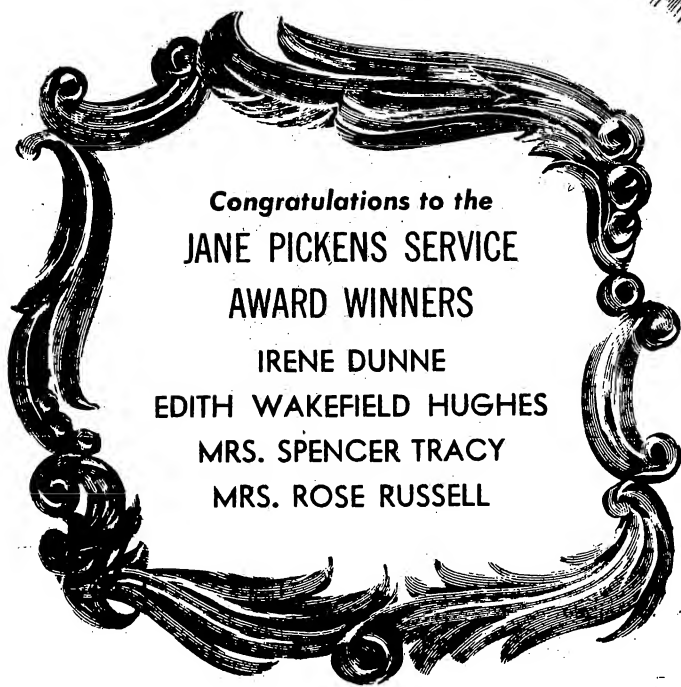
John Garfield

Walter O'Keefe

Gordon McRae

Phil Harris  
Alice Faye

Tex Williams



"Orchids to Jane Pickens' song magic via NBC afternoons."  
WALTER WINCHELL,  
New York Mirror

"The deft manner in which Jane Pickens handles her program makes this an appealing show."  
BEN GROSS,  
New York Daily News

"The Jane Pickens stanza adds up to a neatly paced and varied show."  
VARIETY

"The Jane Pickens Party on NBC is top entertainment."  
SID WHITE,  
Radio Daily

Just Signed  
To Star in  
EDWIN LESTER'S  
Production of

"The MERRY WIDOW"  
San Francisco and  
Los Angeles

## Duchin—'10 Magic Fingers of Radio'

Miami Beach, Feb. 13.

Eddy Duchin's passing is currently a No. 1 topic of conversation, with disk jockeys saluting the "10 magic fingers of radio" with judicious reprises of Duchiniana as an indication that his disks will be an everlasting memorial to his artistry.

The press and performer contingent, particularly, were impressed by Duchin's career, capped by his wartime service as a lieutenant commander in the U. S. Navy. They knew how Duchin had requested active service; had become indignant when offered a "morale" job, and even eschewed the piano from his private curriculum because he was intent on his job with the PT flotilla—one of the most hazardous arms of the service. He participated in the thick of the Normandy invasion on D-Day, and at Leyte previously.

For an effete pianist, who was taken up by that segment of "society" that gravitated around the now-defunct Central Park Casino, New York, during that era of wonderful nonsense—Jimmy Walker's reign during the Volsteadian experiment—Duchin was an exceedingly well-balanced personality. He had long since made his personal fortune; yet he gave up his professional career for one in the Navy. The leukemia he incurred over a year ago during his Wedgwood Room date (Waldorf-Astoria, N. Y.), was a tragic climax. Its persistence, as he checked in and out of New York's Memorial hospital (cancer institution), was of great concern to his intimates, but he himself believed extraordinarily in an ACTH serum which he told his friends was "just the thing."

The same distinction which lifted him out of the Leo Reisman band at the Central Park Casino, when customers asked boniface Sidney Solomon "who is that cute piano player?", marked Duchin's career, until the end.

Local disk jockeys went all-out with musical salutes to the maestro-pianist via platter recordings tied into the wire sent to Walter Winchell by Col. Sol A. Rosenblatt, attorney for the Duchin estate, which Chiquita (Mrs. Eddy) Duchin confirmed the next day, urging contributions to the Damon Runyon Cancer Fund in lieu of flowers and/or telegrams.

In this winter playground, where the No. 1 worry of late seems to have been "will the sun ever come out?", the passing of a gentleman showman seems to have eclipsed almost everything else. As with Jolson, thanks to the electronic wizardry of phonograph recording, the public is left with a replenishing record of Lt. Commander Eddy Duchin's artistry, permanently etched on wax.

Abel.

## Duchin Bucked Swing In Spiralling Into Top Ranks of Keyboard Artists

Eddy Duchin, pianist-band-leader, who died Friday night (9) at Memorial hospital, N. Y., of leukemia, at the age of 41, was one of the standout keyboard artists to emerge out of the 1930's, the decade in which name bands gained peak prominence. Duchin, however, did not adopt the swing style of that era and quickly rose into the bigtime via his more restrained pianistics, which made him a fave with the society set.

Duchin broke into the band business in 1928 after studying pharmacy and working in small combos on weekends, by joining the Leo Reisman orch, which was then working at the Waldorf-Astoria and the Central Park Casino. Duchin accepted the job on the condition that he be allowed to finish his studies as a pharmacist. In 1929 he received his Ph.G. degree from the Massachusetts College of Pharmacy and rejoined the Reisman organization.

Duchin never returned to pharmacy after resuming his band career. After two more years with Reisman, who gave him featured billing, Duchin moved out on his own with his own orchestra, which opened at the Park Casino in 1931, and then became one of the top hotel and theatre bands in the business. It was during this period that he became known for his "magic fingers," which at one time were reportedly insured for \$150,000.

Duchin forte was his keyboard versions of the standard pops and blues numbers. After recording for Brunswick in the early 1930's, he moved to RCA Victor for several years and, more recently, was under contract to Columbia Records. His bestsellers included such numbers as "All the Things You Are," "More Than You Know," "Between the Devil and the Deep Blue Sea," "What Is This Thing Called Love," "I Kiss Your Hand, Madame," "Begin the Beguine," and others.

In 1942 Duchin enlisted in the U. S. Navy, and after demanding combat duty, spent two years on destroyer duty in the Atlantic and Pacific. He participated in the invasion of Normandy, Iwo Jima and Okinawa. During a conjunction of Russian and American forces in the Far East, Duchin was present at a dinner party and played the "Volga Boatman" some 30 times for the Russian officers. He was discharged in 1945 with the rank of lieutenant commander.

Duchin disbanded his orchestra during the war and upon his discharge from the Navy he became a soloist on the NBC "Kraft Music Hall," as Bing Crosby's replacement. Following, Duchin reorganized his band and again became active in the hotel and theatre cir-

cuit until his illness bedded him last year.

Duchin published four books on piano technique and organized a school which taught according to his system. He also appeared in several films.

In 1935 Duchin married Marjorie Oelrichs, an heiress, who died in 1937, two days after giving birth to their son, Peter. In 1947 Duchin married Mrs. Maria Teresa Winn, daughter of the former British minister to Colombia.

Besides his wife, Duchin is survived by his son, his parents and a sister.

## Grean to Chicago

Charlie Grean, RCA Victor's artists and repertory chief, left for Chicago yesterday (Tues.) for waxing sessions with Fran Allison and the Wayne King orch. Grean plans to team Miss Allison and King on several sides besides cutting with them separately.

While in Chicago, he'll discuss waxing plans with Spike Jones who originated his Sunday (11) video show from that city. Grean returns to New York next weekend.

Santly-Joy is bringing in Jack Perry from its Chicago office and installing him today (Wed.) as professional manager in its N. Y. office.



LORRY RAINE

"Spin The Bottle" and "Who'll Take My Place When I'm Gone" (London Records)

Lorry's latest London releases are stepping her out in front as '51's brightest song star. Lorry bows graciously and gratefully to the legion of Disk Jockeys who have potentially proved her talents.

On Al Morgan's WGN Dumont TV show Monday, February 19, 8:30 p.m. EST.

Opening "Clubby's," Philadelphia on February 26.

### Bookings

M C A Artists Ltd

Personal Management

TIM GAYLE

451 Wrightwood, Chicago, Ill.

## BMI Nears Deal For SACEM Tunes

Broadcast Music, Inc., is nearing the windup of negotiations with SACEM, French performing rights society, for control in the U. S. over specific parts of SACEM's catalog. Projected deal would give BMI rights to SACEM compositions that have been picked up for publication in the U. S. by BMI publishers. Any deal between BMI and SACEM will not affect the latter's reciprocal pact with the American Society of Composers, Authors and Publishers.

Reps of SACEM are currently in New York for discussion with BMI toppers. A snag that developed early in the talks over rights to SACEM's longhair catalog has been settled. It's expected that the talks will conclude next week. Before the pact is fully operative, however, it must be passed by the governing boards of both societies.

Josh White, currently in England on a concert tour, has been signed for the Astor-Colony clubs, London, starting March 5. Other dates will be lined up prior to his return to the U. S.

## Jocks, Jukes and Disks

By HERM SCHOENFELD

Bing Crosby-Andrews Sisters: "Sparrow in the Tree Top"—"For-saking All Others" (Decca). Two big sides by a top vocal combo. "Sparrow," a standout tavern-style item, is given a commercially sock treatment with Crosby at his mellowest and the Andrews Sisters at their snappiest. Surefire for jocks and jukes. Lyn Murray's orch and choral treatment of this number for Coral also rates attention. On the Decca reverse, Crosby and the girls pour out sweet cider on a hillbilly ballad that could be as big as "Sparrow." Vic Schoenorch supplies a fine framework.

Dinah Shore: "Lonesome Gal"—"Too Late Now" (Victor). "Lonesome Gal" is piling up lots of wax with Miss Shore's slice at the top of the stack. It's a slow, feeling rendition that gets the maximum impact out of this number. Margaret Whiting's cut for Capitol is also good but the weird theremin background effects distract from them vocal's interest. On the Victor reverse, Miss Shore handles an okay ballad from Metro's pic, "The Royal Wedding." Henri Rene's orch backs up neatly.

Danny Kaye-Carol Richards: "How Could You Believe Me When I Said I Love You"—"I Left My Hat In Haiti" (Decca). "Believe Me," from the pic "Royal Wedding," gets a cute ride in this duet and should garner plenty of novelty spins. On the reverse, Kaye, in excellent form, dishes up a chile item from the same film, "Four Hits and A Miss" lending choral support with Vic Schoenorch batoning.

Tony Bennett: "Once There Lived A Fool"—"I Can't Give You Anything But Love" (Columbia). Bennett makes his best impression on "Fool," a fine torch number which he sings with style and more restraint than he usually displays. On the reverse, he gives out with a jump version of the standard, Marty Manning orch backing up.

Henry Jerome Orch: "Oh What A Face"—"How's The Little Woman" (London). London worked fast to get "Face" on the market and this cut by Henry Jerome's orch might launch this novelty item into the bigtime. It's a cute idea executed with some okay comedy by Jerome's crew. Sticks McGhee, also on the London label, strums it on a boogie beat with a good guitar and vocal solo. Reverse of the Jerome disk is a fair ballad.

Tommy Dorsey-Victor Young Orch: "You're The One"—"The Searching Wind" (Decca). Two beautiful sides featuring Dorsey's trombone against Victor Young's string orch. Dorsey's horn is up front on "One," with Bob London delivering the vocal in okay fashion. Reverse is a straight instrumental that stands up under repeated spins.

Vaughn Monroe Orch: "Faithful"—"They're Playing Our Song" (Victor). Monroe's baritone gets a characteristic workout on "Faithful," an oldie which this cut could revive. On the reverse, Monroe

delivers a strong vocal on a good tune.

Lorry Raine: "I Didn't Mean To Be Mean To You"—"Someone" (London). Miss Raine continues to make a good impression on wax. Her distinctive style hits nicely on "Mean To You," a number with fair chances. On the flipover, she also registers solidly on a good tune. Cliff Parman orch backs up neatly.

Ruth Wallis: "Friendship"—"Pleasant, Present Pastime" (Wallis). Ruth Wallis, who has made a rep with her risqué party records, steps into the regular pop market with this coupling. "Friendship" is handled in a community-sing manner that's slated for lots of juke spins. On the flip, she changes pace with an Ozark-flavored item, her pipes not being quite equal to the tune's range. Ray Charles chorus and Mac Ceppos orch back up.

Singers Single Record Series (Victor). Victor has followed up last year's "Here Come The Dance Band" promotion with an even more commercial vocalist series. In this package idea, nine top Victor artists have cut six sides apiece, each handling pop standards by leading cleffers. All of the sides on the 27 disks are slated for repeated spins, the whole set comprising a fine library of stand-out oldies for jocks. Performances by the nine vocalists are first-rate the set having Perry Como on Billy Rose tunes, Tony Martin on Arthur Freed songs, Dinah Shore on Gus Kahn numbers, Mindy Carson on De Sylva, Brown and Henderson tunes, Dennis Day on Sigmund Romberg numbers, Fran Warren on Harold Arlen numbers, Don Cornell on Sammy Fain tunes, Lisa Kirk on Dorothy Fields-Jimmy McHugh songs, and Eddie Fisher on Walter Donaldson tunes.

### Platter Pointers

Cy Walter and Buddy Weed contribute two more first-rate keyboard demonstrations in Columbia's long-play "Piano Moods" series. . . . Same label has also reissued some great sides by Billie Holiday on another long-play disk, featuring excellent jazz backgrounds. . . . Ink Spots come up with a commercial version of "Tell Me You Love Me" (Decca). . . . Dottie O'Brien and Joe "Fingers" Carr have a cute of "Chicken Song" (Capitol). . . . Fred Waring has two rich, tasteful sides in "No Man Is An Island" and "Worship" (Decca). . . . Some hot mambo sides by Rikiey Gardel orch for the Rhythmo label. . . . Cliff Steward and his San Francisco Boys have a good side in "Aba Daba Honeymoon" (Coral). . . . Lenny Carson's Whiz Kids have a lively novelty in "Oh Wha Tah Goo Siam" (Discovery). . . . Tony Mango's cut of "The Bridal Waltz" and "Stella" rate attention (Abbey).

Capitol Records has packaged an interesting set featuring the fiddling of Paul Nero on a series of standards, including such standards as "Hot Canary." . . . Sammy Kaye orch has cut a commercial side in "Ronda Wanda Hoy" (Columbia). . . . Some more fine sides by Artie Shaw in "It's A Long Long Way To Tipperary" and "Show Me The Way To Go Home" (Decca). . . . On the same label, Tommy Dorsey and Mills Bros. join advantageously on a couple of standards, "Please Don't Talk About Me When I'm Gone" and "You Know You Belong To Somebody Else." . . . Eileen Barton has a fair novelty in "I Met Him At One O'Clock" (National). . . . Danny Kaye's version of "I Taut I Taw A Puddy Tat" is one of the cuter versions of this number (Decca). . . . Bob Crosby and Connie Haines team solidly on "Destination Moon" (Coral). . . . Charlie Barnett's orch sounds okay on "Theme For Cynthia" (Capitol). . . . Kitty Kallen clicks on a couple of folk tunes, "If You Want Some Lovin'" and "Last Night My Heart Crossed The Ocean" (Mercury). . . . Bill Darnell's cut of "Lovesick Blues" rates attention (Coral). . . . Anita O'Day sustains her recent pace on a couple of oldies, "I Apologize" and "You Took Advantage Of Me" (London). . . . Patti Page and Rex Allen duet on a couple of good sides, "Tag Along" and "Softly and Tenderly" (Mercury). . . . On same label Billy Daniels hits strongly on a couple of standards, "I Got A Kick Out of You" and "Too Marvelous For Words" (Mercury). . . . Standout jazz, folk, western, polka religious, etc.: Arnett Cobb, "That's All Brother" (Columbia). . . . Andy Lockhart Sextet, "Everybody Loves That Hadaol" (Mercury). . . . The Ravens, "Lilacs in the Rain," (National).

### VARIETY

## 10 Best Sellers on Coin-Machines

Week of Feb. 10

1. TENNESSEE WALTZ (11) (Acuff-R)
2. MY HEART CRIES FOR YOU (7) (Massey)
3. IF (3) (Shapiro-B)
4. BE MY LOVE (4) (Miller)
5. SO LONG (3) (Folk-W)
6. YOU'RE JUST IN LOVE (2) (Berlin)
7. THE ROVING KIND (6) (Hollis)
8. HARBOR LIGHTS (16) (Chappell)
9. NEVERTHELESS (14) (Chappell)
10. A BUSHEL AND A PECK (6) (Morris)

### Second Group

- |  |                          |          |
|--|--------------------------|----------|
| THINKING OF YOU (9) (Remick)             | Eddie Fisher             | Victor   |
| ALL MY LOVE (18) (Mills)                 | Don Cherry               | Decca    |
| I'LL ALWAYS LOVE YOU (9) (Famous)        | Patti Page               | Mercury  |
| IF YOU'VE GOT THE MONEY (Peer)           | Dean Martin              | Capitol  |
| ABA DABA HONEYMOON (Feist)               | Jo Stafford              | Columbia |
| THE THING (8) (Hollis)                   | D. Reynolds-C. Carpenter | MGM      |
| TO THINK YOU'VE CHOSEN ME (Laurel)       | Phil Harris              | Victor   |
| GET OUT THOSE OLD RECORDS (BVC)          | Eddy Howard              | Mercury  |
| I STILL FEEL THE SAME ABOUT YOU (Odette) | Guy Lombardo             | Decca    |
| OH BABE (Alamo)                          | Georgia Gibbs            | Coral    |
| MARSHMALLOW WORLD (Shapiro-B)            | Kay Starr                | Capitol  |
| THIRSTY FOR YOUR KISSES (Mutual)         | Vaughn Monroe            | Victor   |
| WOULD I LOVE YOU (Disney)                | Ames Bros.               | Coral    |
| LITTLE ROCK GETAWAY (Feist)              | Mills Bros.              | Decca    |
|  | Patti Page               | Mercury  |
|  | Les Paul                 | Capitol  |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]



# MUSICALS' MERRY DISK WHIRL

## New Music Biz Prosperity Bypasses Bands; Most of 'Em in B.O. Doldrums

While rest of the music industry has spurted into a boom period during the past five months, the band business is still muddling through a mediocre boxoffice situation. Except for a handful of name orchs who have been racking up consistently strong grosses, the vast majority of bands are not sharing in the new show biz prosperity.

The one-niter business in particular is still a hit-or-miss proposition for the promoters. The anticipation early last year that the situation would improve to the point where a promoter could be guaranteed even a small return has not come to pass. Result has been an increasingly wary attitude towards experimenting with higher-priced crews.

Band bookers have been trying to lick the situation with a variety of approaches, none of which have changed the situation. The knocking down of band prices, to give the promoter more of a chance, stimulated bookings somewhat, but the basic nut which a band organization has to meet each week has precluded any drastic price cutbacks for the name crews. Another device which has helped, but not markedly, has been the dating of name crews into new territories instead of wearing down acceptance by repeat booking in the same areas.

Band business has also been taking a licking recently from the shutoff of revenue from the Army and Air Force camps as a result of the coin machine ban. It's expected, however, that the present situation will be temporary. Once the camps start full-fledged operation, coin for the dance bands will likely be raised from other sources.

Bookers and promoters are frankly baffled by the absence of any upheav in the band business. The spending money, the spirit of the times and the musical stylings would ordinarily point to prosperous times. The crucial factor, however, is still missing; namely, the appetite of the public for dancing. Some bookers say dancing is a dying recreation. Others are pointing to video as the explanation why the one-niter halls are not full.

Paradoxical feature in the setup, however, is the consistent click of some bands in areas which are generally lukewarm to other bands. Vet crews such as Gy Lombardo's, Sammy Kaye's, Lionel Hampton's, Frankie Carle's and a few others are still hitting a good pace. Among the new crews, only Ralph Flanagan, Ray Anthony and Jerry Gray are racking up steadily high grosses.

## STATE DEPT. EASES OUT OF WASH. SYMPH SNARL

Washington, Feb. 13. The State Dept., which often barges in where angels fear to tread, got itself off the spot quickly here in the row over whether Washington's National Symphony Orchestra or the Boston Symphony should play for President of France Auriol, who is due to visit the U. S. next month.

The Boston longhair aggregation has grabbed the plum with a concert scheduled for Constitution Hall, March 31. In view of Auriol's acceptance, the concert is expected to be a sellout. Patrick Hayes, D. C. concert manager, who formerly managed the National Symphony, claimed it was a deliberate affront to the D. C. orch, and that "someone in the State Dept. has set himself or herself up as the musical arbiter for the nation."

It seems the State Dept. had to okay the deal. However, State denies doing more than approving arrangements which had already been made.

Mike Connor, Decca publicity chief, heading for Chicago to install Bud Katzell as midwest disk jockey promotion rep for the diskery.

## ISRAEL ORCH CAN GAIN 41G IN 3-NITE L.A. STAND

Hollywood, Feb. 13. Three-night stand of the Israel Philharmonic Orchestra at the 6,553-seat Shrine Auditorium March 3-4-5 may realize a profit of \$41,000, which will be divided between the American Fund for Israel Institutions and domestic charities supported by the sponsoring L. A. Jewish Community Council.

Gross can hit \$49,750 with 300 patrons contributing an additional \$100 each for another \$30,000. Expenses, including rental of \$1,800, and advertising campaign of \$10,800, will reach \$38,750. Leonard Bernstein conducts March 3 and 5, and Serge Koussevitzky March 4.

## RCA Trains Big Promotion Guns On Vocal Series

Patterned after last year's "Here Come the Dance Bands" promotion, RCA Victor is launching another major drive in behalf of its current "Singers' Single Record Series." Series, comprising 27 platters featuring the company's nine top vocalists, is getting a full-dress campaign ranging from heavy ad expenditures to intensive disk jockey exploitation.

Initial reaction to the new series indicates that it will top the band series in market acceptance. Unlike the band promotion which was packaged in album form, the vocal series is being issued as singles with the likelihood that sets, framed around each vocalist's numbers, will be pushed later.

Victor is pitching up the vocal series to retailers as being a bread-and-butter proposition in hyping sales across-the-board via the promotional hubbub which the company is planning to stir. On the retailers' part, acceptance of the series is cued by the fact that all of the 54 numbers are proven standards which will not fade in inventory value once the drive subsides.

As one of the promotional stunts for the series, Victor is issuing a disk with a behind-the-recording-session story. Disk was edited from a tape containing the impromptu remarks of artists and repertory chief Charlie Grean and the recording engineers, and the fluffs of Fran Warren during an actual waxing session. Platter will be sold at 25c per copy and will be available to any customer buying one of the vocal series. Henry Onoratti, Victor's pop promotion manager, produced the disk under the title of "The Recording Session."

## Cates to Head Coral's Coast A&R Operation

George Cates, musical director for Coral Records, has been tapped as head of the company's Coast operations under Coral's artists and repertory chief Jimmy Hilliard. Hilliard is currently on the Coast huddling with Cates.

Cates is also a songwriter with his current tune, "There's More Pretty Girls Than One," written in collaboration with Virginia Jerek, being picked up recently for publication by Duchess Music.

Franco Auriol, associate conductor of the N. Y. Philharmonic-Symphony, has been granted four-week leave of absence to conduct the San Antonio Symphony, beginning Feb. 20.

## FLOCK OF SHOWS SET FOR WAXING

Tunes from legit musical scores will be busting out on wax this spring and summer in line with a big flock of shows set or planned for Broadway production before the current legit season fades. Number of musicals due on the boards shortly is unprecedented and is causing considerable anxiety among pop publishers who are wondering how the major diskeries will find room for their tunes.

Major platter companies are already prepping sessions with their top artists on at least four musicals whose tunes have been given a release date before April 30. Four musicals are the Rodgers and Hammerstein "The King and I" show; "Make a Wish," with songs by Hugh Martin; "Tree Grows in Brooklyn," with music by Arthur Schwartz and lyrics by Dorothy Fields; and "Flahooley," with music by E. Y. Harburg, Fred Saily and Sammy Fain.

Other musicals containing tunes up for consideration include such upcoming legit musicals as "It's About Time," a musical revue with numbers by a flock of writers; "Courtin' Time," with music by Don Walker and Jack Lawrence; "So This Is Brooklyn," with music by Buddy Fain, Bill Harrington, Dan Shapiro and Lester Lee; "Top Banana," with words and music by Johnny Mercer; "Two on the Aisle," with music by Jule Styne and lyrics by Betty Comden and Adolph Green; "Month of Sundays," "Messer Marco Polo" and "Seventeen."

Several of the above shows are tentatively scheduled for production, hinging on whether coin can be raised. In any case, however, the rash of musicals is forcing the diskery a&r chiefs to allocate a major portion of their recording schedules in the next period to

(Continued on page 42)

## U.S. Holds Probe To Sheet Music Price

Probe of the music publishing industry by the Department of Justice, which was launched a couple of weeks ago, is being limited at the present stage within a sheet music price framework. As part of its policing of the anti-trust laws, department investigators have been delving into alleged price-fixing activities by publishers and jobbers.

Investigation is currently being conducted, it's understood, as a routine fact-gathering operation. A suit will be brought only if this operation throws up evidence of a price-fixing conspiracy. As yet, the probe is nowhere near the indictment stage.

It's also understood that the Justice Department is not interested at this point in the tieups between the film companies and some of the major publishers. That's a familiar story to the department and was not the stimulus for the present investigation. The possibility exists, however, that the department's probe will branch out into other fields if evidence of restraint-of-trade is uncovered.

## Solon Doubles as Tunesmith

New York State Senator Fred G. Moritt is currently doubling as a songwriter with his number, "Sing, Everyone, Sing," getting a disk version by Jan Peerce for RCA Victor. Moritt set the public domain tune to his own lyrics.

Senator formerly was a radio singer on the old Lucky Strike show back in 1934.

Abe Olman, general manager of Robbins, Feist and Miller, returned from Hollywood last week after surveying M-G-M's and 20th-Fox's pix score properties.

## Major Diskeries Develop Own Hits As Competitive Scramble Lessens

### TONY MARTIN RENEWS 5-YR. PACT WITH VICTOR

Hollywood, Feb. 13. Tony Martin has inked a five-year exclusive waxing pact with RCA-Victor for whom he's recorded for the last five years. Deal calls for yearly options after the five-year period ends. The guarantee was not revealed. Manie Sacks, RCA artists relations chief, came from New York to nail deal eight months before the singer's current pact expires.

Like Perry Como's RCA deal, contract gives Martin a straight 5% of retail sales. Sacks says he'll team Martin with Dinah Shore several times in addition to solo etchings.

## Hayes Into Key Exec Post in New Reshuffle at Col

Columbia Records has completed another important reshuffle in its sales staff with the shiftover of George Hayes, sales manager of Times-Columbia, to a key echelon post at the diskery under Paul Wexler, overall sales chief. Hayes moveover from Col's New York distrib outlet follows the recent reverse switch of Paul Southard from Col, where he was vice-prexy over sales, to Times-Columbia. Southard will assume Hayes' functions for the time being at the distrib office.

Hayes' spot at Columbia has been specially built in order to strengthen the company's sales operation in the hinterlands. Hayes will assist district managers in the field to gear their activities to the stepped-up merchandising tempo instituted under Wexler during the past few months. Hayes is also taking over the jukebox operator contacting chores formerly handled by Robert Arkin. Latter, who came over from Decca last year for the special purpose of pushing Col's product into the coin machines, has exited the company.

Appointment of Hayes to the new post is the first major change in the Columbia exec setup since Jim Conkling assumed the prexyship at the outset of this month. Hayes' switch, however, was not directly executed under Conkling's direction since it was in the works for some time.

## Lack of Quorum Defers AFRA Diskery Talks

Negotiations between the major platter companies and the American Federation of Radio Artists for a pact covering non-musician talent have been suspended temporarily again. Meeting was called last week after a long hiatus in the talks but inability of several diskery reps to attend caused cancellation of the bargaining session. Talks are scheduled to resume in three weeks when reps of RCA Victor, Columbia and Capitol Records are expected to attend. Decca is not joining the other majors in the pact negotiations at this point.

## Snyder Renews Band

Chicago, Feb. 13. Bill Snyder, who disbanded his band last month for lack of location dates and ultimately eased out of his MCA pact, will reassemble his group this month. Orchester has not inked with another agency as yet.

Snyder has a waxing session on tap with London, doing standard sides and LP's.

Switching from last year's pattern of indiscriminate waxing, diskeries have launched 1951 with a trend toward making their own hits. Artists and repertory heads are targeting exclusive tunes for waxing with their top artists parlayed with full promotional guns.

Justifying this policy is the fact that major diskeries have been able to crash through with at least one hit apiece, each not seriously challenged by competing companies. Decca is virtually alone with Guy Lombardo's etching of "The Chicken Song"—as are Mercury with Patti Page's "Tennessee Waltz," Victor with Mario Lanza's "Be My Love," Columbia with Guy Mitchell's "My Heart Cries for You," MGM with the Debbie Reynolds-Carleton Carpenter cut of "Aba Daba Honeymoon" and Capitol with Les Paul's "Little Rock Getaway." Not that covering tactics no longer exist. They are, however, less widespread. The current policy of following an established click is based on the expectation that some of its success will rub off, but the diskeries are not staking everything on this hope.

Independent thinking of a&r chiefs has restored health not only in the competitive field but in the internal functioning of the diskeries themselves. Not in evidence today are the fears that heads would roll in a&r because of a hit famine. That was partially symptomized by the frenzy with which labels rushed to cover on the strength of hypos and rumor. The 16 or more sides on such tunes as "Cincinnati Dancing Pig" and "Molasses" were phenomena that characterized a phase of insecurity now apparently past.

Further salutary effects of a&r confidence and the corollary shrinkage of the release list extend to the record retailer who no longer finds himself deluged with numerous pressings, in rapid succession, in a variety of speeds. The easing of the inventory factor is the main consideration here.

Although some music publishers are hurt by the brake on waxings, those lucky enough to come up with records of their tunes are benefitting. Time is needed to nurse the usual song to the hit stage; and with diskeries inclined to observe the publisher's exploitation schedule, pubs are now given sufficient elbow room in which to plug their top tunes.

## LORRY RAINE INKED TO REGULAR LONDON PACT

Lorry Raine has been inked to a new pact by London Records, under which she's been guaranteed a minimum of 12 sides yearly, with a royalty percentage based on sales volume. Pact binds her for one year, with two one-year options.

Up to now, Miss Raine's manager, Tim Gayle, has been producing disks with the thrush on an indie basis and then turning them over to London for distribution. Move to ink Miss Raine was cued by her "Harbor Lights" click last year on the London label. Joe Delaney, London's pop artist and repertory chief, handled the deal for the diskery, which is planning a promotional push for Miss Raine.

## Margaret Truman Soloist 2d Time With St. L. Symph

St. Louis, Feb. 13. Margaret Truman is skedded to appear as soloist with the St. Louis Symphony March 13. It will be her second p.a. with orch since launching her pro-career.

She drew SRO attendance here on Oct. 30-31, '49.

Fort Worth—Ran Wilde and his band will replace Reggie Childs at the Keystone room of the Hotel Texas here. Featured with Wilde will be Camilla Lane and the Hamilton Sisters.

# Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

## VARIETY WEEK ENDING FEB. 10

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will give week to week to present a comprehensive picture of all records at the country.

Pos.	Pos. No.	Artist	Label	Song	Ed M	Harv	Ben	Joe B	Tom	Herb	Jacks	Paul	John	Dick	Mort	Harv	Jack	Herb	Dick	Tony	Phil	Bob P	Andy	Garry	Frank	Bob M	Sam	Kenn	Howa	Rock		
1	2	10	Guy Mitchell-M. Miller	Columbia	My Heart Cries for You	3	2	4	5	10	1	4	4	2	2	2	2	1	5	3	3	1	2	1	3	1	1	1	1	6	2	155
2	1	13	Patti Page	Mercury	Tennessee Waltz	5	5	5	4	3	2	2	10	1	1	1	1	1	5	3	3	1	2	2	3	1	1	2	7	148		
3	3	6	Perry Como	Victor	If	4	4	7	1	1	1	3	1	1	1	1	1	1	7	4	4	1	4	2	4	4	1	4	2	146		
4	4	9	Mario Lanza	Victor	Be My Love	1	1	9	3	4	3	4	6	4	6	4	4	2	2	1	10	10	3	5	5	4	5	4	130			
5	6	6	D. Reynolds-C. Carpenter	M-G-M	Aba Daba Honeymoon	8	2	3	8	7	1	2	5	5	2	6	8	7	6	4	7	6	8	4	9	1	3	1	4	91		
6	7	7	P. Como-Fontane Sis	Victor	You're Just in Love	4	7	9	5	7	7	7	5	6	2	6	2	6	4	7	6	7	9	2	2	2	2	2	5	61		
7	5	8	Guy Mitchell-M. Miller	Columbia	Roving Kind	4	7	7	7	7	7	7	5	5	5	5	5	5	5	5	5	9	4	7	9	2	2	2	5	57		
8	8	6	Weavers-G. Jenkins	Decca	So Long	10	7	7	7	7	7	7	5	1	1	1	1	1	1	1	1	9	4	7	9	2	2	2	5	39		
9	14	6	Vic Damone	Mercury	My Heart Cries for You	9	14	6	2	5	8	8	7	7	7	7	7	7	7	7	7	4	3	3	3	3	3	3	3	34		
10	9	3	Eddie Fisher	Victor	Bring Back the Thrill	8	6	6	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	32		
11	23	2	Tony Martin-D. Shore	Victor	Penny a Kiss	6	7	7	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	29			
12	43	20	Sammy Kaye	Columbia	Harbor Lights	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	24			
13A	23	13	Eddy Howard	Mercury	To Think You've Chosen Me	6	7	7	9	9	9	9	8	8	8	8	8	8	8	8	8	5	10	10	7	7	7	7	8	21		
13B	16	6	Georgia Gibbs	Coral	I Still Feel the Same	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	5	3	3	3	3	3	3	21			
15	19	3	Billy Eckstine	M-G-M	If	1	1	4	3	2	10	10	10	6	9	9	9	9	9	9	20	8	8	8	8	8	8	8	20			
16A	1	1	Billy Eckstine	M-G-M	I Apologize	8	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	20	8	8	8	8	8	8	20			
16B	28	4	Vaughn Monroe	Victor	The Night is Young	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	19	19	19	19	19	19	19	19	19			
18A	12	7	Weavers	Decca	Roving Kind	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	18	18	18	18	18	18	18	18	18			
18B	11	18	Paul Weston	Columbia	Nevertheless	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	18	18	18	18	18	18	18	18	18			
18C	10	4	Perry Como	Victor	Zing Zing Zoom Zoom	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	18	18	18	18	18	18	18	18	18			
18D	3	3	Billy Eckstine	M-G-M	Be My Love	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	18	18	18	18	18	18	18	18	18			
22A	22	22	Don Cherry	Decca	Thinking of You	2	2	2	2	2	2	2	2	2	2	2	2	2	2	5	5	5	5	5	5	5	5	5	17			
22B	12	2	Bill Farrell	M-G-M	My Heart Cries for You	6	6	6	6	6	6	6	6	6	6	6	6	6	6	17	17	17	17	17	17	17	17	17	17			
24	16	2	Mel Blanc	Capitol	I Taught I Taw a Puddy Tat	1	1	1	1	1	1	1	1	1	1	1	1	1	1	16	16	16	16	16	16	16	16	16	16			
25	37	4	Jo Stafford	Columbia	If	1	1	1	1	1	1	1	1	1	1	1	1	1	1	16	16	16	16	16	16	16	16	16	16			
26	43	3	Bob Dewey	Victor	Remember Me, I Am the One	8	8	8	8	8	8	8	8	8	8	8	8	8	8	13	13	13	13	13	13	13	13	13	13			
27	11	5	Ames Bros	Coral	Thirsty for Your Kisses	10	10	10	10	10	10	10	10	10	10	10	10	10	10	13	13	13	13	13	13	13	13	13	13			
28	48	5	Guy Mitchell-R. Clooney	Columbia	You're Just in Love	9	9	9	9	9	9	9	9	9	9	9	9	9	9	12	12	12	12	12	12	12	12	12	12			
29A	1	1	Hugo Winterhalter	Victor	Across the Wide Missouri	6	6	6	6	6	6	6	6	6	6	6	6	6	8	8	8	8	8	8	8	8	8	8	11			
29B	2	2	Mary Mayo	Capitol	Dancing in the Dark	1	1	1	1	1	1	1	1	1	1	1	1	1	8	8	8	8	8	8	8	8	8	8	10			
29C	23	2	Dinah Shore	Victor	Down in Nashville, Tenn.	1	1	1	1	1	1	1	1	1	1	1	1	1	1	10	10	10	10	10	10	10	10	10	10			
29D	26	7	Dinah Shore	Victor	My Heart Cries for You	1	1	1	1	1	1	1	1	1	1	1	1	1	1	10	10	10	10	10	10	10	10	10	10			
29E	2	2	Ink Spots	Decca	If	1	1	1	1	1	1	1	1	1	1	1	1	1	1	10	10	10	10	10	10	10	10	10	10			
34A	20	5	Les Paul	Capitol	Little Rock Getaway	1	1	1	1	1	1	1	1	1	1	1	1	1	1	9	9	9	9	9	9	9	9	9	9			
34B	8	8	Johnny Parker	Capitol	Can't Seem Laugh Anymore	1	1	1	1	1	1	1	1	1	1	1	1	1	1	9	9	9	9	9	9	9	9	9	9			
34C	1	1	Eddie Fisher	Victor	Goodbye GI	2	2	2	2	2	2	2	2	2	2	2	2	2	2	9	9	9	9	9	9	9	9	9	9			
37A	5	5	Ray Anthony	Capitol	Mr. Anthony's Boogie	3	3	3	3	3	3	3	3	3	3	3	3	3	3	8	8	8	8	8	8	8	8	8	8			
37B	1	1	Dick Contino	Victor	Stardust	3	3	3	3	3	3	3	3	3	3	3	3	3	3	8	8	8	8	8	8	8	8	8	8			
37C	28	2	Fontane Sis	Victor	What Did I Do	3	3	3	3	3	3	3	3	3	3	3	3	3	3	8	8	8	8	8	8	8	8	8	8			
37D	1	1	Mindy Carson	Victor	Boutonniere	1	1	1	1	1	1	1	1	1	1	1	1	1	1	8	8	8	8	8	8	8	8	8	8			
37E	1	1	Guy Lombardo	Decca	If	1	1	1	1	1	1	1	1	1	1	1	1	1	1	8	8	8	8	8	8	8	8	8	8			
37F	14	14	Don Cornell	Victor	I Need You So	1	1	1	1	1	1	1	1	1	1	1	1	1	1	8	8	8	8	8	8	8	8	8	8			
37G	1	1	Doris Day	Columbia	Lullaby of Broadway	1	1	1	1	1	1	1	1	1	1	1	1	1	1	8	8	8	8	8	8	8	8	8	8			
37H	1	1	Patti Page	Mercury	Would I Love You	10	9	7	10	9	7	10	9	7	10	9	7	10	9	7	3	3	3	3	3	3	3	3	3			
45A	2	2	Henry Jerome	London	Show Me the Way to Go Home	7	7	7	7	7	7	7	7	7	7	7	7	7	7	8	8	8	8	8	8	8	8	8	8			
45B	1	1	Dean Martin	Capitol	You and Your Beautiful Eyes	4	4	4	4	4	4	4	4	4	4	4	4	4	4	7	7	7	7	7	7	7	7	7	7			
45C	1	1	Rosemary Clooney	Columbia	Beautiful Brown Eyes	4	4	4	4	4	4	4	4	4	4	4	4	4	4	7	7	7	7	7	7	7	7	7	7			
45D	48	6	Russ Morgan	Decca	Longing	10	10	10	10	10	10	10	10	10	10	10	10	10	10	7	7	7	7	7	7	7	7	7	7			
49A	1	1	Nat "King" Cole	Capitol	Jet	10	10	10	10	10	10	10	10	10	10	10	10	10	10	5	5	5	5	5	5	5	5	5	5			
49B	1	1	Patti Page	Mercury	Sentimental Music	5	5	5	5	5	5	5	5	5	5	5	5	5	5	6	6	6	6	6	6	6	6	6	6			
49C	2	2	Toni Arden	Columbia	And You'll Be Home																											



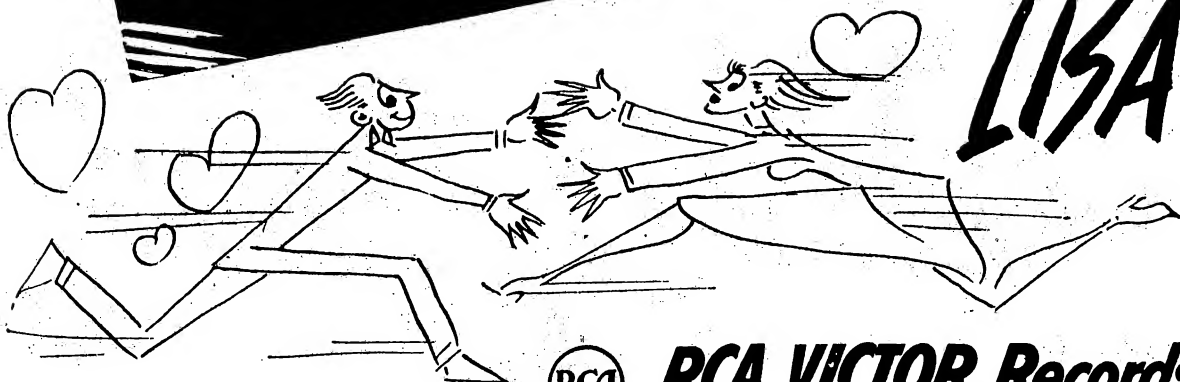
# LISA'S GOT HIT!



CHARLIE IS MY DARLING  
*backed by —*  
BEAUTIFUL BROWN EYES

## LISA KIRK

20-4062  
47-4062



**RCA VICTOR Records**



# Ops Gear Jukes For Dime Plays

Chicago, Feb. 13.

Aim of juke box operators to eventually remove the nickel slot from their automatic phonograph machines is currently approaching reality in the Chicago area. So far, ops have taken the first big step toward what they call "public education of the dime-a-play" by now giving the customer two selections for 10c and doing away with the nickel hole entirely. Over 25% of coin machines here have already made the two-for-a-dime conversion, with the possibility of a clean sweep by the end of the year.

Recent hike of telephone calls to 10c in key cities was the cue for juke box ops to adopt the straight dime policy. Public's apparent ready acceptance here to the phone increase and the additional 6c outlay for each recording were the decisive factors toward the conversion, operators said, but all reveal the straight dime per selection policy is still a long way off. Although the bulk of machines here have not choked off the nickel hole entirely, at least all large outfits here will do so as soon as they can muster the manpower.

Metropolitan Amus. Corp. and Century Amus. Corp. two large Chi. houses, both admit they'll shy away from juve haunts

with the new policy, until better results on the switch are achieved. As it stands now, most ops here feel they can get away with the two-for-a-dime play at pubs and restaurants, but are unwilling to test the kiddies as yet. Mercury and Victor record promotion men here echo the sentiments of the ops on the latter score, cantering along on the old assumption that the kiddies are buying the disks hereabouts, mostly on the strength of juke box play, and all efforts should be made to keep the supply strong for the youngsters and as cheaply as possible.

## Dodie O'Neil Gets Thrush Post in Krupa's New Band

Completing reorganization of his band, Gene Krupa has added Dodie O'Neil, former thrush with the Artie Shaw orch, as vocalist. Krupa's new crew is a medium-sized combo, comprising 12 sidemen.

Band is launching a series of one-ners in the east. It has also been pencilled for several RCA Victor waxing sessions in New York this month. Jack Egan is managing the organization.

## Ray Sinatra Hurt in Crash

Ray Sinatra, accompanist for Evelyn Knight, is in serious condition in Good Samaritan hospital, Lebanon, Pa., as result of car crashing into truck Saturday night while he was driving to N. Y. from Minneapolis, enroute to Miss Knight's Montreal engagement.

## Top Songs on TV, (Alphabetically Listed) Week of Feb. 2-8, 1951

(Based on copyrighted Audience Coverage Index and Audience Trend Index published by Office of Research, Inc., Dr. John G. Peatman, director.)

If It's Lovely Day Today... Shapiro-B  
Berlin  
Heart Cries For You... Massey  
Tennessee Waltz... Acuff-R  
Beautiful Eyes... Paramount

### 5 Top Standards

By Light Silv'ry Moon... Remick  
Enjoy Yourself... Morris  
Limehouse Blues... Harms  
Lover... Famous  
What Is This Thing... Harms

## Out-of-Town Intro Of Foreign Longhairs To Be Tested in New Plan

The concert trade is watching with some interest a new plan for promoting artists mapped out by Andre Mertens, veepee of Columbia Artists Mgt., and head of its Mertens & Parmelee division. It's recognized practice in the concert biz, when importing an artist from abroad, to present them in recital in N. Y. and sell them subsequently to local managers and their audiences around the country on the strength of N. Y. press notices. Few impresarios have dared to offer an artist until they've had the N. Y. stamp of approval.

It was Mertens' novel idea that certain quality artists with a European rep, but unknown here, could be sold to U. S. audiences without the N. Y. tag. A year ago he queried about 75 managers on his idea. Advantages offered them were (1) a moderate introductory fee, with option for renewal at a reasonable price; (2) prestige that a successful debut would mean to the local manager and his audience, and (3) opportunity to the public outside N. Y., as he claimed, "to assert its musical independence."

Certain managements liked the idea, and Mertens signed them up for his first artist in this deal. She's Suzanne Danco, Belgian soprano, member of La Scala Opera, in Milan, and well known in Europe via recitals, orch appearances and recordings. Singer arrived in the U. S. last week for recital and symph 20 dates set by Mertens. These include Amherst College yesterday (12); Cincinnati Symphony (16-17); New Friends of Music, Pittsburgh (19); Orchestral Assn. of Chicago (22-23); Cornell College, Mt. Vernon, Ia. (27); March dates in Montreal, Quebec, Ottawa, Toronto, Miami Beach, Louisville and Houston, and April dates in Los Angeles, Boston and New York. The Hub date is with the Boston Symphony, and the N. Y. date is a recital, at Town Hall, after her tour.

Mertens thinks his plan will work out to the satisfaction of the artist, the local manager and audience, and to himself, and is already offering three other artists under similar setup for next season. These are Irmgard Seefried, Austrian soprano, member of the Vienna State Opera, who will have her U. S. debut with the Cincinnati Symphony, Oct. 15, 1951; Arthur Grumiaux, Belgian violinist, who has appeared with major European orchs, and Monique de la Bruchollerie, French pianist, who will make her U. S. debut in January, 1952, either with the Boston or Chicago Symphony.

## EMBERS, N. Y., PREEM SET

The Embers, located on the former site of Bradley's, N. Y., opens next Monday (19). Joe Bushkin and Art Tatum have been booked for initial layout.

Spot will be operated by Monte Kay, formerly partnered with Ralph Watkins in the operation of the now defunct Royal Roost, N. Y.

## Tops of the Tops

Retail Disk Best Seller  
"Tennessee Waltz"  
Retail Sheet Best Seller  
"Tennessee Waltz"  
"Most Requested" Disk  
"My Heart Cries For You"  
Seller on Coin Machines  
"Tennessee Waltz"  
Best British Seller  
"Petite Waltz"

# Inside Orchestras—Music

Approach of the Easter season is bringing along the greatest proliferation of rabbit songs in Tin Pan Alley's history. Every possible title combination is being used from the straight "Rabbit Song" to "Funny Little Bunny," "My Funny Sonny Honey Bunny," and "Sonny the Bunny," among other monicker variations of the same theme. "Sonny the Bunny," incidentally, was clefted by Tommy Johnston, vice-prexy in charge of toys at Macy's department store. Tune is getting a tieup with a toy which will be exploited at the store. Gene Autry, who did last year's click "Peter Cottontail," has etched the number which is being handled by Broadcast Music, Inc.

First potential pop hit to come out of the CBS "Songs For Sale" show seems to be "O What a Face," a novelty item clefted by Art Kane and performed on the show several weeks ago. Major diskeries are getting on the number with RCA Victor having made it with Phil Harris as a followup to the latter's click "The Thing." Lyrics on "Face" were slightly revised in the Victor version to tie in with the "Thing." London Records has also rushed the tune with two versions by Henry Jerome's orch and Sticks McGhee.

Unable to make deliveries in New England last week due to the switchmen's strike, Ethel Smith Music pressed its Chevrolet pickup truck into service. Manned by salesman Frank Hackettson, the truck was loaded with shipments for Boston, Portland and other downeast jobbers. Firm also took along a batch of Edwin Morris' top-selling copies. Latter pub reciprocated by distributing some of the Smith outfit's songs in the Philadelphia area.

Part of its promotion for the "Valentino Tango," a tune from the Edward Small film production of Rudolph Valentino's biog, Duchess Music circulating disk jockeys with a special platter containing a brief historical sketch of tango by the musicologist Sigmund Spaeth. On the flipover, disk contains Tony Bennett's version of the tune for Columbia Records. Disk is being sent initially to jocks in five key cities where the pic is slated to open shortly.

As part of its campaign for Brotherhood Week, starting Feb. 18, National Council of Christians and Jews is pushing the song, "No Man Is an Island." Tune, clefted by Joan Whitney and Alex Kramer and published by Bourne, has a brotherhood theme with the title stemming from a John Donne work. Number has been recorded by Fred Waring's orch and choir for Decca and is being promoted among jocks and program directors as suggested material during the tolerance drive.

## Chi Hotels, Niteries Settling Down Under Tooters' 5-Day Policy

Chicago, Feb. 13.

Chi's local 10, AFM, whose Christmas present to bistro operators was a demand for a five-day week with six days pay for hired musicians, has won its point after heavy initial opposition. The Cafe Owners Association, which voiced the loudest protest initially, is making the adjustment to the new proviso after getting no rise out of Economic Stabilizer Alan Valentine and Wage Stabilizer Cyrus S. Ching. Furthermore, little reaction is noticed from COA members themselves at this time.

Instead, most adjustments of personnel have taken place already, causing some major reshuffling between regular and fill-in bands, some closings on one night of the week, and a few spots giving up full units for trios. Most of the dickering at the present is apparently carried on between operators and the musicians.

Most current case is the reported ousting of Lawrence Welk in the William Karzas ballroom circuit. Maestro Welk, it has been said, tore up his agreement with Karzas after the Aragon-Trianon owner asked Welk to cut down on his personnel to help offset additional expenditures due to the edict. Welk, who carries 21 persons on his payroll, using 18 on the stand, refused and ultimately walked out of a plushy pact with Karzas, calling for a given number of engagements a year.

Only other drastic changes are the darkening of the Blackhawk and Martinique niteries on Sunday and Monday, respectively; the complete shuttering of the Swiss Chalet at the Bismarck Hotel; switch from a full unit to a trio at the Glass Hat, Congress Hotel, and lastly, what agencies claim is a substantial nose-dive in bookings at lounges using high-priced small units.

Walter Hendl has been re-engaged as conductor of the Dallas Symphony Orchestra for his third year.

## MOVING UP FAST ON ALL SURVEYS THE ROVING KIND

HOLLIS MUSIC, INC.  
129 W. 52d St., New York

## ABA DABA HONEYMOON

Featured in the M-G-M Musical Smash  
"TWO WEEKS WITH LOVE"

DEBBIE REYNOLDS—CARLETON CARPENTER  
M-G-M  
RICHARD HAYES—KITTY KALLEN  
Mercury  
FREDDY MARTIN  
RCA Victor  
HELEN KANE  
Columbia  
CLIFF STEWARD—SAN FRANCISCO BOYS  
Coral

## PROGRAM

## Reflections in the Water

Enchanting Waltz Standard  
by

Paul Francis Webster

## The BENNY GOODMAN Sextette

Exclusive COLUMBIA RECORDING Artists

EL RANCHO VEGAS

Two Weeks Starting February 14

Exclusive Management

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RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating		Week Ending Feb. 10		This Last wk. wk.		Artist, Label, Title		New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Dencil's Mus.Shop)	Boston—(Boston Music Co.)	San Francisco—(Sherman-Clay)	Kansas City—(Jenkins Music Co.)	Detroit—(Grinnell Bros.)	Omaha—(A. Hospe Co.)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	1	PATTI PAGE (Mercury)		4	3	1	1	1	1	1	1	4	1	1	1	1	1	1	1	102
2	4	G. MITCHELL-M. MILLER (Col)		2	2	7	2	2	1	1	3	3	2	85						
3	2	MARIO LANZA (Victor)		3	1	2	9	3	5	2	2	2	9	5	80					
4	5	P. COMO-FONTANE SIS. (Victor)		7	10	4	4	4	3	5	3	2	8	60						
5	3	PERRY COMO (Victor)		1	5	2	7	3	3	6	6	55								
6	6	G. MITCHELL-M. MILLER (Col)		5	8	8	2	8	7	28										
7A	15	BILLY ECKSTINE (M-G-M)		4	19															
7B	8	PATTI PAGE (Mercury)		9	5	6	19													
8A	7	WEAVERS-G. JENKINS (Decca)		5	7	8	9	9	17											
8B	7	PHIL HARRIS (Victor)		8	9	7	17													
9	11	PERRY COMO-B. HUTTON (Vic)		6	6	5	16													
10A	10	MEL BLANC (Capitol)		4	14															
10B	10	REYNOLDS-CARPENTER (MGM)		5	6	8	14													
11A	16	GUY LOMBARDO (Decca)		9	7	4	13													
11B	10	EDDIE FISHER (Victor)		10	3	7	13													
12A	15	MILLS BROS. (Decca)		6	6	10														
12B	14	SAMMY KAYE (Columbia)		5	7	10														
13	13	DINAH SHORE (Victor)		3	8															
14	..	PINE TOPPERS (Coral)		4	7															
15A	16	T. MARTIN-D. SHORE (Victor)		9	10	8	6													
15B	9	JIMMY WAKELY (Capitol)		5	6															
16A	..	VIC DAMONE (Mercury)		6	5															
16B	..	LES PAUL (Capitol)		6	5															

Disk Best Sellers by Companies  
(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Victor	8	255	M-G-M	2	33
Mercury	3	126	Capitol	3	25
Columbia	3	123	Coral	1	7
Decca	3	40			

FIVE TOP ALBUMS

1	2	3	4	5
GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	SOUTH PACIFIC Broadway Cast Columbia MM850 ML4180	VOICE OF XTARY Yma Sumac Capitol CC244	CALL ME MADAM Ethel Merman Decca DA-818 9-166 DLP-8035	OUT OF THIS WORLD Broadway Cast Columbia MM-980 ML-54390

On the Upbeat

New York

Jazz pianist Erroll Garner booked solidly for next couple of months, starting with one week at the Celebrity Club, Providence, Feb. 26, and following with the Blue Mirror, Washington, D. C., March 5, the RKO theatre in Boston, March 21 and bookings in Cleveland, Chicago, and Kansas City before hitting Los Angeles for three months. Margaret Whiting goes on the first leg of an extensive Army camp and hospital tour, Feb. 20, with a visit to the hospitals in the San Francisco Bay area. Charlie Burnett orch held over at the Riviera restaurant, Port Washington, until next September. Orioles, vocal group, launch a series of one-niters in Florida next week. Sarah Vaughan stars in a Carnegie Hall concert Feb. 21, supported by the Erroll Garner trio and Lester Young's band.

Chicago

Tommy Reed orch, formerly with GAC, makes its location break-in with MCA at Peabody

hotel, Memphis, March 12. With his local tele show folding this month, singer Art Morton checks into New York for roost at New Yorker hotel ice show. Mercury veepee Art Talmadge to Coast on huddles. Tiny Hill etched two sides at Mercury folk session last week. Orrin Tucker set for Trianon, Chi, March 6. Los Martinos, now booked by Mutual, go to Forest Park hotel, St. Louis, this week. Tommy Conley trio to Commodore Club, Windsor, Can., Feb. 13. Cordsmen return to Club Alexandria, Newport, Va., Feb. 13. Ken Griffin plays Home Appliance Show, Rockford, Ill., March 14 for three days. Harmonicats, inked for Seville theatre, Montreal, Can., Feb. 27. Alexander Gray doubles between Congress hotel and Chicago Auto Show, starting Feb. 17. Donna Beers, recent bride of vocalist Bobby Beers, has joined MCA staff. Paramount Music plugger Sam Fox covering Southern territory. Shep Fields band set for Edgewater Beach hotel March 2. Jan Garber to Casa Loma, St. Louis, March 13, for one

week, with Jimmy Dorsey orch set to follow March 27 for one week. Larry Faith band, using Tommy Carlyn sidemen, set for midwest break-in at Melody Mill, Chi, March 25, indef. Larry Fotline to Oh Henry Ballroom, Chi, March 21, indef. Stan Kenton band racked up \$3,400 one-night gross at George Devine's Ballroom, Milwaukee, last week. Muggsy Spanier and Johnny Hodges All-Stars to Blue Note, March 9 for two weeks.

Hollywood

Louis Armstrong took off on a 17-city concert tour after finishing a stint in "The Strip" at Metro. Frank DeVol band inked for a one-nighter at Pomono College Saturday (17). Muggsy Spanier set for a fortnite at the Stage Door, Milwaukee, starting March 23. Robert Armbruster, west coast musical director for NBC, will henceforth assist and advise Henri Rene, RCA-Victor coast recording director, on Red Seal etching activities. Benny Goodman Quintet launches what may be a full-fledged comeback today (14) with the start of a two-week date at El Rancho Vegas, Las Vegas. Stan Myers orch booked to backstop the Lou Walters Latin Quarter Revue which rekindles the long-dark Earl Carroll's Feb. 20. (Continued on page 42)

DECCA data

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FLYING EAGLE POLKA

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CURRENT RUSS MORGAN FAVORITES

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\*9-27445 IT ONLY TAKES A MINUTE

DECCA 27415 SILVER MOON  
\*9-27415 POOR BUTTERFLY

GLORIA De HAVEN

2 Beautiful Renditions

I SEE A MILLION PEOPLE  
(But All I Can See Is You)

and

IF I WERE A BLACKBIRD

DECCA 27328 and \*9-27328

THE RAY-O-VACS

sing... A Sepia Hit!

TAKE ME BACK TO MY BOOTS AND SADDLE

and

GOODNIGHT MY LOVE

DECCA 48197 and \*9-48197

CURRENT RAY-O-VACS FAVORITES

DECCA 48181 A KISS IN THE DARK  
\*9-48181 GOT TWO ARMS

DECCA 48162 BESAME MUCHO  
\*9-48162 YOU GOTTA LOVE ME BABY TOO

\*Indicates 45 RPM Version Single Records 85c each (plus tax)

DECCA RECORDS America's Fastest Selling Records!

# 'RH' Logging System

Week of Feb. 2-8, 1951

Richard Himber's log of broadcast performances, compiled on basis of varying point ratings for plugs on commercial and sustaining programs logged in each of the 3 major territories, New York, Chicago and Los Angeles. Both groups of songs are alphabetically listed.

## First Group

Songs	Publishers
A Bushel and a Peck—"Guys and Dolls"	Morris
All My Love	Mills
And You'll Be Home	Burke-VH
A Penny a Kiss	Shapiro
Be My Love—"Toast of New Orleans"	Miller
Best Thing For You—"Call Me Madam"	Berlin
Get Out Those Old Records	Lombardo
Harbor Lights	Chappell
Hullabaloo	Mills
If	Shapiro
If I Were a Bell—"Guys and Dolls"	Morris
I Remember the Cornfields	Leeds
It's a Lovely Day Today—"Call Me Madam"	Berlin
I've Never Been In Love Before—"Guys and Dolls"	Morris
May the Good Lord Bless and Keep You	Pickwick
Music By the Angels	Leeds
My Heart Cries For You	Massey
Nevertheless—"Three Little Words"	Crawford
Night Is Young and You're So Beautiful	W&M
Roving Kind	Hollis
Tear Drops From Your Eyes	Simon
Tennessee Waltz	Acuff-R
Thinking of You—"Three Little Words"	Remick
To Think You've Chosen Me	Laurel
Use Your Imagination—"Out Of This World"	Chappell
Velvet Lips	Lombardo
You and Your Beautiful Eyes—"At War With the Army"	Paramount
You Love Me—"West Point Story"	Witmark
You're Just In Love—"Call Me Madam"	Berlin
Zing Zing Zoom Zoom	Robbins

## Second Group

Aba Daba Honeymoon	Feist
Always You	Dreyer-M
Autumn Leaves	Criterion
Bring Back the Thrill	Maypole
Chicken Song	Leeds
Dear Dear Dear	Godard
I Am Loved—"Out of This World"	Chappell
I Don't Mind Being All Alone	Mills
If You've Got the Money, I've Got the Time	Peer
Looks Like a Cold Cold Winter	Lombardo
Nobody's Chasing Me—"Out of This World"	Chappell
One Finger Melody	Barton
Orange Colored Sky	Frank
Peter Cottontail	H&R
Petite Waltz	Duchess
Sleighride	Mills
So Long	Folkways
The Thing	Hollis
Tonda Wanda Hoy—"At War With the Army"	Paramount
Would I Love You	Disney

† Filmmusical. \* Legit Musical.

# RETAIL SHEET BEST SELLERS

## VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National  
Rating

Week Ending  
Feb. 10

This Last  
wk. wk.

Title and Publisher

			New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	Philadelphia, Charles Dumont	Indianapolis, Pearson's	Kansas City, Jenkins Music Co.	Rochester, Neisner Bros.	Minneapolis, Schmidt Music Co.	Seattle, Capitol Music Co.	TOTAL POINTS
1	1	"Tennessee Waltz" (Acuff-R)	1	1	1	1	1	1	1	1	1	1	1	1	120
2	2	"My Heart Cries for You" (Massey)	2	2	3	3	2	3	3	4	2	2	2	2	102
3	4	"If" (Shapiro-B)	3	3	2	4	3	4	2	3	4	3	9	4	88
4	5	"Be My Love" (Miller)	4	4	6	2	9	2	4	5	3	7	3	6	77
5	3	"You're Just in Love" (Berlin)	7	6	7	5	4	5	5	2	5	10	4	3	69
6	6	"Harbor Lights" (Chappell)	10	7	5		5	6	8		6			7	34
7A	9	"It Is No Secret" (Duchess)	5	5		7	6				8			5	30
7B	7	"Bushel and a Peck" (Morris)		8	4	9	7	7	7	8	8				30
8A	10	"Roving Kind" (Hollis)	6								5	6			16
8B	8	"Nevertheless" (Chappell)		9				8			7		7	8	16
9	12	"Zing Zing Zoom Zoom" (Robbins)					10		6		4				13
10		"Aba Daba Honeymoon" (Feist)			8				9	7	9				11
11	12	"Petite Waltz" (Duchess)			6	8					10				9
12A	13	"So Long" (Folk-W)	8								6				8
12B		"It's a Lovely Day" (Berlin)						9			5				8

## Diskeries, Artists Tie In With Macy's Music Show

Diskery displays and recording artist guest appearances will highlight R. H. Macy's TV and music show opening tomorrow (Thurs.) at the N. Y. department store.

Participating recording companies, each of whom will exhibit its latest platter releases in special booths, include Capitol, Columbia, Decca, Jubilee, London, Mercury, MGM and Victor. To parlay the promotion pitch label stars will make personal appearances. So far skedded are Guy Lombardo, Danny Kaye, Robert Merrill and Bozo, the Clown.

## Immortality

Though tasting only a modicum of success on counter sales, Al Morgan's waxing of the hymn "Place Where I Worship," last week found a place of permanent enshrinement.

Singer-pianist received notice from a mortuary in Monaca, Pa., that hereafter the tune will be used as background music for funeral services.

Orleans, Feb. 7 . . . Ruth Wallis returns to show biz at the Monteleone Feb. 21, her first date after recent recess for birth of her daughter . . .

## Pittsburgh

Sandy Evans, local singer, has left town to join Jimmy Dorsey's band. He was once Johnny Long's vocalist. . . Dick Allen, Lee Kelton's former warbler, has gone with the Artie Arnell outfit. He replaces Al Rucci, who was recently tapped by Uncle Sam. . . Joe Hiller booking agency plans to discontinue its music department, which was headed by the late Jack Walton, who died a couple of months ago. . . Building which houses Midway Lounge has been sold and premises will have to be vacated in the spring, so jazz policy there, with Tommy Turk and the Deuces Wild, will be switched to the Carnival Lounge. . . Jane Dulo, who postponed booking once at Monte Carlo to do the Kate Smith teevee show, has done it again, this time for a shot on the Peter Lind Hayes-Mary Healy program. . . Maurice Spitalny again named musical contractor for the summer opera company in 1951. Karl Kritz is coming back as conductor.

## On the Upbeat

Continued from page 41

Lou Bellson, former Tommy Dorsey drummer, joined Harry James band. . . Bob Miley, erstwhile road manager for the Johnny Long band, joined GAC Coast office as accountant and one-nite booker. . . Frank DeVol batoning telefilm scores for United Television Programs. . . Purv Pullen, once the "Dr. Horatio Q. Birdbath" of Spike Jones' crew, now heads theatrical bureau of the Hal Garfield Agency.

## Kansas City

Jack Cathcart's Continentals signed for a return date at Eddy's Restaurant, opening March 2 for a fortnight. Jimmy Nelson plays Eddy's week of Feb. 23. Herb Shriner set for his first date in town, opening at Eddy's March 30. . . Midland Attractions has set Max Cooper's Nonchalants for the Chapman Park Hotel, Los Angeles, March 8, trio moving there from the Santa Rita, Tucson. . . Allan and Sheldon opened in the Swan Room, Monteleone Hotel, New

## Best British Sheet Sellers

(Week ending Feb. 3)  
London, Feb. 6.

Petite Waltz	Leeds
Tennessee Waltz	Cinephonic
Beloved Be Faithful	Pickwick
Ferry Boat Inn	Connelly
All My Love	Maurice
If	Lennox
I Taw a Puddy Tat	Connelly
Autumn Leaves	Maurice
The Thing	Leeds
In English Garden	Sun
Sleigh Ride	Mills
Nevertheless	Chappell

## Second 12

Orange Colored Sky	Morris
September Song	Sterling
My Heart Cries	Morris
I'll Always Love You	Victoria
Rudolph Reindeer	Chappell
Marshmallow World	Kassner
Goodnight Irene	Leeds
Just the Way You Are	Disney
If I Loved You	Williamson
I Only Saw Him Once	Unit
In Flying Saucer	Unit
If I Were Blackbird	Box-Cox



# DAVID ROSE

PLAYS

"MAY THE  
GOOD LORD  
BLESS AND  
KEEP YOU"  
"THE VISION OF  
BERNADETTE"

MGM 30334, 78 RPM  
K 30334, 45 RPM

"FIDDLIN'  
FOR  
FUN"

"ZING ZING  
ZOOM ZOOM"

MGM 30324, 78 RPM  
K 30324, 45 RPM

M-G-M RECORDS

THE GREATEST NAME IN MUSIC

## Musicals' Whirl

Continued from page 37

show tunes. Top artists of the major companies are also being held in reserve for the show numbers, with the result that the top publishers are already getting a polite brush from the a&r staffers.

Current situation is an intensification of the problem of pop pubs last fall when tunes from "Guys and Dolls," "Call Me Madam" and "Out of This World" began cascading on wax. Only top pop numbers were even considered for waxing during that period with the result that many smaller pubs were badly hit.

Here's a Song You'll Love to Sing

# THEN CAME THE DAWN

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JOE SCHUSTER, Gen. Mgr.

## NLRB Rules Liberty Shop As Inter-State Commerce

Washington, Feb. 13.

National Labor Relations Board, steadily broadening its jurisdiction into local retail businesses, decided today that the Liberty Music Shops in New York are engaged in interstate commerce and subject to NLRB control. Liberty, which has four retail stores and warehouse in New York state, sells and services radio and TV sets and records.

Case came up in a jurisdictional row in which the AFL local 1430, International Brotherhood of Electrical Workers, sought to get some installation and repair employees in the warehouse away from local 854 of the Teamsters Union, AFL. NLRB ruled that the repair people did not constitute a separate unit for bargaining purposes.

George Szell, musical director of the Cleveland Orchestra, was given an honorary degree of Doctor of Music by Western Reserve U. of Cleveland last week.

1951's Top Noisemaker!

**HULLABALOO**  
100% Recorded

The Next Hit Ballad!

**TO LOVE YOU  
IS MADNESS**

Recorded by TONY FONTAINE—Mercury

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**IT IS NO SECRET**

(What God Can Do)

Published by Duchess

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10 STAFFORD . . . . . (Columbia)

STUART HAMBLEN . . . . . (Victor)

THREE SUNS . . . . . (Victor)

BOB HOUSTON-JACK PLEIS . . . . . (London)

KITTY KALLEN . . . . . (Mercury)

RICHARD HAYES . . . . . (Victor)

ELTON BRITT-ROSALIE ALLEN . . . . . (Victor)

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**BROADCAST MUSIC, INC.**



# Arenas Seeking Longhair Attractions To Offset Losses on Sports Due to Video

Arenas throughout the country are attempting to get away from a major reliance on sports. Athletic events in arenas have been hit at the boxoffice by video, and the impresarios are increasingly turning to show business as a means of keeping arenas booked.

The Arena Managers Assn., which controls a number of arenas throughout the country, is currently negotiating with Fortune Gallo of the San Carlo Opera Co. for a series of operas to be staged in these outsize halls. Plan is to play them at a \$2 top.

AMA is continuing to make bids to top personalities to play their spots. Organization is attempting to get both pop and longhair headliners to play one or two nights weekly. They're approaching top names on the idea that they can gross practically as much in several performances in a large arena as would be possible in a week of theatres. They're currently trying to get Danny Kaye to play a few dates.

Indicative of the trend to get more shows into the arenas is seen by the fact that the Uhlene Arena, Washington, has booked a one-nighter Feb. 25 with King Cole Trio, Buddy Rich band, Slam Stewart Orch. and Anita O'Day.

## New Montreal Nitery

New Montreal nitery, Casa Loma, operated by Thomas Steppan, preems tomorrow (Thurs.).

Initial show will include Roberto & Alicia, and Tito Coral.

## Bob Hope Dickering For Palladium Date

Negotiations are on for Bob Hope to play the Palladium, London, sometime this season. Comic had been tentatively set for an April date, but due to Hope's difficulty in lining up his film, radio and teevee schedules for that period, spot has since been allotted to Judy Garland.

Charles V. Yates, who handles Hope's theatre and one-nighter appearances, is making the deal through the Lew & Leslie Grade Agency of London.

## MB CHEZ CAN'T FOLLOW MARTIN & LEWIS; FOLDS

Miami Beach, Feb. 13.

Chez Paree, mid-beach spot, folded Saturday (10), when the operators decided not to take a chance on another show. Decision came when they found they couldn't follow up the business drawn by Dean Martin & Jerry Lewis, during which date the duo grossed almost enough (some \$75,000) to make up for previous losses.

Show installed to follow included Henny Youngman, Betty Reilly and Grace and Nikko. Package was okay, but biz fell off after the Martin-Lewis tumult.

Acts were paid off in full, according to Jerry Baker, AGVA rep, with the second week's contract waived.

## Renew Fight to Close Columbus (O.) Nitery

State of Ohio is continuing its fight to close the Jungle Inn, near Warren, one of the chief targets in Gov. Frank J. Lausche's anti-gambling drive.

State Fire Marshal Harry J. Callan last Thursday (8) filed a notice of appeal to a decision by Common Pleas Judge Joseph M. Clifford which forbids closing the inn as a fire hazard.

## SHOW BIZ TOPPERS NAMED TO USO BD.

Showbusiness will have large representation on the new USO board. At the first annual election of the organization Thursday (8), James E. Sauter, president of USO-Camp Shows; Abe Lastfogel, William Morris general manager and CS chairman of the board, were named to USO's board of directors.

Others elected to that panel include Lawrence Phillips, CS executive veepee; George Murphy, representing the Hollywood Stage Door Canteen; Y. Frank Freeman, Paramount production head; Frank M. Folsom, Radio Corp. of America president, and George Heller, head of Television Authority and veepee of the Associated Actors and Artistes of America.

Named to the USO corporation were Emil Friedlander, head of Dazian's, theatrical fabric house; Lee Shubert and George J. Schaefer, distribution head of Stanley Kramer productions.

Harvey S. Firestone was named chairman of the board, and Lindsey Kimball, of the Rockefeller Foundation, was elected USO pres.

# AGVA Board Rescinds 1% Tax Bite In Favor of \$10 Tap on Members

## Billy De Wolfe Pacted For Hotel Circuit Tour

Billy De Wolfe has pacted a string of hotel dates that will occupy him until next June. Comic, who opens at the Statler, Washington, tomorrow (15), will follow with the Elmwood Casino, Windsor, Ont., March 12; Copley Plaza, Boston, March 21; Sheraton Biltmore, Providence, April 4; Mount Royal, Montreal, April 11, and the Wedgewood room of the Hotel-Waldorf-Astoria, N. Y., April 26.

Other dates are being lined up.

## SONJA HENIE ICER WILL EXPAND TOUR NEXT YR.

Sonja Henie's "Hollywood Ice Revue" will expand its route next season. Plans are currently under way to enlarge its current four-city tour to possibly 10 stands throughout the country.

The Henie display is said to be the most profitable operation in the Arthur Wirtz-Bill Burke-Jim Norris setup and trade feeling is that the Henie show's route is being made larger so that the combine will recoup some of the losses of the Center theatre, N. Y., ice operation, which it dropped after several shows, and the disastrous Bill (Hopalong Cassidy) Boyd circus tour.

Towns to be added on next year's schedule haven't been selected.

The dues structure of the American Guild of Variety Artists came in for an overhauling at last week's meeting of the AGVA national board at the Victoria Hotel, N. Y. Union rescinded the much disputed 1% tax, but in order to derive some needed revenue to meet some of its obligations, board substituted a \$10 assessment.

At the same time, union revived the Philadelphia resolution calling for a 5% levy on cafe floorshows. Minimum fee which a boniface will be taxed is \$5 weekly and maximum will be \$25.

Union has been hard hit with some extraordinary expenses because of the recent court trials as a result of a group of dissidents attempting to gain control of the union. Although defendant in these actions was the Associated Actors and Artistes of America, which charters AGVA, the performer union is charged 35% of the legal expenses since it was the focal point of the action. Entire legal costs came to \$71,000.

AGVA's dues structure will remain as formerly, with chorus members paying \$12 annually; performers earning under \$500 paying \$24; from \$500 to \$999, \$32; from \$1,000 to \$1,999, \$48, and acts earning over \$2,000 to pay \$100 annually. The \$10 assessment is subject to a referendum.

Henry Dunn, AGVA's national administrative secretary, declared that the levy is due mainly to dissident group's court actions. He declared that their purpose was to (Continued on page 44)

## A NEW POPULAR STAR IS BORN

# ★ CLAUDIA PINZA ★

### VARIETY SAID:

CLAUDIA PINZA (3)  
Singing  
10 Mins.; Three  
Palace, N. Y.

Claudia Pinza, in her transition from the operatic stage to vaude, makes the leap with a wisely chosen song routine that should please all audiences. For her initial try in this new medium, she has a repertoire which mixes pops with classics and gets over well. She'll undoubtedly do likewise on successive stands, especially on the swank cafe circuit.

Miss Pinza has an ingratiating personality and a warm soprano that gives her numbers that tangle something to win top response. Gowned in blue brocade and niftily coiffed, she tees off pleasantly with a special in which she incorporates a bit of "Some Enchanted Evening," which her dad, Ezio Pinza, sang in "South Pacific," and also gives a nod to Mary Martin with "Wash That Guy Right Out of My Hair," which sets her well with the audience.

She successively segues into "Man I Love" and for change of pace, a fastie, "Possibility," for additional applause. She encores with the "Jewel Song" from "Faust," wherein her rich voice is given its best play, and goes off to solid plaudits. She's ably accompanied by Irving Saperman at the piano, and Arthur Roman as conductor.

Edna.



### HERE IS A CHIP OFF THE OLD BLOCK WHO MADE GOOD THE HARD WAY

"Ezio Pinza left opera and concerts to open on Broadway in a musical called 'South Pacific.' The rest of this story is theatrical history. Claudia left the Metropolitan Opera, San Francisco Opera and concert dates across the country to try it the hard way. No quarter of a million musical with the finest of writers, no stupendous production, no Rodgers and Hammerstein musical numbers—but like her father she had it and it's all wrapped up in one word 'class.' Mme. Alma Claybough, former luminary of the Met brought her to me. The rest was easy. Into the capable hands of that great song stylist Al Siegel; Wilma's famous shop on 57th Street for gowns, where Wilma, Blanche and Miss Lee mothered her and saw to it that she had the proper wardrobe. (They cost plenty): Eve Wygod's beauty salon, where Eve took care of her grooming; Phil Charig for a special number; Ted Zahn and Charley Kyner for arrangements; Irving Saperman at the Steinway; Arthur Roman, guest conductor in the pit; and Jerry Rosen to book her dates; an all-star team. The confidence of Danny Friendly to headline her without seeing her work and then the plunge into the toughest pool in Show Business—four a day at the Palace in New York City. A real champion, she hit them with everything: special numbers; show tunes by Gershwin; pop novelties; the Jewel Song from Faust. No leaning on papa's reputation. She proved she could stand on her own. That's why Izzy Rappaport in Baltimore and Sol Heller at the Carousel in Pittsburgh bought her before she opened, likewise Martin (Doc) Harris in Hartford. They are showmen who know box office value and here is the proof. Variety figures week Jan. 24, 'perfect weather with a good picture, 8 acts, \$20,000.' 'Pinza week Feb. 1st, rain, cold, snow, and a railroad strike.' 'No commuting from the suburbs and the picture? Better than \$21,000.' Thanks to Herb Bonis, popular manager at the Palace, Dave Bemis, Don Alberts musical group who, under the baton of Arthur Roman made a brass band sound like the Philharmonic. It was not only one enchanting evening but an enchanted week. You can see I'm crazy about the gal—and it all happened in four weeks.

Alan Corelli.

Week Feb. 1st—PALACE, New York  
Week Feb. 8-14—HIPPODROME, Baltimore  
Feb. 17 and 18—STATE, Hartford  
Week Feb. 19th—CAROUSEL, Pittsburgh  
Week March 1st—SEVILLA, Montreal  
Week March 29th—CASINO, Toronto  
Weeks April 9th to 23d—ALPINE VILLAGE, Cleve.

Friday, Feb. 16th at 7:15 P.M.—ABC-TV, Starring on the Faye Emerson Show

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## Union Hassle on Bond May Delay Preem of Earl Carroll's, Hollywood

Hollywood, Feb. 13. American Guild of Variety Artists demands for bonds from Earl Carroll's nitery and from Lou Walters have stalled plans to reopen the spot Feb. 20 with touring nitery revue originally packaged by Walters for his N. Y. Latin Quarter. Eddie Rio, AGVA Coast chief, demanded \$8,500 from spot to cover one week's aggregate salary for revue, which had been booked for four weeks. Spot didn't

object but booking became further complicated when Rio then demanded Walters post a two week bond before the revue enters this territory. It's current at Beverly Hills Country Club, Newport, Ky., without any bond from Walters.

Rio says he won't let unit open unless Walters personally posts a bond, which would also cover revue's slated dates at Desert Inn, Las Vegas. Bond from Carroll's is routine

## DeGutis, Det. Nitery Op, Convicted of Burglary Rap

Detroit, Feb. 13.

John DeGutis, owner of the Bowery nitery, was convicted of burglary by a Circuit Court jury for a safe-cracking job that netted \$c.

Three known safecrackers testified DeGutis participated in the theft in 1949. DeGutis' wife, Catherine, obtained the Bowery's liquor license when it was relinquished by Mrs. Dorothy Barbaro after bankruptcy proceedings. Mrs. DeGutis, however, gave her husband power of attorney to operate the club.

## 1% Tax Bite

Continued from page 43

keep the union in financial stress until sufficiently weakened for them to take over. However, with the recent court judgment by Justice Felix Benvenaga of the New York supreme court, it's not likely that they'll institute further action.

The financial discussions at the board meeting were generally stormy. Board members were in session on most nights met until 5 a. m. and resumed sessions at 11 a. m.

### Lyons Retained

Another stormy point during the meet was the retention of Jimmy Lyons as New York GVA branch manager. Members of the N. Y. board had been attempting to oust Lyons, but by a close vote, Lyons was retained. Had Lyons been ousted as N. Y. branch manager, he would have had to give up his post as the union's eastern regional director.

Other legislation passed at the meeting was the transfer of the Roxy theatre, N. Y., jurisdiction from the national office to the N. Y. branch. Dunn was empowered to complete negotiations with the Radio City Music Hall, N. Y., and then turn jurisdiction over to the N. Y. local.

Union also voted to investigate closed circuit theatre television as applied to variety acts. Recommendation would be made to the board and findings would go to a referendum by the entire membership. Investigation will be completed in April so that findings can be put to a referendum at the same time the union mails out ballots for elections of delegates to the June convention to be held in Hollywood.

A stiff fight also resulted on a resolution to forbid agents from taking commissions on acts booked on the USO-Camp Shows circuit. It was felt that because acts take a cut when going out on that circuit, agents should likewise share in the patriotic effort. However, board nixed former stand after it was pointed out that talent working in the New York, Hollywood and Chicago areas would be in position to get USO work. Inasmuch as agents wouldn't be interested in procuring employment for others on that wheel, many acts wouldn't be submitted. Resolution was reworded so to recommend cut commissions. During the past war, agents worked for a 5% fee for USO bookings. William Morris Agency waived commissions from acts working the GI circuit.

## Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Feb. 13. The Rotary Club gave the first variety show of the season at the local Pontiac theatre here to a sellout. Show consisted of professional and amateur talent, produced and directed by Eddie Vogt, vet vaudevillian, who also emceed. Top applause getters were A. B. "Tony" Anderson, Mayor and theatre manager, in a musical act; Irving (Chandu) Altman, magician; Sol Drutz and Walter McGovern, who worked in the comedy skits. Boland Merrymakers backgrounded show neatly.

John Streeter, projectionist, in from Atlantic City for observation; ditto Paul Hein, musician, who checked in from N. Y. C.

Tuffy Tavern, one of the better night spots of the colony, folded. Percy Bryant, new chef at the Variety Clubs hospital, is a former member of the Olympic Bob Sled champions of 20 years ago.

Genie (Legit) Reed, elated over surprise birthday party that packed plenty good cheer. A snack was enjoyed by all the gang, most of whom gifted her.

Kitty Bernard all pepped up by visit from her son, Pic Julius Bernard, who is stationed at Sampson Naval Air Base at Geneva, N. Y.

Albert Bagdasarian, WNBZ announcer here, left for Tucson, Ariz., where he will spend the balance of the winter.

Donald Dame was the featured artist at the second annual concert given by the Adirondack Community Concert Assn. at the Auditorium.

Dr. George E. Wilson, medical superintendent of the Variety Clubs hospital, flashing gold watch and scroll given him on his 25th anniversary as the medico of the institution. A testimonial banquet was held in his honor at the lodge, attended by the executives of the Variety Clubs Fund and some 50 local specialists and doctors.

Write to those who are ill.

## New Bill Seen As Aiding Ohio Gov.'s Gambling Cleanup

Columbus, Feb. 13.

Gov. Frank J. Lausche's constant battle against gambling operators in Ohio will receive a shot in the arm if a bill now before the General Assembly is passed. The bill, proposed by Rep. John J. Lynch in the House, would empower the Ohio Highway Patrol to enforce anti-gambling laws throughout the state. At present only county sheriffs have this power.

Lynch's proposal would give the patrol authority to enforce all state laws except participation in any connection with a strike or labor dispute.

"If Gov. Lausche is looking for an effective way to circumvent lax sheriffs who won't enforce gambling laws in their counties, this is it," said Lynch. "If a sheriff won't enforce the laws, send the highway patrol into the county to clean up."

Lynch admitted, however, that the patrol would not be able to handle the added responsibilities unless their personnel was substantially increased.

"Personally, I am in favor of expanding the personnel of the Highway Patrol so they can actively participate in criminal investigations in this state. Too often the sheriff's office is a political football, and selection of deputy sheriffs is made on the basis of political accomplishments rather than any ability in law enforcement."

"The State Highway Patrol has the advantage of trained personnel selected on a non-political basis. They should be able to do a better job in enforcing the gambling laws of the state and to investigate the major crimes of the state than the average sheriff."

## Loew's, Hub, Trying Vaude After 20-Year Lapse

Boston, Feb. 13.

Having been on a straight pic policy for nearly 20 years, Loew's State has skedded a fling at stage show policy with a two-week try-out period.

New policy gets underway Feb. 22 with the Ink Spots, Larry Green orch and Jack E. Leonard set. Following week Vic Damone will carry on and if shows click policy will be continued.

Fifi Dorsay pacted for March 2 date at Turinn, Sioux City, and follows into the Commando Club, Henderson, Ky.

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## The Clown Princess of Comedy

# CONNIE SAWYER

Opening February 15, CAPITOL, New York

NEW YORKER

"CONNIE SAWYER, POSSIBLY THE FUNNIEST GIRL IN TOWN . . . there is a young lady at the Blue Angel, named Connie Sawyer, who can hold her own with the best of them. She is versatile and persuasive . . . A bright-looking blonde with a frank, attractive face, she tells outlandish stories of the West, of improbable liaisons between leading characters . . . of the hardships of being a wall, and other matters. Keen timing and a rich and varied comic spirit keep all these things in the air without slackening . . . her performance was vastly enjoyable, broad and funny . . ."

D. W.

VARIETY

"Her comedy is played with a finesse and sharpness that breaks up the sophisticated customers. Her vocalizing talent, although only briefly displayed in straight style, is standout, indicating that she could also handle pop numbers with solid impact."

Herm.

NEW YORK HERALD TRIBUNE

"Very beguiling . . . good sense of timing. Authentic girl comic."

DAILY MIRROR

"BLUE ANGEL HAS A RARITY — A FUNNY, PRETTY COMIC."

Lee Mortimer.

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THIS IS SHOW BUSINESS — JACK CARTER (2)

Management:  
WILLIAM MORRIS AGENCY

Press Representative:  
GORE-SOLTERS ASSOCIATES



# Philly Cafemen Bypass Upped Scale, Organize to Combat New AGVA Ukase

Philadelphia, Feb. 13.

Deadline for new contracts with the American Guild of Variety Artists went by yesterday (12) with not a single local cafe signed, but AGVA's national rep, Dick Jones, expressed no worries.

"We'll have every club lined up by the end of the month," Jones said, "and the raises asked in our new contract will be retroactive, beginning as of yesterday."

AGVA is now asking a blanket raise right down the line. Performers getting \$50 are upped to \$60; \$60 acts get \$75; those in the \$75 bracket are upped to \$85, and the \$85 class jumps to \$125. The Philadelphia AGVA's new contract also includes an open clause, in which nightclub operators agree in advance to the hospitalization and relief tax in the event it is passed in the National AGVA's referendum of the rank-and-file.

Meanwhile, the newly-formed Cafe Owners Guild has been holding a series of emergency meetings to present a united front to AGVA. Leonard Propper, assistant district attorney, who is acting as counsel for the cafe men's group, has had several meetings with Jones.

Jones issued an ultimatum (10) that he would deal with no organization, but with each cafe separately. Members of the COG, now in the process of picking officers and working up a permanent group, have a working agreement at present. One of their counter-threats to AGVA was that if the union yanked one show, all the other operators would immediately drop theirs.

"We have taken no direct action as yet," Jones said. "However, if we approach any cafe and the operator fails to sign, we will take the necessary action. We mean to change every contract in our jurisdiction this year. The open clause in the contract means that if the 5% assessment on cafe owners for the health and security plan goes through nationally, we won't have to renegotiate new contracts here."

Another rider in the new contract holds the owners of a cafe responsible for any guest appearance made by an act on his premises. The AGVA will collect one-sixth of the guest star's salary, or not less than \$25. Propper is known to be acting for at least 17 of the town's larger clubs.

## Sinatra Signed for 4-Day Stint at Miami Hotel

Frank Sinatra has been signed to play the Casablanca hotel, Miami Beach, for four days, starting Feb. 24. He'll fly down after his Saturday night video show on CBS and return in time for rehearsals Friday.

Singer is taking cafe dates between video shows, but none for more than four days. He's already played two one-nighters at the Click, Philadelphia, and negotiations are on for him to play a Boston spot.

## RUSTY FIELDS

"The One Man Show"

Now Appearing with Mae West in "DIAMOND LIL"

Direction: AL DVORIN  
54 West Randolph St., Chicago  
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## VISA SNAFU DELAYS

### ANDREAS' U.S. PREEM

Paris, Feb. 13.

The Andrea trio, who were pacted to open at the Persian Room of the Plaza hotel, N. Y., Thursday (15), have been unable to get visas to get into the U.S. in time. Merriell Abbott, booker for the Hilton chain, now in Paris, subsequently booked Pierre D'Angelo & Ana.

Miss Abbott will return to the U.S. next week. She'll come in with David N. Martin, of the Tivoli circuit, Australia, currently on the Continent on a talent hunt, and Lew Grade of the Lew & Leslie Grade Agency.

Eddie Peabody opens Feb. 23 at El Rancho Vegas, Las Vegas.

## Acrobats Hurt in Falls • Due to Faulty Apparatus

Baltimore, Feb. 13.

Faulty rigging accounted for two accidents here in one week with a member of the Sandys, at the State theatre, falling into the pit when a guide line on his trapeze broke, and the other affecting one of the Tsen Tsi Young Troupe at the Hippodrome because of a faulty bar.

Immediate medical assistance was rendered Sandy by a nurse in the audience at the State, which is located a block from Johns Hopkins Hospital, but he was unable to continue with his act during the balance of his engagement here. Hippodrome casualty missed but one performance. Still out is the saxophone player in the State orch who caught the full impact of the acrobat's fall and wound up with an injured elbow.

Honeydreamers will replace Ella Fitzgerald at the Paramount theatre, N. Y., starting today (Wed.). Singer was forced to curtail run because of previous commitments.

## Spook Show Units Bolstering Gross In N.Y. Nabes, Hinterland Houses

Nabe houses are finding a partial remedy for the falling boxoffice with name units on one-nighters. Theatre bookers are spotting the packages wherever possible, and results have been good generally.

Outfits such as the Asylum of Horrors, a spook unit which plays theatres at midnight, has during the past two years proven to be a boxoffice phenomenon. Not only has it been playing houses for the major circuits, but indies as well.

Unit has the advantage over most inasmuch as it utilizes time that isn't generally used. Most of the coin obtained, therefore, is gravy. However, the failing in some cases lies in the fact that many patrons, who ordinarily might have gone to the early shows, wait up for the spook exhibit. Business is so good with that unit that there are two companies out currently.

Bela Lugosi also has a horror unit that's touring the smaller

houses. Business is reported good. Another unit to head for the provincial trade is now being formed with Dr. I. Q. at the head. Package has been booked for 40 dates, including the Schine time. Charles Yates is submitting this show.

Nabe film houses have been hard hit mainly because of inroads of television. Operators are consequently open to any suggestion that will increase their takes. Several indie agents are currently scouting for names and/or ideas for a swing around the small houses.

Most dates are on a guarantee and percentage basis. Since most of the packages have a low nut, guarantees have been scaled down so that the operator can't be hurt too much if weather or other factors hit the gross. With a low guarantee, most unit managers demand a low breaking point. Generally, it's been working out to mutual advantage.

ROBERT W. DANA  
(World-Telegram and Sun)  
"Mr. Shriner must have a prodigious memory. I clocked him at about 40 minutes in a rambling, folksy, wonderfully funny monolog."

LOUIS SOBOL  
(New York Journal-American)  
"Herb Shriner, a humorist rather than a comedian, who has discovered that kidding folks about their home town draws the heartiest chuckles—especially in Manhattan where fibes at Broadway or traffic congestion or taxicabs are surefire."

EARL WILSON  
(New York Post)  
"Herb Shriner tickled the swank Plaza Persian Room opening crowd at the."

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(New York Herald Tribune)  
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"Shriner is one of those comedians who works slowly, getting his laughs when they're least expected. His material is excellent. He gets funnier as he goes along."

## Night Club Reviews

### Cotillion Room, N. Y. (HOTEL PIERRE)

Annamary Dickey, Bob Fosse & Mary Ann Niles, Stanley Melba orch; \$3.50 minimum.

Annamary Dickey, formerly of the Metropolitan Opera, contributes a wealth of warmth and charm to this nifty-looking room, let alone soprano vocal talent. Tall, statuesque and attractive, Miss Dickey has a studied repertoire of pops, operatics and standards, and she's clicko all the way.

Wearing a smart-looking green gown that neatly offsets her red hair, Miss Dickey socks over such numbers as the opening, "It's a Lovely Day"; the Cole Porter ballad, "I Am Loved"; the Rodgers & Hammerstein "Mr. Snow," from "Carousel," followed by the paraphrased "Musetta's Waltz" from "La Boheme." "Parlez Moi d'Amour" and the medley of oldies are a neat change of pace, capped by an especially effective "Why Was I Born?" She encores with a sprightly comic lyric.

Only other act on the bill is Bob Fosse & Mary Ann Niles, young hoofing combo, who hold over from the last show. Fosse especially continues to manifest a keen personality that should bring him to the attention of the musical comedy scouts.

Stanley Melba, the Cotillion Room's talent director, handles the introductions simply and effectively, in addition to batoning for the straight dancing. Kahn.

### Flamingo, Las Vegas (HOTEL FLAMINGO)

Las Vegas, Feb. 8. Myron Cohen, Trenier Twins Co. (6), Gordon Polk, Josephine Earl line (11), Bill Clifford orch (11); no cover, no minimum.

With Myron Cohen's mirthful yarnings as principal draw and the Treniers' frenetic vocal and terp weavings to contrast, new setup in this room bids for okay share of stem biz during next fortnight.

Anecdotalist Cohen's word-spinning, although a trifle glib when sliding from story to story, emerge overall to win reaction from chuckles to boffo applause. Some of his best stories have found their way into less adept comics' routines, yet do not suffer when Cohen recounts oddities of people in his unique fashion. Not too many story tellers can hold audiences rapt for 25 minutes for ultimate begoff—at least not in this particular nitery orbit. Only other such manifestation took place since Myron Cohen's last visit over a year ago—and that relator of tales was Sam Levenson. Cohen's approach to the funny story is usually garbed in Yiddish dialect, although he can assume many other language varieties with equal piancy. Cohen's sinecure is in making each tale believable, covering human scope from fantasy to fact with enough point or tag to garner hefty yocks and miffs.

Trenier Twins, Claude and Cliff, augmented by small instrumental combo consisting of rhythm and alto sax, are sepiu singers who also toss in some rubbery terping. Their twintship is demonstrated in opener, "I Love the Girl," when one appears to chant chorus, exits, with other entering from opposite wing to resume ditty. Join to sock over "Rag Mop," with Don Hill's punching alto sax framing bridges. Tops in setup is "Bald Head," zany lyrics—although too lengthy—provoking laughs throughout. Windup, a wild tune has duo building up nonsense riffs and terper to rock the house.

Josephine Earl line preeming this show displays six ponies, five showgirls in pedestrian routines. Showgirls aren't lookers and ponies not dancers, and costuming not outstanding enough to lift numbers out of ordinary. Gordon Polk as emcee is weak, should not chew gum while onstage introing the acts or warbling his solos. Hat's On the Side of My Head," and "Orange Colored Sky." Will.

### Pelham Heath Inn, N. Y.

Glen Moore orch (6) with Lynne Richards, Kathy Moore, Paul Seers & Johnny Haymer; Fri., Sat. & Sun. only; minimum, \$3.35.

Appearing at this spot for the third weekend, Glen Moore orch and company fulfill double chore, to provide music for terping and to put on a show. Both departments are handled creditably.

Orch, consisting of bass, guitar, piano, accordion, clarinet and cornet (played by Moore), achieves a satisfying, full effect by reason of expert playing and smart, clean-cut arrangements. Crew is versatile, each member pitching in on special-material choruses. Lynne Richards, band thrush, delivers better than ordinary vocals. Show stint displays group in comedy routines and Miss Richards in a medley which she handles expertly. Presentation is rounded out by Kathy Moore, flashy tapper, in a couple of routines that register solidly.

Outside act, comedy song team of Paul Seers and Johnny Haymer, concludes show with clever material well delivered. Seers (at the piano) and Haymer, personable lads, blend good voices in their song deliveries. Comedy routines are handled by latter. Act is bright, fast-paced and clicked with the audience.

### 5 O'Clock, Miami Beach (FOLLOWUP)

Miami Beach, Feb. 9. This mid-beach intimacy, with Martha Raye back as co-owner and feature attraction, is proving one of the consistent moneymakers.

That Miss Raye is a potent attraction is proven by the sellout most of the week for both dinner and supper shows. And wisely the Ned Schuler idea in adding the needed blimp is providing potency in the addition of Buddy Lester, dancer Roseanne and the Nov-Elites (New Acts), is bringing sock results.

Lester, who worked room before, has come back much improved in material and tightening of act. He still does the "Africa" and "Alaska" bits, as well as new gag routines. It's his new biz that yocks consistently. The fast tossed gags, a spoof on a Salvation Army type, Sherlock Holmes sequence, lampoon on Margaret Truman, plus impresses makes for a solid session to top reception.

Roseanne is a lithe lass whose acro-twists and spins in a sheath-like costume tees off matters in two fast numbers in effective manner.

Miss Raye, as usual, projects her earthy ideas for constant miffing. She's added a new number "The Kinsey Story," as well as straight song faves. Walks off to top returns. Ben Yost's Royal Guards garner optimum palming in their group singing with the tenor reaping heaviest reception on the "South Pacific" medley. Frank Linale's orch backs in top fashion. Lory.

### Ramona Rm., Las Vegas (HOTEL LAS FRONTIER)

Las Vegas, Feb. 9. Dennis Day, Jean Devlyn Dancers (7), Don Baker, Al Donahue orch (11); no cover, no minimum.

In what could be called his only major nitery appearance, Dennis Day impresses with a layout worthy of a veteran trouper. Aside from his warbling, which sends the packed Ramona Room into salvos, Day's setup is just what audiences expect after having heard him for so many years as Jack Benny's compliant yet brash foil every Sunday. Long before opening night, reservations were pouring in, auguring well for capacity two weeks' biz.

Right at outset after Al Donahue cues him on, Day receives hefty miffs silenced only by intro tune, "Grand Night for Singing." He then works in some patter about Benny's penuriousness and segues into smooth "Tennessee Waltz." Followup "Be My Love" shows off tenor's warm balladeering technique. He then uncorks impresses of w.k. radio personalities—Mad Russian, Colonna, Titus Moody, with orch leader and emcee Donahue acting as straight man, for additional yocks. Dialect tunes and impressions with Gaelic songs predominating send Day off to a begoff.

Jean Devlyn Dancers win applause on opening curtain pic in red and white Valentine motif spotting neat toterper by ballerina Rene Hallett. Wrap up finale with "Scotch" tap and tiller routine to whip up solid plaudits. Line is comparatively new, but a honey.

Al Donahue and orch have given themselves more stints than just backstopping this show. They do a concertized "Slaughter on 10th Avenue" soloing Don Baker's organ and maestro's violin, for big returns. Orch sets up easy tempos for dansapators. Will.

### Candlelight Rm., Mont'l

Montreal, Feb. 8. Deep River Boys (5), Bill Moody Trio; admission \$1.

Although situated in midtown Montreal on a corner that catches the majority of the tourists and local sightseers in town, the Diana Grill did little or nothing with their basement room other than run it as a routine stub. Recently it was redecorated, renamed the Candlelight Room and with a better type act policy for a lure, augers well to becoming one of the better intimities in Montreal's mushrooming boite biz.

Current attraction, the Deep River Boys, is a click despite second appearance in town within the year. Outfit has just returned from a socko 26-week session of the British Isles and reprise several tunes they scored with over there, best of which is a recent dishing of "Ashes of Roses." Baritone Harry Douglass cues in most of songs offered and okay showmanship throughout garners plaudits from attentive patrons.

Between productions, the Bill Moody trio takes over the music stanzas for some listenable tunes. Neut.

### Ciro's, London

London, Feb. 6.

Anne Verrieres, "Men About Town" (2), Ambrose orch, Francisco Cavez Samba band; cover \$1.50.

The current vogue of importing foreign singers as stellar attractions has been adopted at this spot. Unfortunately, most of the customers are not savvy to the bilinguals and at times show signs of becoming restive when unable to appreciate the subtlety of the songs.

This is particularly true with Anne Verrieres, a chantosee of considerable charm and obvious talent. But it's tough sledding for an artist who has to rely entirely on vocals to hold an audience. Her opening "Mademoiselle de Paris" is popular and melodious enough but the other tunes, not widely known here, have less appeal.

Also in the current bill are the "Men About Town," a duo of sophisticated songsters with fine, punchy satirical and topical songs. They do a half-dozen numbers and click. They easily win the customers with their opener, "Why Were We Born in England" and follow with such numbers as "Superduper Snooper of the Ministry," and "Mr. Redtape and Mr. Cup of Tea." Lads have right sort of sophisticated material to appeal to West Enders and should do well here.

In the recent switch of orchestras, Ambrose has taken over from Maurice Winnick and Francisco Cavez continues to provide the Latin rhythms. Myro.

### Desert Inn, Las Vegas

Las Vegas, Feb. 6.

Margaret Phelan, Paul Gray, Elisa Jayne, Johnny Bosworth, Arden-Fletcher Dancers (8), Carlton Hayes orch (10); no cover, no minimum.

Prediction of how this new show will fare during its two week run would be difficult. No doubt about its entertainment values—they're solid, but if top marquee name, Margaret Phelan is sufficient to beckon patrons from a strip now filled with several formidable w.k.'s, then all will be well. Miss Phelan certainly deserves packed rooms.

Chanteuse has wispy tenuous thread of piquancy running through her 25-minute stint. Stunningly gowned and showing remarkable poise and assurance, Miss Phelan prefers to open her portion of the show without too much fanfare and buildup, a pin spot picking her up as she intros "You Do Something to Me." With simple patter, brunet thrush takes on sly ditty "Breaking in the Next One," its lyrics amusing; cinches ability to purvey word twists in song without sledge-hammering in followup "I'm the Dumbest Girl I Know." Rhythmic "Fancy Free" lays down gal's sense of the beat, further exemplified by "Bell Song of Duano." "Don't Care If Sun Don't Shine" is delivered with showtune brass, and contrasting "Don't Take Your Love From Me" plays neatly. Piquancy returns in "I Want a Man," with bowout legit piping of Bizet's "Spanish Fantasy" earning salvos.

Comic Paul Gray's layout is halved by acro-contortionist Elisa Jayne. After short monolog, he exits for femme's flipovers, to build into highlight, combination piping and terping to "Acrobat's Lament." Setup has patter of wishful dreaming to be Bette Davis, Margaret Truman—latter coloratura hoked aria briefly sung while in handstand for plenty yocks. Looks well in all contorts, exits with fancy butterflies for big miffs.

Bulk of Gray's material follows, slipping forth droll stuff in sober-faced mien. Song quickies "Back in Your Own Back Yard," "September Song" are plenty indigo, but get big returns. Ink Spots impress is a showstopper. Exits to hefty plaudits.

One number from Arden-Fletcher line is holdover, with new insert a dazzling costume display of golden velvet gowning, preemed engagingly by the eight terpers. Johnny Bosworth does usual fine song chore during dance routines and makes affable emcee. Carlton Hayes orch backs efficiently. Biz okay when caught. Will.

### Club Charles, Balto

Baltimore, Feb. 10.

Ted Lewis and orch (11) with Ben Yost's Colleens (4), Geraldine DuBois, Elroy Peace, Paul White; Bernee Rhumba Orch (4); cover \$1.50.

Tom Shaw has tacked on a \$1.50 cover charge for engagement of Ted Lewis and the customers are paying it in large numbers. A record take is anticipated for this lone class spot in town essaying fulsome floor divertissement. Only other instance of a cover charge in this normally conservative town was the appearance of Sophie Tucker a few months back.

Lewis comes through with a solid sesh of real entertainment mixing nostalgia with smartly paced spots of current pops and good topical stuff. The old standbys are in: the take-it-easy philosophy, the battered hat with the silver lining and "Me and My Shadow." The customers eat it up. But more important and considerably more potent is the sure touch of showmanship and pace that weaves through it all. Geraldine DuBois is a looker with vocal know-how; Ben Yost's Colleens provide decorative background and solid harmonics and there's comedy and swift hoofery by Elroy Peace and Paul White.

Lewis is on throughout and master of the situation at all times. He makes a cafe audience listen to his stuff and his presence commands the same attention to his supporting troupe. His hand cuts a perfect show and provides better-than-average dance music. It's a good buy for the customers and a happy date for both Lewis and the club. Burn.



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# Unknown Ballet Troupe All Booked 10 Months Off Due to Sadler's Tag

In one of the most unusual instances in the concert field, the Sadler's Wells Theatre Ballet, which has never appeared in this country, is practically all booked for a full nationwide tour next season—10 months away. Troupe is the sister or alternate company of Sadler's Wells Ballet of London, and bookings have been grabbed up by local managers on strength of the sock reception accorded the latter troupe in its visits last season and this.

Sol Hurok, who managed the other tours, will present SWTB on a 25-week tour, starting Oct. 5 in Quebec. Troupe will play Canadian towns like Ottawa, Montreal and Toronto, work its way west via Buffalo, Rochester, Detroit, etc., to the Coast, and back through the south, winding up in New York for a three-week stand next spring. Hurok is going to London in March to discuss repertory and dancers, and will try to get more time for the N. Y. engagement.

The SWTB, like Sadler's, is directed by Ninette de Valois and is under the wing of the Covent Garden Opera Trust. Troupe will consist of about 50 dancers, and will have some of Sadler's principals, although neither Margot Fonteyn nor Moira Shearer will be with it. It will have some full-length ballets (although not "Sleeping Beauty"), and borrow a few from Sadler's repertory, like "Facade."

Trough troupe doesn't have Sadler's rep and hasn't been seen here, the Hurok office reports that some managers want it to give them more time than Sadler's did.

## Starlight Musicals Map Indpls. Season Stretch To Six Weeks of Shows

Indianapolis, Feb. 13. The all-clear sign for a 1951 summer opera season here was given by the Indianapolis Theatre Assn. last week. It will sponsor six weeks of Starlight Musicals at the state fairgrounds, extending from June 24 to Aug. 4. Series is up two weeks from last year.

Tentative schedule includes: "Song of Norway," week of June 24; "Annie Get Your Gun," July 8; "Desert Song," July 22, and "Show Boat," July 29, with "Roberta," "No, No, Nanette" and "Three Musketeers" under consideration for weeks of July 1 and 15.

Theatre group made deal with unions and other local employees of summer opera on a cooperative basis, calling for a flat 50% guarantee of established wages. Prices will be tilted slightly, in belief 100% of weekly nut can be made this year, and full wages paid, on basis of last season's experience.

Melvin T. Ross, business manager of the Murat, local legit house, and general manager of Starlight Musicals, was elected president of the Indianapolis Theatre Assn., succeeding J. M. Bloch, who held the post five years. Charles Hedley remains as producer-director. Ross plans to get advance season ticket sales under way April 1, two months earlier than in previous years. Operation has been handicapped in the past by a late start.

## Albany Playhouse Passes Its 600th Performance

Albany, Feb. 13. Malcolm Atterbury's Playhouse Co. gave its 600th performance Saturday night (10). Current production is "Strange Bedfellows," and comedy is being held for a third week.

Atterbury, son of the late Pennsylvania R. R. prez, has presented 47 productions since he opened the Playhouse Nov. 11, 1947. This is his 92nd week of operation. Most of the plays run two weeks; a half-dozen have held the boards for three weeks. One season extended 29 weeks; another, 30; a third, 31.

Since Atterbury lighted the Playhouse—his investment in it is reputed to be about \$225,000—more than 200 actors have been given employment. Stock company is all Equity. Atterbury's wife, Ellen Hardies, is associated with him in the venture. Four new works have been tried out, two of them, "Facade" and "Alexander," this season.

## Full of Fledermice

Sock success of the Metropolitan Opera's production of Johann Strauss' "Die Fledermaus"—operetta will have from 15 to 20 performances this season in N. Y., and about a dozen more on the spring tour, for an all-time record number of showings in one year—is encouraging other "Fledermaus" productions.

Latest is the Sol Hurok office, which will send out a troupe on a nationwide tour next season in conjunction with the National Concert & Artists Corp. Irra Petina, ex-Met soprano, will play Rosalinda. English version used will be that of Ruth and Thomas Martin. Thomas Martin and Michael Kuttner will be co-conductors, with Dr. Elemer Nagy doing the decor. Troupe will comprise 50 people.

The New Opera Co., which staged a version of "Fledermaus" on Broadway some seasons ago as "Rosalinda," is mulling a revival this season, while the operetta is also on the schedule of the Dallas operetta troupe next summer.

## Form New Prod. Group To Do 'Light' on B'way; 'Four Poster' Barn Tour

"Little Blue Light," Edmund Wilson drama dropped last week by the Theatre Guild, may be produced on Broadway this spring by a new firm comprising Hume Cronyn, Joe Magee and Martin Manulis, in association with Brattle Theatre, of Cambridge, Mass. The idea would be to present it as part of the ANTA Play Series, perhaps following the engagement of the Louis Jouvet troupe at the ANTA Playhouse. Melvyn Douglas, Sam Jaffe, Jessica Tandy and Cronyn are possibilities for the cast. Miss Tandy (Mrs. Cronyn) and her husband played the leads in the show when it was tried out last summer at Brattle.

Following the "Little Blue Light" engagement, the couple hopes to tour the strawhat circuit during the summer in a production of "Four Poster," the Jan de Hartog two-character play for which Cronyn is seeking the U. S. legit rights. If the show clicked in the silo tour it would probably be brought to Broadway next fall. Meanwhile, indie producer Stanley Kramer has recently acquired the film rights to the property.

Also on the Cronyns' list of future legit possibilities is "The Idea," a new comedy by Edward Caulfield, whose "Stacey Jones" was formerly on George Abbott's schedule. Although Cronyn has not optioned the script, he's interested in it as a prospect for production next season.

Meanwhile, the Cronyns may make a quick trip to the Coast for picture assignments, Miss Tandy as Frau Rommel opposite James Mason in "The Desert Fox" for Henry Hathaway, and her husband in "Dr. Praetorius," with Cary Grant, for Joseph Mankiewicz, both at 20th-Fox. Before that, however, Cronyn has guest dates on the "Theatre Guild on the Air" and Somerset Maugham radio shows, and he and Miss Tandy will co-star in a condensation of "White Steed" on the Ed Sullivan television series. Cronyn is also signed for the narration of an indie-produced biographical short film.

In his spare time the actor-director-scenarist is working on an original screenplay, as yet untitled.

## Upstate N.Y. Strawhat Plans New 2-Wk. Policy

Malden Bridge, N. Y., Feb. 13. Malden Bridge Playhouse is planning a fortnight each for productions during the 12-week summer season, from July 4 through Sept. 16. The new two-week plan is similar to one which Malcolm Atterbury has followed for four seasons at the Playhouse in Albany.

Funice Osborne, who with her husband, Walter Wood, operates the Malden Bridge strawhatter, directed for Atterbury at the Tamarack Playhouse in Lake Pleasant before World War II. Malden Bridge is 17 miles from Albany.

## New Imperial Ballet Set For 6-Wk. Caribbean Tour

Newly-formed Imperial Ballet, company of 14 dancers created and headed by Nana Gollner and Paul Petroff, has been inked for a six-week Caribbean tour this spring by Liga del Arte of Quito, Ecuador. Miss Gollner is premiere ballerina of the Metropolitan Opera Assn., and Petroff, her husband, has been a featured dancer in several companies. They'll use a number of standard ballets and a few newly-commissioned ones.

Tour will start with a Florida date May 15 and comprise 18 appearances in Venezuela, Ecuador, Cuba, Colombia, Panama and Jamaica.

## Imposing Sked for Pitt's '51 Alfresco Operettas; 'Finian's,' 'Show Boat' Set

Pittsburgh, Feb. 13.

Pitt Civic Light Opera Assn., which had hoped to open its 1951 season at Pitt Stadium with "Carousel," won't be able to because Rodgers & Hammerstein have withdrawn that show from circulation, with an idea of sending it on tour again next year. As a result, managing director William Wymetal and business manager Edward Choate aren't sure what their tee-off attraction would be.

For the series, only "Finian's Rainbow" and "Show Boat," a repeat, are definite. However, Wymetal said he'd probably do either "I Married an Angel" or "Louisiana Purchase," with Vera Zorina; possibly "Rose Marie," another encore, and "Two Hearts in Waltz Time," both with Patrice Munsel; "Where's Charley," with Hal LeRoy in the Ray Bolger role, and "Miss Liberty." Other possibilities are "On the Town," "Pal Joey," "Nina Rosa" and "The Bohemian Girl." Annual production designed especially for children is being abandoned this season because of terrific flop last summer of "Pinochio," which lost around \$35,000.

Virtually same staff that was here in 1950 will come back. Karl Kritz has been re-engaged as conductor; J. Albert Hurley, as choral chief; Robert Gordon, book director, and Furth Ullman, scenic designer. No choreographer has been engaged yet, however. If Howard Newman can get away from the national company of "Kiss Me, Kate" in time, he'll return as p.a.; otherwise the post will probably go to Hank Senber.

## San Antonio Bows Opera Festival With Met Stars

San Antonio, Feb. 13.

The San Antonio Opera season, using many Met Opera stars, opened here Saturday (10) with the presentation of "The Barber of Seville" starring Patrice Munsel, George London, Giuseppe Di Stefano, Fritz Ollendorff, Frank Guarrera and Alice Ostrowski. "Aida" was presented Sunday (11) with Herva Nelli, London, Blanche Thebom, Ellen Faulk, Lloyd Thomas Leech, Norman Scott and Ollendorff.

Next Saturday (17), "Salome" and "The Old Maid and the Thief" in English, will be done, with Ljuba Welitch, Claramae Turner, Brian Sullivan, Ollendorff, Frederick Jagel, Miss Ostrowski, Marko Rothmueller, Leslie Chabay, Shirley Russell, Ellen Faulk and John Tyers.

The Grand Opera Festival will close the next day, Sunday (18), with a matinee presentation of "Madame Butterfly" with Dorothy Kirsten, Alice Ostrowski, Brian Sullivan, Leslie Chabay, John Tyers, Fritz Ollendorff and Lloyd Harris.

All four operas are under baton of Jonel Perlea. Tickets range from \$6.75 to \$1.75, with performances held at the Municipal Auditorium.

## 'Colombe' Bows in Paris

Paris, Feb. 13.

"Colombe," a new Jean Anouilh play, opened yesterday (Mon.) at the Theatre Atelier to mixed notices. Turn of the century backstage story provides several excellent character parts.

Play is unduly long, but a compressed adaptation would make a good screen prospect. Story of fading love is a sad theme, although it's garnished with plenty of comedy.

## Inside Stuff—Legit

Review of "Billy Budd" by the critic of a New York daily was killed by his editors over the weekend after the play's management protested that he was not in condition to cover the show adequately. Besides arriving at the Biltmore, N. Y., Saturday night (10) long after the opening curtain, the critic was observed to be in distress in the lobby during intermissions.

After checking next day to find out whether the critic had written a review of the show, the management complained to the editors and after an investigation the latter expressed regret for the incident and assigned a second-stringer, who had also attended the preem, to do the review. This latter piece was published. Paradoxical angle of the situation was that the critic's review was said to have been rather non-committal, whereas the second-stringer's piece was definitely unfavorable. However, the show's producers indicated it had no objection to a pan notice, provided the critic was present in time to see the play and in condition to cover it adequately.

Although somewhat similar incidents have occurred on Broadway various times previously, this is believed to have been the first time an issue has been made of it since the 1946-47 season, when the Dramatists Guild council protested to both the publisher and the N. Y. Drama Critics' Circle over a caustically unfavorable review of "Another Part of the Forest," after the critic in question was observed in a befuddled condition at the opening. In that case both the publisher involved and the critics' organization indignantly refused to take any action, but the critic took an extended leave of absence.

Interesting sidelights on the American preem of "The High Ground" at the Shubert, New Haven, last week, included the fact that Tom Helmore, co-starring as a young doctor, played the entire three-day stand with his left forearm in a cast, the result of a bone fracture in his hand incurred during final days of the play's rehearsal. Helmore handled the situation so well that many in the audience were not aware of it until a late scene necessitated exposing the injured member. Premiere was an unusual mental strain for Leueen MacGrath in that simultaneously her own play, "The Small Hours," co-authored with husband George S. Kaufman, was having its first run-through and she was unable to be present. Kaufman was in New Haven for the "High Ground" opening unknown to Miss MacGrath, the sotto voce approach being to lessen the nervous strain attendant upon the premiere.

Another interesting factor in "High Ground" is the presence in the cast of the daughters of four well-known "names"—Margaret Webster, daughter of Ben Webster and Dame May Whitty; Margery Maude, daughter of Cyril Maude; Patricia Hitchcock, daughter of Alfred Hitchcock; Marian Seldes, daughter of Gilbert Seldes.

Hanya Holm, choreographer on "Kiss Me, Kate" and "Out of This World," who went to London to stage the dancing for the British production of "Kate," writes back: "I am working in all departments. I auditioned 1,400 singers and dancers. Scarcity on men dancers, but I got 10 together. Wonderful workers, all of them. They are not the best nourished lot, but their energy and enthusiasm is worth every effort to teach them. The theatre we rehearse in is unheated and drafty. By five in the afternoon I am stiff and cold like a fish coming out of a deep freeze. It reminds me of olden times, when I was not spoiled by the comforts of New York. By now I could perhaps even conduct the show in the pit. Everybody is so sincere and professional. Everybody calls me Madame—title of respect. 'Kate' is the event of the season, so we better be good. We have 20 dancers and 20 singers. (N. Y. 'Kate' has 14 dancers and 14 singers.)"

Abundance of publicity which has been garnered in the Windy City by "It's a Great Day," paraplegics' musical revue, has surpassed that of any stage attraction in the same period of time in Chicago. At least every disk station has donated six plugs or more daily, with every disk jockey in town hitting for the show. In addition, every network show has either had one of the actors or free ad, with the Tommy Bartlett "Welcome Travelers" radio NBC half-hour program giving a daily spread to the paraplegic show. In addition, papers have run features daily and latest gimmick is the free transportation that American United Cab is giving to ticket buyers. Show, originally set for two weeks, has been extended to Feb. 24.

Backers of "Moon Is Blue," the F. Hugh Herbert comedy being presented by Aldrich & Myers, in association with Julius Fleischmann, include Dallas producer Tad Adoue, \$750; radio announcer Kenneth Banghart, \$750; Robert Christenberry, manager of Astor hotel, N. Y., \$1,500; film executive Joseph J. Cohn, \$2,250; lyricist and film publicist Howard Dietz, representing a syndicate called Angels Incorporated, \$1,500; co-producer Fleischmann, \$6,750; producer Gilbert Miller, \$3,000; producer Malcolm L. Pearson, \$3,000; radio station owner Martin L. Straus, II, \$1,500; Walter Vincent, president of the Actors Fund, \$3,000.

General partners in the \$75,000 venture are Richard Aldrich, Richard Myers, Fleischmann and director Otto Preminger.

Directors of the Pittsburgh Civic Light Opera Assn. discovered recently that they were too late in bidding for "A Night With Rodgers & Hammerstein" for their outdoor season at the Pitt Stadium in 1951. They learned upon inquiring about a deal that the attraction had already been sold to a Pittsburgh group, the Music for Mt. Lebanon series, for a night next October. There it will play to 1,800 people at the most; under the stars at the Pitt Stadium, R & H concert would have had a tentative capacity of around 60,000.

## Maracci Prepping Work For Ballet Theatre in N.Y.

Los Angeles, Feb. 13.

Carmelita Maracci, noted Spanish dancer-choreographer who headquarters on the Coast with a school and small dance troupe, is prepping two dance works for Ballet Theatre. One is planned for the N. Y. spring season of BT, starting at the Met Opera House April 9, with Miss Maracci joining the company for the first time to dance the lead in her new work. Music by Scarlatti or Turina will furnish the background. Antoine Clave and Rico Lebrun have been mentioned for the decor and costumes. Second work is planned for next fall.

Ballet Theatre's N. Y. season will be further hyped by the addition of two top French ballet dancers, Jean Babilie and Natalie Philippart, as guest stars. Duc will bring their own choreographic creations from Paris to add to BT's repertoire.

Lorna Sydney, Australian mezzo-soprano, is joining the N. Y. City Opera Co. for its six-week spring season opening March 14.

## John Lane Taking Over Ogunquit Strawhat Mgt.

Portland, Me., Feb. 13.

John Lane, for the three past seasons associated with Mrs. Maude Hartwig in the operation of the Ogunquit Playhouse, Ogunquit, Me., is assuming complete management of the strawhat in the upcoming season. Mrs. Hartwig, co-founder with her late husband, Walter Hartwig, in 1933, of the Manhattan Repertory Co., will continue in an advisory capacity.

Stage end of the house has been found to have been extensively damaged by last November's hurricane. Repairs now under way, which will incidentally effect an enlargement of the stage, are expected to be completed well in advance of the opening date.

Star system of past few seasons will be continued, according to Lane, but greater attempt will be made to set the schedule prior to the opener. Matinee policy will also be revamped with a view to absorbing more of the potential weekend biz.



# Unorthodox Percentage Formula Gives Break to 'Children' Backers

Backers of "Not for Children," Playwrights' Co. presentation of the Elmer Rice comedy, get an extra edge under the production's unconventional financial setup. They are slated for the regular investor's share of 50% of the profits, although the author and stars are getting a 13% slice of the net in return for a smaller take off the top. The Playwrights Co. is absorbing the difference, giving it only 37% of the profits. This is similar to the financing arrangement for the same firm's presentation last season of "Lost in the Stars."

Idea of the unorthodox setup is to reduce the play's operating cost by slicing the author-director royalties and the stars' share of the gross. The theory is that playwright-stager Rice and co-stars Betty Field (Mrs. Rice) and Elliott Nugent stand to get back the concession if and when the production earns back its cost and begins to pay a profit.

Rice is general partner of the venture, but Malcolm Wells, business-production assistant with the firm, is designee for the Playwrights Co. and, as such, is nominally responsible for production expenses over the \$50,000 budget. No bonds are required for the operation, since Rice has given Equity and the other unions a letter of credit, as permitted certain managers of long standing.

Limited partners in the production include producer Clinton Wilder, \$250; Nugent, Mrs. Nugent and their daughters Nancy Elliott Nugent and Barbara Ruth Nugent, \$800 each; Herman Jerome Berns, one of the owners of 21 Club, N.Y., John Anton, Kansas City theatre manager; theatre owner-producer Anthony Brady Farrell; general manager Morton Gottlieb; Mrs. Robert Montgomery, wife of the actor; producer Arthur Schwartz, \$1,000 each; lyricist-film publicist Howard Dietz, lighting technician Eddie Kook and Elizabeth Grant (ex-Mrs. Robert) Montgomery, and Wells, representing the Playwrights Co., \$2,000 each, and producer Roger L. Stevens, representing a syndicate, \$14,500.

## Lewis, Lester to Preem 'Jamie' With Civic in L.A., Frisco Prior to New York

Hollywood, Feb. 13. Albert and Arthur Lewis have closed a deal with Edwin Lester and the Los Angeles Civic Light Opera Assn. for the world premiere of "Three Wishes for Jamie" in the upcoming L. A. and Frisco light opera seasons. It marks the third world preem for the Coast organization, others having been "Song or Norway" and "Magdalena."

"Jamie" is a musical adaptation of the Christopher Award prize novel "Three Wishes of Jamie McRuin" by Charles O'Neal. Author has adapted the book for the musical version and collaborated on the lyrics with Ralph Blane, who also clefted the score.

Season for the two Civic groups thus will have only one revival, "The Merry Widow," with Paul Henreid and Jane Pickens as leads. Other offerings are "Where's Charley?" with Ray Bolger and the original N. Y. cast, and the national company of "Guys and Dolls" currently being mounted on the Coast. After the Coast runs, the Lewises will take the new show to N. Y.

## Pitt Playhouse 'Wedding' To Aid ANTA, UNESCO

Pittsburgh, Feb. 13. Next Pittsburgh Playhouse production, "The Wedding," which opens a three-week engagement March 3, will be done as the local community theatre's contribution to ANTA's and UNESCO's International Theatre Month. March has been set aside as ITM, and schools and little theatres country over have been requested to produce plays which will help stimulate interest in people of other countries. "The Wedding" is by Stanislaw Wyspianski and has long been considered one of Poland's outstanding dramatic classics. It's never been done before here.

## Chi Theatres in Damage Suit Vs. Greyhound Bus

Chicago, Feb. 13. Harris-Selwyn Theatres, Inc., Shubert-owned property, filed suit in Chi Circuit court asking \$250,000 in damages from the Greyhound Bus Lines last week. They claim alleged property damages to the Harris and Selwyn houses resulting from excavation work in connection with the construction of a terminal adjacent to the two theatres.

In another action, the Select Lake City Theatre Operating Co. is seeking \$600,000 in damages because of a weakened wall caused by the Greyhound construction.

## Olney Al Fresco Musicals for D.C.

Washington, Feb. 13. Management of the Olney theatre, wellknown D. C. area straw-hatter, has been given the nod by the Government to present six weeks of bigtime musicals next summer at Washington's Watergate amphitheatre. Richard Skinner and Evelyn Freyman will hold Watergate from July 30 to Sept. 8, under the arrangement with the U. S. Public Parks Administration, and are expected to offer three musicals in addition to operating Olney. Several other bidders were also after the big open-air theatre on the banks of the Potomac.

Remainder of the Watergate booking, as announced over the weekend by Ed Kelly of the Public Parks Administration, has the Philadelphia Civic Grand Opera Co. in June 10-23, with nine operas; and the annual Sunset Symphony Series, presented by the National Symphony Orchestra, June 29 to July 29. The symphony pop concerts will be offered Sunday, Wednesday and Friday nights, with the in-between dates for performances washed out by rain.

This year, Watergate has scheduled 63 performances, 20 more than last year, and there are still several open dates.

Public Parks Administration, which also controls the circus grounds in Northeast Washington, disclosed these bookings there: Ringling Bros. Circus, May 17-20; James E. Strates Shows, April 5-14; Johnny Jones Exposition, April 26 to May 5; and John Marks Shows, July 25 to Aug. 4. In addition to the three carnival shows, others may book in for short stands.

## MOVE TO HYPO LEGIT IN BALTO IN WORST SEASON

Baltimore, Feb. 13. Meeting of selected local townsmen was called for today (Tues.) for Ford's theatre by the Theatre Guild-American Theatre Society to stimulate greater legit activity and more shows for this one-time major show town boasting three theatres. Current season of eight attractions to date is the worst in history.

Ted Lewis, currently playing the Club Charles, sent out wires "in the name of show business" protesting the demolition of the Maryland theatre, citadel of legit and two-day, urging restoration of "this great theatre to its full usefulness again." Property, consisting of the theatre, downstairs nitery, three studios, offices and an apartment, was sold to parking lot interests for reported price of \$105,000.

## Hayward Shuttle

Producer Leland Hayward is shuttling back and forth between Broadway and Washington on a q.t. Government assignment.

Speculation is that it has something to do with reactivating the air training field he had in the west during the last war.

## 'Nina Rose' to Open 33d St. Loo Muny Opera Season

St. Louis, Feb. 13. "Nina Rose," Sigmund Romberg musical, will tee off the 33d season of the Municipal Theatre Assn., in its alfresco Forest Park playhouse, June 7. Show, to be presented for the sixth time, since 1930, will run 11 nights.

The 1951 production will use Otto Harbach's own revision of his original book.

## St. Pete Circus In 45G Foldo

St. Petersburg, Feb. 13. Efforts to revive the Treasure Island Music Circus, which folded here Jan. 28, were abandoned last week when local sponsors of the project declined to deposit \$20,000 to guarantee the management against further loss. Largely because of the unprecedented cold weather here recently, the operation had gone into the red for about \$45,000 when it shuttered. The producers, Laurence Schwab and St. John Terrell, have indicated they plan to try again next year, when they hope the weather will be more salubrious.

Meanwhile, the St. Petersburg Operetta, presented by Pat Hurley in a heated tent the other side of town, has been drawing healthy business. Victoria Sherry, Wilbur Evans and Rosemarie Brancato clicked last week in "Rosalinda," and Miss Sherry, Evans Thornton and Miss Brancato are starring this week in "Blossom Time."

## Extend 'Innocents' Tour; Rapport as Co. Manager To Sub for Ill McKnight

Robert Rapport, who was general manager of the original Broadway production of "The Innocents," has joined the Harold Bromley-George Brandt touring edition, starring Sylvia Sidney, as company manager. He succeeds Vince McKnight, who has returned to New York for treatment for a digestive ailment after being hospitalized in Philadelphia and Pittsburgh during the play's engagements in those cities.

Rapport will remain with the production until it reaches San Francisco and he can break in a permanent replacement. He'll then return to New York to become general manager for Jack Segasture's presentations of "Sodom, Tennessee" and "Young Wives' Tale." He's also general manager for Peter Cookson, who is planning a production of "Ceremony of Innocence," to star his wife, Beatrice Straight.

The "Innocents" tour, instead of ending recently in Philadelphia, was extended with guaranteed-gross engagements in Pittsburgh and St. Louis, on Theatre Guild-ATS subscription. Following this week's stand in St. Louis, the William Archibald meller plays next Sunday-Monday (18-19) in Kansas City; Feb. 21 in Salt Lake City, and opens a two-week Frisco stand Feb. 23. It then plays two weeks of one-nighters in California, and opens March 26 for a fortnight in Los Angeles. If business warrants, it will work back to the midwest via Pueblo, Colorado Springs, Denver, Omaha, St. Paul, Minneapolis and Madison.

## METOP SEEN DROPPING BALLET THEATRE TIE

The Metropolitan Opera, which threw out its former ballet setup in a general housecleaning under its new regime this season and engaged Ballet Theatre to furnish the opera dance corps under a one-year pact, reportedly won't renew with BT for next season. Antony Tudor, who was choreographer for the opera ballet as well as director of the Metropolitan Opera Ballet School, won't return. Neither will Nana Gollner, Met's premiere ballerina. Latter has formed a small ballet troupe of her own, and will tour with it.

General dissatisfaction with results of the new ballet setup, plus adverse press notices, is believed reason for the decision not to renew.

# Kramer's 3 Pending Legit Deals Hinge on Film Releasing Tieup

## K.C. Starlight Has 175G In Pledges; Choreog Signed

Kansas City, Feb. 13. Starlight Theatre Assn. has signed Vonn Hamilton as choreographer for the 10-show season forthcoming this season. He will come to K.C. from Detroit, where he is with the Civic Light Opera Assn. Previously he was with Dallas and Pittsburgh outdoor theatres, and formerly was a featured ballet dancer.

Bill Symon, Starlight business manager, states that funds pledged to support the summer productions already has topped \$175,000. By March 1, group expects to have \$200,000 in pledges. The season will run for 71 nights, beginning June 25.

## 'Wedding' to Eng. If Filming Nixed

If "Member of the Wedding" is not filmed next summer, it will likely be presented in London, probably with Ethel Waters, Julie Harris and perhaps Brandon De Wilde and others of the original Broadway cast. That would follow the Carson McCullers play's tour, opening March 26 in Boston. The West End presentation would be in association with an established British management. If the picture version is done during the summer, the London engagement would take place next fall, since the same cast leads would probably be used for both.

Although independent producer Stanley Kramer has the inside track for the "Wedding" screen rights, a deal has not been concluded and it's still possible that Robert Whitehead, producer of the legit edition, may decide to film the drama himself, with the idea of making a one-picture releasing contract with a major distributor. The Kramer deal, as tentatively outlined, would involve a minimum guarantee and percentage of the picture gross.

In any case, a decision on the film version and the contingent London engagement will probably be reached in a few weeks.

## 'TEMPEST' COMES OFF IN SPECIAL DISK VERSION

Shakespeare's "The Tempest," being issued in an LP album by Polymusic Records, is an interesting production that successfully recreates the poetry and appeal of the Bard's fairy tale. Specifically prepared and cast for recording, the work has a warm, dramatic quality that lifts the play out of the library-shelf category and makes it good theatre, even on disks. Production isn't bookish or stilted, and excellent diction of a skilled cast makes it quite poetic and dramatic. Mechanically, recording is also very clear and clean.

Richard Barr, who also narrates the bridges, directed the work, with Robert Busch in charge of the production. Raymond Massey isn't always properly heavy and resonant in the role of Prospero, but still does a competent job. Margaret Phillips, with her distinctive speech, makes a very appealing Miranda, and Hurd Hatfield is an attractive, romantic Ferdinand. Lee Grant is very good as the eager, airy Ariel; Lionel Stander adds personality to the role of the brutish slave, Caliban, and Dayton Lummis lends character to the remorseful Alonso.

Other parts are satisfactory in Oliver Cliff's Sebastian; Bruce Gordon's Antonio; Robert Harrison's Gonzalo, and the Trinculo and Stephano clown roles of David Orlick and Martin Kingsley. Paula Laurence adequately sings the two songs written specially for this performance by Paul Bowles. Vladimir Cherniavsky prepared the incidental music. Bron.

Deals for the film rights to "Death of a Salesman," "Happy Time" and "Member of the Wedding," apparently hinge on whether independent producer Stanley Kramer reaches a releasing arrangement with United Artists or goes through with a pending contract with Columbia Pictures. If he signs with UA he is expected to drop negotiations for the purchase of the three legit properties, but if he concludes the Columbia tieup he will probably go through with the tentative deals to acquire the plays.

Under the preliminary agreement he had negotiated with Columbia, financing for Kramer's film production would be supplied by the releasing company. On the prospect of that setup he had lined up tentative deals to acquire the "Salesman," "Happy Time" and "Wedding" rights on a guarantee-plus-percentage basis. But in the meantime, since the takeover of UA by Arthur Krim and Robert Benjamin, Kramer has been reported considering returning to a releasing agreement there. Under such a setup he would have to supply his own production coin and, as a consequence, would probably drop the three pending legit buys.

Entire situation is expected to be resolved within the next couple of weeks.

## Equity to Include Ayers, Subber in Probe of Gary Contract Breach Charge

Actors Equity, which is considering charges of breach of contract brought last week by actor-singer Harold Gary against London producer Jack Hylton, is including Broadway producers Saint Subber and Lemuel Ayers in its investigation. Gary has informed union officials that the auditions in which he was cast for Hylton's forthcoming London production of "Kiss Me, Kate" were conducted by Subber and Ayers, presenters of the original Broadway edition of the show.

According to Gary, he was not only selected, after extensive auditions, for the part of the First Gangster in the London production, but learned the song and dance routine and helped in the readings and auditions of other performers for the Second Gangster role. Later, after signing his contract and spending considerable money in preparation for going to London, he was notified by the Subber and Ayers office on the eve of sailing that the British Ministry of Labor had refused him an entry permit. However, the British passport office in New York informed him that his name had been "cleared" and that he would not be ineligible for entry permit, Gary charges.

Although it's not clear exactly how Equity can deal with the case, union representatives indicate that Subber and Ayers could be held responsible or that an attempt could be made to bring action against Hylton through British Equity. However, the two organizations are not directly affiliated and have no formal working agreement.

## Todd Plans 2d Edition Of 'Peep Show' in Spring

Michael Todd, whose "Peep Show" closes Feb. 24 at the Winter Garden, N. Y., plans to present a second edition of the revue, which he will prepare during the show's forthcoming road tour, opening Feb. 26 at the Shubert, Boston. If "Make a Wish," the Preston Sturges-Hugh Martin musical, doesn't click at the Winter Garden, where it opens April 5, Todd would like to bring his new "Peep Show" back to that house this spring. Otherwise, he intends taking it to Chicago after the three or four-week Boston run.

Meanwhile, Todd is planning to fly to Europe next week for about a 10-day visit in connection with his projected Cinerama roadshow film operation. He will probably be accompanied by Michael, Jr., a student at Amherst.





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# Broadway Takes Another Slide; 'Tattoo' Fast \$25,900, 'Tree' \$5,000, 'Billy' Press Mixed, 'Coq' Flops Out

Apparently affected by the snowstorms and severe cold last week, Broadway attendance tapered off again. With the exception of the steady sellouts, nearly all entries felt the prevailing dip. Of the recent openings, "Rose Tattoo" had a strong first full week and is building, but "Green Bay Tree" made a shaky start and Sunday performances are being tried as a patronage come-on. "Ti-Coq" got unvarying pans and flopped out Saturday night (10) after three performances, while "Billy Budd" drew a mixed press and its chances are not yet indicated.

Last week's total gross for all 27 productions was \$660,600, or 75% percent of capacity. The previous week's corrected total for 26 shows was \$736,509, or 86%.

The non-commercial "Jotham Valley" is scheduled to close Saturday night (17) and at least one other current show may also fold this week. "Peep Show" and "Peer Gynt" are due to close next week. The D'Oyly Carte troupe is now slated to end its limited engagement Feb. 28. "Where's Charley?" leaves March 10 for a Coast run, and "Member of the Wedding" exits March 17 for a tour.

## Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Review), M (Musical), O (Opera).

Other parenthetical figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Affairs of State," Music Box (21st wk) (C-\$4.80; 1,012; \$26,874). Over \$27,000 (previous week, \$27,000).

"Angel in the Pawnshop," Booth (4th wk) (D-\$4.80; 766; \$20,365). Nearly \$9,500 (previous week, \$8,900).

"Bell, Book and Candle," Barrymore (13th wk) (C-\$4.80; 1,066; \$28,060). Over \$28,200 (previous week, \$28,100).

"Billy Budd," Biltmore (1st wk) (D-\$4.80; 920; \$22,600). Opened Saturday night (10) to three enthusiastic notices (Atkinson, Times; Hawkins, World-Telegram & Sun; Watts, Post) and five negative (McCord, Herald Tribune; Chapman, News; Coleman, Mirror; McClain, Journal-American; Pollock, Compass); premiere gross about \$3,000.

"Bless You All," Hellinger (9th wk) (R-\$7.20; 1,543; \$55,000). Under \$27,000 (previous week, \$33,500).

"Call Me Madam," Imperial (18th wk) (M-\$7.20; 1,400; \$51,847). Got to limit as usual; over \$32,500.

"Country Girl," Lyceum (14th wk) (D-\$4.80; 995; \$22,845). Over \$19,300 (previous week, \$20,000).

"Darkness at Noon," Alvin (5th wk) (D-\$4.80; 1,360; \$34,276). Almost \$22,900 (previous week, \$24,400).

"Oyly Carte, St. James (2d wk) (O-\$4.80; 1,571; \$37,000). About \$36,000 last week on "Pinafore" and "Trial by Jury" (previous week, \$34,000 on "Mikado"); split by the current week includes "Gondoliers" first half and "Iolanthe" the final half.

"Gentlemen Prefer Blondes," Ziegfeld (62d wk) (M-\$6; 1,628; \$33,244). Bettered \$41,400 (previous week, \$43,300).

"Green Bay Tree," Golden (2d wk) (D-\$4.80; 769; \$19,195). About \$5,000 (previous week, two pre-

views and first four performances totalled \$10,700).

"Guys and Dolls," 46th Street (12th wk) (M-\$6.60; 1,319; \$43,800). New high for a regular week, \$44,400 (previous week, \$43,800).

"Happy Time," Plymouth (55th wk) (C-\$4.80; 1,063; \$29,019). Almost \$20,500 (previous week, \$22,000).

"Jotham Valley," 48th Street (1st wk) (M-\$4.80; 925; \$22,165). Uplift play presented by Moral Re-Armament (Oxford Group) opened Tuesday night (6) to generally mild reviews; first seven performances drew around \$7,000, including donations; closing Saturday night (17).

"Kiss Me, Kate," Shubert (109th wk) (M-\$6; 1,361; \$40,847). Nearly \$30,700 (previous week, \$34,000).

"Lady's Not for Burning," Royale (14th wk) (C-\$4.80; 1,035; \$27,100). Almost \$19,800 (previous week, \$22,000).

"Member of the Wedding," Empire (57th wk) (D-\$4.80; 1,082; \$24,196). Nearly \$11,700 (previous week, \$12,600); closing March 17.

"Out of This World," Century (8th wk) (M-\$6; 1,645; \$49,191). Almost \$47,200 (previous week, \$47,800).

"Peep Show," Winter Garden (32d wk) (R-\$7.20; 1,519; \$55,677). Over \$28,000 (previous week, \$30,000); closing next week, to tour.

"Peer Gynt," ANTA Playhouse (2d wk) (D-\$3; 924; \$22,730). Nearly \$10,500 for seven performances (previous week, \$12,100 for nine performances); closing next week.

"Rose Tattoo," Beck (2d wk) (D-\$4.80; 1,214; \$28,000). Reached \$25,900 (previous week, two previews and the premiere totalled \$9,800).

"Season in the Sun," Cort (20th wk) (C-\$4.80; 1,056; \$24,101). Over \$18,500 (previous week, \$21,100).

"Second Threshold," Morosco (6th wk) (CD-\$4.80; 912; \$24,300). About \$11,000 with Clive Brook out sick (previous week, \$13,600).

"South Pacific," Majestic (93th wk) (M-\$6; 1,659; \$50,186). As always, the gross limit; over \$50,800.

"Ti-Coq," Broadhurst (1st wk) (CD-\$4.80; 1,160; \$32,000). Opened Thursday night (8) to unanimous pans and folded Saturday night (10) after three performances; about \$4,000 gross; production represented a loss of around \$90,000.

"Twentieth Century," Fulton (7th wk) (C-\$4.80; 976; \$23,228). Almost \$20,300 with Gloria Swanson out sick all week (previous week, \$23,500).

"Where's Charley?" Broadway (2d wk) (M-\$4.80-\$6; 1,900; \$49,000). Over \$39,000 (previous week, \$34,500); closing March 10.

## Openings This Week

"Not for Children," Coronet (C-\$4.80; 1,027; \$26,800). Elmer Rice play, starring Betty Field and Elliott Nugent, presented by the Playwrights' Co.; production was financed at \$50,000, cost about \$30,000 (plus \$3,000 tryout loss) and will break even at around \$15,000; postponed from last week, opened last night (Tues.).

"Small Hours," National (CD-\$4.80; 1,172; \$29,534). Play by George S. Kaufman and Leueen MacGrath, presented by Max Gordon; production was financed at \$100,000, cost about \$90,000 (plus approximately \$10,000 in bonds) and will break even at around \$19,000; opens tomorrow night (Thurs.).

## Future Schedule

"Razzle Dazzle," Arena, Feb. 19 (rehearsing).

"High Ground," 48th Street, Feb. 20 (trying out).

"King of Friday's Men," Playhouse, Feb. 21.

"Springtime Folly," unspecified theatre, week of Feb. 26 (trying out).

"Mary Rose," ANTA Playhouse, March 4 (rehearsing).

"Autumn Garden," play, Coronet, March 7 (rehearsing).

"Moon Is Blue," Miller, March 8 (trying out).

"Romeo and Juliet," Broadhurst March 10 (trying out).

"Green Pastures," Broadway, March 15 (trying out).

"King and I," St. James, March 29 (rehearsing).

"Make a Wish," Winter Garden, April 5.

"Tree Grows in Brooklyn," unspecified theatre, April 19.

## 'Innocents' Low \$8,000 In Week at Pittsburgh

Pittsburgh, Feb. 13. "The Innocents" took it on the chin last week at the Nixon, doing less than \$8,000 at \$3 top (\$3.90 with federal and city taxes). Ordinarily, an attraction like this would have probably been brought in under subscription auspices, but because of the quick booking, a last-minute thing when the show's return to Broadway was blacked out there wasn't enough time, and subscribers who were hastily offered a discount didn't take advantage of it. Play got a sad \$6,000 the previous week, its final in Philly.

Nixon hasn't anything definite in sight to follow, although "King Lear" and return of "Oklahoma" are possibilities.

## 'Pan' Big \$40,100, 'King' 6G, Hub

Boston, Feb. 13. Adverse weather conditions continued to harass legit boxoffices last week, with "Peter Pan" in its finale at the Opera House defying the pinch, but "King of Friday's Men," at the Plymouth, way off. "Green Pastures" opened at the Colonial last night (Mon.) and "Romeo and Juliet" opens tonight (Tues.) at the Shubert, with indications pointing to favorable biz. "Moon Is Blue" is set for Feb. 19 opening at the Wilbur.

## Estimates for Last Week

"Peter Pan," Opera House (2d wk) (3,000; \$3.60). Hit hard by weather, the toughest of the year, with final week pulling a fine \$40,100. House is currently dark.

"King of Friday's Men," (Plymouth) (2d wk) (1,200; \$3.60). Dismal \$6,000. House is dark.

## 'BRIG' FOLDS IN FLA. AFTER SLIM TAKINGS

Ft. Lauderdale, Fla., Feb. 13. Touring edition of "Brigadoon" came to a sorry end here Sunday night (11), despite a fine gross of nearly \$5,000 for the single performance at the Auditorium. Musical had drawn only about \$16,000 for the previous seven performances in Miami and that, on top of generally slim business in recent weeks, increased the losses to a prohibitive point.

Company was paid off out of the Equity bonds and left for New York.

## 'Streetcar' Slow \$5,500 In Five at Columbus

Columbus, O., Feb. 13. On its third time at the Hartman, "Streetcar Named Desire" was only able to pull \$5,500 in five performances (8-11) at a \$3.10 top. Icy highways and zero weather were no help and only the Saturday matinee and evening performances were well attended.

House is dark until Feb. 26 when the Jeanette MacDonald and Gene Raymond production of "The Guardsman" moves in for four shows. Ballet Russe is due for two performances March 4.

"Streetcar" did about \$4,500 in a single Tuesday (6) at the Auditorium, Charleston, W. Va.

## Hepburn-'Like' \$29,800 In 6-Performance Split

St. Paul, Feb. 13. Not even 12-below zero temperature could put a chill on Katharine Hepburn here last week in "As You Like It." The star rang up a sizzling \$14,400 in two evenings and a matinee Friday-Saturday (9-10) at the 2,801-seat Auditorium here. The Theatre Guild revival grossed an additional \$15,400 in three performances the first half of the week in Spokane, giving it a total of \$29,800 for the six performance week.

## 'Barretts' \$5,700, L.A.

Los Angeles, Feb. 13. Legit drought continued locally last week with only one house, the 376-seat Ivar, alight. Offering was "Barretts of Wimpole Street," starring Susan Peters, and it drew a soso \$5,700 for the frame. Figure, a shade under 70% of the capacity of the new house, was just around the operational breakeven point. "Barretts" continues this week and is again the only legit in town.

# Sparse Lineup in Chi With Only Two Shows; 'Pacific' \$51,200, 'Day' 14G

## LUNTS \$36,900 IN 7 IN THREE-STAND WEEK

Indianapolis, Feb. 13. A blizzard that froze other show business here didn't hurt the Lunts, who played to capacity in three performances of "I Know My Love" at the Murat Feb. 7-8. They drew a bumper \$16,000 in the 2,000-seat house at a \$3.50 top (\$4.20 with tax). The Lunts company had to come here from Toledo by bus, on account of the rail tieup, forwarding scenery and baggage via three semi-trailers. However, they were able to get out of here by train for the next date, at Louisville.

Murat's schedule now is blank until March 23-24, when Jeanette MacDonald and Gene Raymond are due in "The Guardsman." It's the longest show famine here in years.

In four more performances in Toledo and Louisville, the Lunts added \$20,900, giving the show a total gross of \$36,900 for the seven-performance week.

## 'Guardsman' \$18,500, 'Waltz' 40G, Detroit

Detroit, Feb. 13. "The Guardsman," starring Jeanette MacDonald and Gene Raymond, did a good \$18,500 in the first week of a fortnight's stay at the Shubert.

The Civic Light Opera's production of "The Great Waltz," starring Kenny Baker, grossed a fair \$40,000. Current production is a "Rodgers & Hammerstein Musical Festival," presenting in concert fashion songs from "South Pacific," "Oklahoma," "Allegro," "Carousel," and "State Fair." The top vocalists, Frances Greer, Mack Harrell, Fred Kendall and Jane Pabst, are supported by the singing and dancing ensemble who interpolate many of the numbers. A specially-written narration is woven into the program to introduce and set the mood for each of the musical numbers.

## Conservatory Opera Sellout in Toronto

Toronto, Feb. 13. On two performances of "Figaro" and one of "Butterfly," the Royal Conservatory Opera Co. grossed a virtual sellout at the Royal Alexandra, with the 1,525-seater scaled at a \$3.50 top. Current week of Feb. 12, with "Faust," "Figaro" and "Butterfly," has a 90% advance sale of \$25,000 for the eight performances.

This is the first time the Royal Conservatory Opera Co. has been under the management of Ernest M. Rawley.

## 'Okla.' 28½G, M'w'kee

Milwaukee, Feb. 13. "Oklahoma" turned out a profitable \$28,500 gross last week in its umpteenth return engagement at the 1,498-seat Davidson theatre here.

Musical is dividing the current week between Ft. Wayne, South Bend and Grand Rapids.

## Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Review), M (Musical), O (Opera).

"Autumn Garden" (D) — Kermit Bloomgarden, prod.; Harold Clurman, dir.

"King and I" (M) — Richard Rodgers & Oscar Hammerstein II, prods.; John van Druten, dir.

"Make a Wish" (M) — Harry Rigby, Julie Styne, Alex Cohen, prods.; John C. Wilson, dir.

"Mary Rose" (CD) — Helen Hayes-ANTA, prods.; John Stix, dir.

"Moon Is Blue" (C) — Richard Aldrich & Richard Myers, Julius Fleischman, Otto Preminger, prods.; Preminger, dir.

"Razzle Dazzle" (R) — David Heilweil, Derrick Lynn - Thomas, prods.; Edward Reveau, dir.

"Springtime for Henry" (C) — Harold Bromley, George Brandt, prods.

HOLLYWOOD

"Joan of Lorraine" (D) — Harold J. Kennedy, Peter Adams, Frances Austin, prods.; Jus Addis, dir.

"Square Needle" (C) — Tom McGowan, Tom Holland, prods.; Thomas B. Henry, dir.

Chicago, Feb. 13. With only two attractions in town, zero weather and Lent failed to check good business. Ash Wednesday matinee for "South Pacific" was a sellout. Bombardment of publicity for "It's a Great Day" has zoomed take and this week's its on the profitable side with its two-week engagement now being stretched to Feb. 24.

Fred Finkelhoffe made a quick booking and is bringing "Mike McCauley" into the Harris Feb. 15. Nothing else new in sight except the five-day session of Ballet Theatre March 6. "Peter Pan" is due March 27.

## Estimates for Last Week

"It's a Great Day," Blackstone (2d wk) (\$3.50; 1,358). Spurred into the black with \$14,000.

"South Pacific," Shubert (13th wk) (\$5; 2,100). Lent doesn't affect this; \$51,200.

## 'SHEBA' ROUSING \$21,400 IN SECOND PHILLY WEEK

Philadelphia, Feb. 13. For the second time in three weeks, Philly was down to a single legit offering last week, but things are starting to perk up and indications, even with a couple of cancellations considered, call for an uptrend in bookings during the next two months.

The Theatre Guild's "Come Back, Little Sheba" completed a very successful two weeks' stay at the Walnut Saturday night (10) and turned in a rousing \$21,400 for its final stanza.

The Lunts, in "I Know My Love," began a two weeks' stand at the Walnut Monday (12). Tonight (Tues.) the Shubert will re-light after three dark weeks with the Jean Arthur-Boris Karloff revival of "Peter Pan."

## Fonda Breaks Dayton Record With \$31,718

Dayton, Feb. 13. Henry Fonda broke the straight play house record last week at the Victory here, sailing through the eight performances in "Mister Roberts" for a gross of \$31,718 in the 1,398-seat theatre. Show opened last night (Mon.) at the Hanna, Cleveland, with every seat sold in advance for the week's stand.

## 'Roberts' 20G In Split Buffalo, Feb. 13.

New York company of "Mister Roberts," with Tod Andrews in the title part, grossed just short of \$20,000 last week in a split between Shea's, Erie, and the Erlanger here. Production is splitting the current week between Wheeling, Huntington and Charleston, W. Va.

## 'McCauley' Pallid \$6,000 In Second Frisco Week

San Francisco, Feb. 13. "Mike McCauley" shuttered at the 1,550-seat Geary Saturday (10), moving on to Chicago after extensive rewriting and many changes. However, second week still drew little local interest, winding up with a pallid \$6,000, same as the first frame. House was scaled to \$3.60.

"Kiss Me, Kate" is playing a return run here. Musical opened last night (12) at the Geary with Frances McCann, Marc Platt, Robert Wright, Benny Baker and Betty George.

## 'Salesman' \$20,800, D. C.

Washington, Feb. 13. Second week of "Death of a Salesman" at the Gayety theatre was good for \$20,800, a sizable hike over the initial stanza. The drama is expected to hit a peak in its third and final week.

"Springtime Folly," pre-Broadway comedy, moves into the Gayety next Monday for a one-week stand before heading to New York.

## BALLETS \$17,800, PORTLAND

Portland, Ore., Feb. 13. Roland Petit's Les Ballets de Paris grossed a fair \$17,800 in four evenings and one matinee performance, at the Mayfair theatre. "Carmen" and "The Diamond Thief" were presented at each performance which opened last Wednesday (7). House was scaled at \$4.20.



**VALENTINE GREETINGS**  
To All My Friends in  
**THEATRE, RADIO AND TELEVISION**  
**ELIZABETH EUSTIS**  
SC 4-5700



# Legit Bits

Producer Herman Levin sails Feb. 23 for a Paris vacation, during which he hopes to acquire a legit property. Producer Chandler Cowles may accompany him. . . John Burrell has withdrawn as director and Rex O'Malley from a featured lead in "King of Friday's Men". . . Richard Aldrich, receiving Naval retraining in Washington, will go to New Haven for the dress rehearsal Feb. 24 of "The King and I," new Rodgers-Hammerstein musical in which Gertrude Lawrence (Mrs. Aldrich) is starring. . . Film actor Robert Lowery will make his Broadway debut as co-star with Jean Parker in "Sodom Tennessee". . . Maureen Stapleton and Eli Wallach have been upped to featured billing in "Rose Tattoo". . . Broadway actress Elaine Stritch and film player Janice Rule will guest-star in a musical edition of Clare Boothe Luce's "Kiss the Boys Goodbye," which the Yale Dramatic Assn. will present March 8 in New Haven. John M. Johnson, a senior at the university, has written the book, lyrics and music.

Richard Waring will play the title part in "Grahamer Ghost," starring Sarah Churchill and Robert Sterling. . . The Sidney Kingsleys (Madge Evans) to go to Florida this week for a vacation. . . The Olivia De Havilland revival of "Romeo and Juliet" will be offered by the Theatre Guild as its fourth subscription play of the season. . . Otto Preminger, stager of "Moon Is Blue," has optioned "Greatest Story Ever Told," the Fulton Oursler-Henry Denker dramatization of the former's book and radio series, for a spring tour and fall production on Broadway.

Harold Wise has resigned as general manager for Aldrich & Myers and is temporarily company manager of "Country Girl" during the absence of Forrest Haring on the road with the "Romeo and Juliet" and "Green Pastures" tryouts. . . Pressagent Dave Tebet hobbling around with a cane after tearing ligaments in his foot in a fall on the ice. . . Actress Kay Carrington, wife of composer-producer Arthur Schwartz, back at Durham, N. C., for treatment for a recurrence of hypertension. . . Evelyn Laye and Frank Lawton sail March 7 from London to co-star in Daphne du Maurier's "September Tide" in Australia. . . Legit producer Franklin Gilbert and television producer Julian Claman have signed George Oppenheimer to make the musical adaptation for a stage edition of the French picture, "Kermesse Heroique" ("Carnival in Flanders"). . . Marc Blitzstein out of the hosp today (Wed.) following a hernia operation.

Cast replacements in "Peep Show" include Jane Bergmier for Mary Donn, Hubert Band for Frank Reynolds, Janice Wallace for Lynn Bernay and Penny Davidson for Barbara Leslie. . . Eric Gugler, who designed Katharine Cornell's homes at Sneden's Landing, N. Y., and Martha's Vineyard, Mass., will give a party Friday (16) at his New York studio to celebrate the actress' 53d birthday.

Olive Smith has succeeded Peggy Rea as Charlotte Greenwood's understudy in "Out of This World". . . James Daly has left the cast of "Billy Budd," with Charles Carshon, whose part has been written out, succeeding him. . . When "Mister Roberts" plays Minneapolis, beginning March 11, the production's share of the opening night receipts will be donated to the Thomas Heggen memorial library of Minnesota U., where both the late co-author of the play and Henry Fonda, star of the troupe, were journalism students. The library project was started last year with funds donated from the previous "Roberts" engagement there.

Jean Parker will play a lead in "Sodom, Tennessee," which Jack Secature will place in rehearsal as soon as he obtains a Broadway theatre. . . Eugene O'Neill is a patient in a Salem (Mass.) hospital with Parkinson's disease and a fractured leg. . . Producer Gilbert Miller enters Presbyterian hospital, N. Y., this week for minor surgery. . . Ken Donnelly joins the company next week at the Centre Playhouse, Rockville Centre, L. I., to appear in "Hasty Heart". . . Lewis Harmon is now pressagencing the touring "Streetcar Named Desire". . . The Bill Bakkers (Shirley Booth) are vacationing at Vero Beach, Fla. . . Robert Baines, recently in the Broadway company of "Mister Roberts," is playing the lead in "Evening with Swans," E. M. Wilkens comedy, staged by Wayne Richardson, current production at Originals Only, N. Y. . . Maurice Schwartz trying to get a Miami

Beach production this month of his touring attraction, "Riverside Drive."

Jerome Robbins, taking some time off from his choreography chores on the forthcoming musical, "The King and I," is appearing for a few times with the N. Y. City Ballet Co., of which he's associate artistic director. Troupe opened its spring season at City Center, N. Y., last night (Tues.). Harold Lang, rehearsing in the legitier "Make a Wish," will also appear with the ballet troupe during the N. Y. stay.

Donald Woods, Marjorie Lord and Alan Hale, Jr., share top billing in "The Square Needle," Samuel Taylor comedy, which preems at Las Palmas, Hollywood, Feb. 27. . . Jus Addis is directing "Joan of Lorraine" at Ivor theatre, Hollywood, for a bow next Tuesday (20), marking first time Harold J. Kennedy has not directed one of his own productions. . . Ernie Martin set up offices in the Philharmonic building in Los Angeles to begin casting for the national company of "Guys and Dolls," which debuts on the Coast under the auspices of the Civic Light Opera Assn.

Pulitzer Prize dramatist-author Robert E. Sherwood received an ovation Monday night (12) when he made his stage debut in a curtain speech commending Clive Brook for leaving the hospital to resume his starring part in "Second Threshold," at the Morosco, N. Y. . . Singer-actress Susanna Foster went to St. Petersburg, Fla., last week to join her husband, Wilbur Evans, director-star of the operetta season there. She had been at her home on the Coast for the birth two months ago of their son.

## 'Grateful Audience For Good Theatre' Claimed In Every Part of Land

Editor, VARIETY:  
May I presume to disagree with Margaret Webster in the dim view she takes of this country's theatre-going habits, in last week's VARIETY (7)?

Upon the heels of stating that the habit is dead across America (VARIETY's grosses from touring companies seem to argue to the contrary), Miss Webster supports her theory by pointing to the early demise of "Lear" in New York. Broadway has never been a criterion for the nation. Furthermore, a quick look at the records shows that not many Shakespearean revivals, even Edwin Booth's, had long runs in Manhattan. On this score, Miss Webster has had great good fortune in her own record-breaking engagements with the Bard.

When she mentions a lack of productions out of town, has Miss Webster followed VARIETY's list of itinerant companies? Almost every corner of the country is being reached by traveling groups. Many have rigorous schedules of one-nighters in remote sections. For instance, I have just returned from a visit to the touring "Streetcar Named Desire." On its third appearances in Detroit and St. Louis this play enjoyed healthy grosses and excellent critical reception, although not a member of the first or second companies is now in the cast, and surely there is no aura of novelty about the production.

It is a pity that Miss Webster's praiseworthy portable Shakespeare should not have met with a better reception, but the distinguished lady should not permit this to color her outlook upon the theatre and its audiences. If only by virtue of her recent triumph with "Richard II," Miss Webster does not belong among the Cassandra's of the theatre. There's a great and grateful audience for good theatre in every part of this country. Many producers are reaching that audience successfully. The theatre needs directors and producers of Miss Webster's calibre. One hopes she will not let a single disappointment, however acute, deflect her intentions.

Robert Downing.

## Equity Show Schedule

(Equity Library Theatre, at Lenox Hill Playhouse, N. Y.)  
"Night Music," Feb. 15-18.

(Equity Community Theatre, at DeWitt Clinton H. S., Bronx, N. Y.)  
"Major Barbara," Feb. 23-25.

## 'Salesman' Opens in Rome

Rome, Feb. 6.  
"Morte di un Commesso Viaggiatore" (Death of a Salesman), has been translated into the Italian language by Roberto Guerini, and opens here at the Eliseo Feb. 10. Rina Morelli and Paolo Stoppa, favorites on Italian legit stage, head a list of local actors in the show.

Luchino Visconti, producer and director, who angels his own productions, did much as he pleased with the play for Rome. Two years ago, when Arthur Miller was in Rome, he discussed the possibility of the Italian production with Visconti. Miller did not approve of the casting here, and producer Visconti said he felt better fit to cast Italians than the American playwright. Apparently the two came to an arrangement because the cast selected originally by Visconti is appearing in the Italian "Salesman."

## RUTH RICHMOND QUILTS CHORUS EQUITY POST

Ruth Richmond, who has been on vacation for the last three months as executive-secretary of Chorus Equity, has submitted her final resignation, for reasons of health. The council of Actors Equity, parent body of Chorus Equity, has accepted her withdrawal and is taking steps to find a successor. Willard Swire, assistant executive-secretary of Equity and acting exec-sec of the chorus branch during Miss Richmond's absence, is reportedly not interested in the job on a permanent basis, and there's doubt whether the parent union would release him for the assignment.

It's expected that a committee, comprising representatives of the Equity council and the Chorus Equity executive committee will be named to comb the field for a permanent successor to Miss Richmond.

## Columbus, O., Wakes Up To the World of Dance

Columbus, O., Feb. 13.  
This city, culturally quiescent following the demise of the Columbus Philharmonic and the collapse of concert bookings, has suddenly found itself host to a dance group and two ballet companies during the first two weeks of March.

A newly-formed group, the Camargo Society, which has announced its purpose to sponsor the appearance of well-known dancers in Columbus, will present Pearl Primus and her troupe of Afro-American dancers in Central High School auditorium, March 1. On March 4 Robert F. Boda, manager of the Hartman, city's only legit house, will offer the Ballet Russe de Monte Carlo in two special Sunday performances. Hast & Amend, local concert bookers, will present the Ballet Theatre troupe on March 14 in Memorial Hall as an attraction on their annual Civic Series.

## 'Kate' \$34,700 in Split

Sacramento, Feb. 13.  
"Kiss Me, Kate" put together a healthy gross last week in a split between the Auditorium, Fresno, and the Memorial auditorium here. Total for the two stands was \$34,700.

Cole Porter tourer is playing the Curran, San Francisco, this week and next.

## 'Romeo' \$22,700, Cleve.

Cleveland, Feb. 13.  
Attack of ptomaine poisoning, causing Olivia de Havilland to cancel a matinee performance, and two tough snowstorms ganged up on "Romeo and Juliet" at the Hanna last week.

With all these handicaps, production came through with an extra good \$22,700 in eight performances at a \$4.35 top.

## 'Ground' 5G in 4, N. H.

New Haven, Feb. 13.  
American preem of "The High Ground" (formerly "Strange Sanctuary") drew a critical nod that wasn't reflected at the Shubert boxoffice last week (8-10). Show pulled just under \$5,000 in four performances at \$3.60 top.

Current is a three-day stand of "Springtime Folly" (15-17). "The King and I" does a rehearsal week (19-24), following with a full week stand Feb. 26-March 3.

# SCULLY'S SCRAPBOOK

By Frank Scully

Cop's Corners, Feb. 9.

I have gotten into the habit of watching a wide range of TV shows. Having appeared on many of them from sea to shining sea with a routine I could do in my sleep, and maybe better that way (because it dealt in the main with another world), I have had opportunities to see the inside workings of this brainy little mongrel of show biz. One show in Chicago began at 8 a.m. and ran for two hours.

The upper floors of the Chicago Civic Opera House were the busiest places I have seen anywhere, any time. The Merchandise Mart and the Chicago Tribune Tower were not far behind. Next to Chicago, New York was busier than Max's Busy Bee used to be in the early days of the Garfunkel dynasty. In third place came L. A.

## Coplon Meets Everybody

Among the busiest bodies in L. A. I found was Harry Coplon. He handled three shows weekends, two on TV and one on radio. Having long emceed "Meet the Missus," he turned both flanks with the coming of television and came up with "Children Should Be Heard" and "You're Never Too Old." From the cradle to a few heartbeats short of the grave all generations are now entertained on a Sunday afternoon. Whatever your age you simply haven't got time to go to a picture show.

Cop's kid show has a different approach from Joe Kelly's "Quiz Kids." Cop's ask questions of a guest who presumably knows more about the subject than they do. The kids are tested in an odd way. They write in and are asked what animal they would like to be if they weren't what they are.

I checked on their hidden ambitions and out of 39, nine would prefer a dog's life, seven would have preferred to be horses, four liked cats as a way of life. Others preferred panthers, cows, fish, bears, birds, camels, ducks, tigers, porcupines, monkeys, hamsters, giraffes, elephants, lions and hens. Such a wide variety of second choices indicates at least that children may look alike but they certainly don't think alike.

What Coplon intends to do with this sort of material, I have no idea. He merely smiles and says, "Tell you later."

From what would be their secondary choices in the animal kingdom quiz master Coplon then asks the children whom they admire most. Though glued to television, the greatest number of them admired movie stars most. Next were ballplayers, travelers, wrestlers, stage actors, football players, mayors, Indian agents, m.c.'s, space travelers, TV engineers, architects, boy friends, movie directors and Academy Award winners.

## What, No Soldiers?

When asked what they wanted to be, policemen and lawyers ran a dead heat for first, but others wanted to be scientists, electrical engineers, ballplayers, tap dancers, actresses, singers, comedy pianists, nurses, architects, trumpet players, writers, physicists, models, housewives, and landscape gardeners. One wanted to be a long talker. Nobody wanted to be Little Lulu, Dick Tracy or Hopalong Cassidy. This at least showed hope.

At the other end of the line Coplon found that hope sprang eternal in the human breast. One his "You're Never Too Old" program one has to be 60 years of age or over to appear. They have run as high as 93. Among them was Tom Christy, a grandson of the famous Billy Christy of Christy's Minstrels. Sixty-six years old, Tom did his grandfather's material and wore a pair of shoes which his grandfather wore a hundred years before. He played a banjo but didn't appear in blackface.

Another oldtimer was Goldie Meek, who sang at the St. Louis World's Fair in 1904 when she weighed 104 pounds. She still sings pretty well but weighs 240 pounds and is 64 years old. She said her brother teaches ice skating at a rink in Pasadena. He is 70.

Going up the scale Coplon found E. M. Bonnell, 83, who was the original Uncle Remus back in 1922. He played an instrument called an Auto Harp and explained he had made it from the sounding board of a piano taken from a ghost town. He also played a harmonica half an inch long and sung after a fashion. When he was 73 he was told he had 15 days to live. He is now 83 and still counting on those 15 days for extended options.

Another oldtimer was Charlie Andrews, ex-minstrel man who sang the Stephen Foster melodies that his own father published for Foster. Andrews is 93.

Helen Teagarden, 66, tried her hand at hot ragtime piano playing. She said she taught all her children to play the piano except one. She taught him to play the trombone. That was Jack Teagarden.

One week he had the Oldtimers Square Dance Troupe. In it were three great grandmothers and one mother. She was the mother of Bobby Vernon.

## Dish Pan Alley

Another time he brought on as a novelty Grandma's Kitchen Band, a group of grandmothers who formerly entertained for service men by playing instruments made of kitchen utensils. They may have to be called out again for service, judging from the way things are going. The leader is the mother of Jo Carroll Dennison, former "Miss America."

The problem of seeing that these oldtimers don't black out right before the television screen is the chief worry of Coplon and Maury Cohen, who coaches these performers. One of their veterans, Ed Bellville, 74, an old song-and-dance man, can't be persuaded to stay with a waltz clog but likes to step up the tempo, knowing that this is what gets the applause. He feels there is nothing wrong with the world that a good tap dance won't cure, but apparently he hasn't been reading the vital statistics of Hollywood, where bum tickers are more common within the human breast than they are in a pawnshop.

Harry Coplon likes to feature these oldtimers to offset the far-too-prevalent impression that such people live only to get on relief rolls, pensions and other gratuities. He shares the view that anybody who has lived and worked in America for 50 years has certainly contributed sufficiently to its growth to deserve a pension as a matter of fact, not as a handout. What's good enough for the Pentagonians is good enough for the peasants. But actually he has proved by this show that many of these people, given a small opportunity, are still willing to work and actually can do a vast amount of entertaining, not only of themselves but of others.

## Thalberg, Rose and Coplon

Coplon himself is a small, handsome little export from New Jersey. On reaching Hollywood he went to Woodbury College and took a secretarial course. First he worked for Sue Carol, then, like Billy Rose and Irving Thalberg, he climbed up in the world. He became the secretary of Harry Cohn, perhaps the toughest job in Hollywood. Instead of case-hardening him, it made him sympathetic, gracious, alert and polite. He broke into radio in Watsonville. That's in the sticks somewhere between San Francisco and Los Angeles. He got on "Meet the Missus" in 1944. His job was to select the dames and then warm up the audience.

Once he planted a woman in the audience and it was a plant that took in more ways than one. She was Rosemary LaPlanche, "Miss America" of 1941, and she flowered into Mrs. Harry Coplon. They have been happily married for several years and have one child.

Fast on the draw, he spotted Allyn Smith, the turtle sweater girl and Queen of U.C.L.A., on the cover of a copy of Life. She didn't fit into one of his television shows, more's the pity, but he got her on "Meet the Missus." He asked her what her ambition was, and she gave him a dilly. "To teach kindergarten kids," she said, "because they are the only ones who know less than I do." Such humility in a college girl will take her a long way.

## Broadway

Mario Lanza in from the Coast. Sam Forgotson back at the Metro ad department after nine-day hospitalization.

Lillian Jenkins, Madison Square Garden publicity head, returned to her desk following a week's illness.

Helen Deutsch, M-G writer, returns to the Coast tomorrow (Thurs.) after six weeks in the east.

Alice Frost, of radio's "Mr. & Mrs. North," and Arlene Frances teaming in an east-side fashion shop.

Finished with his 3½ week tour of army camps, restaurateur and baseball clown Al Schacht arrives back in the USA from ETO this week.

Frank de Kova back to New York from Hollywood following completion of work in Columbia's "Remember That Face" with Broderick Crawford.

Peter Donald, making a series of out-of-town personal appearances in conjunction with his radio quiz series, "Share the Wealth," is off on another leg of same.

Martin Abramson researching at Lakewood, N. J., for material for a 20th-Fox biopic on John D. Rockefeller. Late financier once maintained a 550-acre estate at the Jersey resort.

The Williamsburg Settlement honors Eddie Cantor at a dinner May 6 at the Waldorf-Astoria for "best typifying the American way of life." The group's 1951 Gold Medal will go to the comedian.

Gail Kubik, composer who holds a two-year fellowship granted by the American Academy in Rome, returned from Italy last week to write the score for Laurel Films' upcoming "Two Guys and a Gal."

Ethel Smith, organist, planes in from Montreal next Monday (19) to appear on the Milton Berle TV show the following evening. She winds up a p.a. stint at the Seville theatre, Montreal, the end of this week.

Stanton Griffis, newly appointed Ambassador to Spain and chairman of Paramount's executive board, sailed on the maiden voyage of the Independence Saturday (10) to assume his post. He'll debark at Cadiz.

James Mulvey, president of Samuel Goldwyn Productions, leaves N. Y. March 3 for Vero Beach, Fla., where he'll look in on the Brooklyn Dodger's spring training. Mulvey owns 25% of the club, with his family.

Paula Drake, comedienne at the Blue Angel, doubled into the Maissonette of the Hotel St. Regis, over the weekend when Jane Morgan postponed her opening there because of illness. Miss Morgan went in Monday (12).

Antoinette Spitzer, former film publicist and now with Erbe, Maybruck Associates, public relations firm, is in Miami handling presentation of a scroll today (Wed.) to the Miami Beach Hotel Assn. from the Bethlehem Resort Assn.

More than 150 employees of Loew's, Inc., homeoffice and the Metro exchange to donate blood Feb. 20 at a Red Cross Bloodmobile following a drive led by Metro ad manager Si Seadler and Loew's Theatres' publicist Ann Bontempo.

Blood donor sessions for all show people, particularly for radio and television talent, will be held next Monday-Tuesday (19-20) at the Majestic, N. Y., where a mobile blood unit will be set up by the Red Cross. Blood is urgently needed for military personnel in Korea.

## Paris

By Maxime de Beix  
(33 Blvd. Montparnasse)

Spyros Skouras leaving for Zurich.

Mary McCord doing a part in "Monsieur Fabre."

Albert Levy prepping a U. S. Grand Guignol tour.

R. Favre Le Bret getting the Cannes Festival under way.

Francoise Rosay to appear in Paris version of "Uncle Harry."

Anatole Litvak in town after finishing pic chores in Germany.

Gerard Sely on a bicycle between legit "Ami Ami" and cabaret Dix Heures every nite.

Comedie-Francaise to present Pirandello's "Right You Are If You Think You Are," staged by Julien Berthaud.

Maurice Chevalier ending his successful one-man show at Theatre Des Varietes to prepare for U. S. pic stint.

Wladimir Lissim, Alexander Korda's continental rep, off to South America for five months to organize the sale of a block of 20 piz.

Gene Van Dee waiting for his successor to be installed as Gerry Mayer's aide for Motion Picture

Assn. before he joins his wife in London.

With only 20,000 French TV sets to Britain's 800,000 a study group is in London to study the tele picture and then report back to the Gallic TV toppers.

## Pittsburgh

By Hal Cohen

Bill Roddy in town drum beating for Ballet Russe de Monte Carlo.

Rolly Rolls back to Carousel headlining show along with Jackie Heller.

Frederic DeFeis is new director of Duquesne U's dramatic group, the Red Masquers.

Mario Lanza will be guest soloist with Pittsburgh Symphony Orchestra March 6.

Billie Holliday into the Copa for 8 days; ditto Charlie Park's new band at Johnny Brown's Club.

Mary Morris directing "Merchant of Venice" for a March production at Tech Drama School.

Phyllis Love, who got rave notices in "The Rose Tattoo," graduated from Carnegie Tech Drama School here.

Pete Evans took a week's vacation from the Nite Court of Fun and flew down to Miami for a visit with his family.

First Piano Quartet concert, postponed last November because of newspaper strike, re-booked at Syria Mosque March 30.

Shirley Eckl, local ballerina, has quit "Kiss Me, Kate" to become a permanent member of the dancing troupe on Bert Parks' TV "Stop the Music" show.

## Barcelona

By Joaquina C. Vidal-Gomis

Rigat nightclub has Le Duo Shafar.

French singer Michele Richard at the Folies.

Margarita Sierra a special act at Mexico nitery.

Nazzaro, first time in Spain, is at the Bodega del Calderon.

Antonita Moreno in "Antonia la Cantaora" at the Poliorama.

Raquel de Montenegro and her 10 girls at Emporium nitery.

Argentine actress Pepita Serrador in Somerset Maugham comedy at the Borrass.

Wagner's "Parsifal" now at the Liceo. "The Big Lift" film doing well at the Capitol.

"Las de Cain," play by the Quintero Bros., at the Teatro Barcelona where being played for first time in 20 years.

Cesareo Gonzalez's production "Teatro Apolo," with Mexican Jorge Negrete and Spanish singer Maria de Los Angeles Morales, a hit here.

## Minneapolis

By Les Rees

Edyth Bush Little Theatre offering "Goodbye, My Fancy."

Jan August and the Harmonicats held over at Hotel Nicollet. Minnesota Terrace.

Harry H. Weiss, RKO Theatres district manager, touring Iowa theatres under his supervision.

Georgie Gobel into Hotel Radisson Flame Room for three weeks, his fourth engagement there.

Following Radio City engagement here, Jerry Colonna returned to Hollywood to appear in film musical for Lippert.

Newly organized Civic Opera company to present three productions, "Faust," "Carmen" and "Merry Widow," in public parks next summer.

Clyde Snyder, local producer, is staging shows former Club Carnival, which reopens this week as The Flame with Giannina Dancers, line of six girls; Kathryn Leigh, Bobby Baxter; Harriet Blake and LeRoy Fisher orchestra.

## San Francisco

By Ted Friend

Harold Citron in town.

Wiene Bros. into the Mark Hopkins.

Heber Smith joined KNBC sales staff.

Dean Maddox voted top radio personality in local poll.

Chronicle columnist Stanton Delaplane off to Europe.

Tom Barbour, asst. mgr. of ABC news staff joined the Air Force.

Peter B. Kyne doing the seven hills; ditto Bill Holden and Brenda Marshall.

Press Club "Gang Dinners" with newscaster William Winter as moderator, newest KPIX, Friday night TV'er.

World preem of "Valentino" slated for Thursday (15) at the Orpheum will bring a flock of filmsters to Frisco, including Anthony Dester, Patricia Medina, Richard Carlson, Joseph Calleia, John Derek, Edmund O'Brien, Olga San Juan, Alexis Smith and Audrey Totter.

## London

Lady Patachou opens a cabaret season at the Embassy Club Feb. 21.

Variety Artists' Federation holding annual meet on Sunday, March 18.

Max Alexander here on the prowl for British pix suitable for American TV.

Danny Hootor and Betty Byrd to Milan and Athens on first leg of European tour.

Norman Lawrence returned from tour of Germany and opened at the Bagatelle Monday (12).

James E. Perkins, Paramount topper in Britain, back from annual visit to N. Y. and Hollywood.

Frank A. Hoare, head of Assn. of Specialized Film Producers, elected a governor of British Film Institute.

Emlyn Williams underwent major operation Feb. 11, the day after his play, "Accolade," folded at the Aldwych.

Valentina Cortesa back from Hollywood to play in "The Secret People," which Thorald Dickinson will direct at Ealing.

Tommy Trinder coming back from South Africa this spring to play lead in new Val Parnell revue at the Prince of Wales.

## Miami Beach

By Lary Solloway

Toni Arden, the Kings & their Ladies, set for Clover Club date.

Joe E. Lewis and Harvey Grant open at Club Morocco in the Casablanca hotel Feb. 24.

Gracie Barrie opened at Saxony hotel's Shell-i-Mar Room Saturday (10) joining Teddy Powell.

Noonan and Marshall into Sans Souci's Blue Sails Room Saturday (10) on four-day date. Benny Fields follows.

"Borschtcapades of '51" set for fall date in New York by Lee Shubert. Revue is packing them in at Roosevelt theatre here.

Sophie Tucker closed at Copa City Sunday night (11) and headed for Palm Beach vacash as house guest of the Kim Morans.

Robert Q. Lewis back at the Lord Tarleton for a few days of sun, emceed the March of Dimes benefit with Georgie Price on Saturday (10).

Eddie Cantor and Ida planed back to New York after week's rest and preparation for his concerts here (three under American Legion auspices at the Beach Municipal Auditorium Feb. 24, 25 and 27).

Mother Kelly's shut down for four days when new management took over and refurbished the place. Reopened on Friday (9) with Marion Powers, the Beachcombers, Sam Bari and Dixie Painter to packed houses.

## Washington

By Florence S. Lowe

Irene Bordoni current attraction at Hotel Shoreham's Blue Room.

Hal Roach in town for his periodic pow-wows with Defense reps.

Douglas Fairbanks Jr. in town to lecture under aegis of Atlantic Union Committee.

Hazel Scott, pianist, giving a concert in town's largest Negro High School Feb. 27.

Martha Wright, who goes into lead role in "South Pacific" next June, currently warbling at Hotel Mayflower Lounge.

Town's top socialites and Government brass are sponsoring preem on Monday night (19) of Paramount's "September Affair," for benefit of United Cerebral Palsy Association.

## Philadelphia

By Jerry Gaghan

Larry Douglas is making his first local cafe appearance at the CR Club.

Jerry Gaines, WHAT announcer and disk jock, in for emergency appendectomy.

Dennis King, Jr., son of the stage star, is a new producer-director at WFIL-TV.

The Nuts Bros. currently at Little Rathskeller, have changed name to Royal, Castle and King.

The corporation operating the Club Del Rio, North Philly nitery, has drawn a 60-day suspension from the State Liquor Board.

Jay Hornick, general manager of I. First Enterprises, will be feted at his Footlights Cafe, Feb. 19, to mark his 25th year in show biz.

Bill Lawrence made his last professional appearance over the weekend at the Lexington Casino. He goes into the Army this week.

Ralph Edwards will bring his "Truth or Consequences" show to Convention Hall, Feb. 27, and is looking for a local charity as a sponsor.

Norman Carol, concert violinist (formerly with Boston Symph) was

inducted last week into the Army and is getting his basic training at Camp Cook, Cal.

Southwark A. C., one of the town's larger private clubs, is going in for name acts on weekend dates. Bob Eberly is slated for Feb. 18 and March 4. Dinah Washington is due Feb. 25.

## Rome

By Helen McGill Tubbs

Peter Bullio of Scalera films in Paris.

Paul Pert and Marchant featured at Open Gate Club.

United Artists will distribute "I Dream of Paradise" for European market.

Roberto Rossellini currently dubbing "Stromboli" into the Italian language.

Orson Welles finishing up "Othello," making plans for another film.

"Candida" at the Eleanora Duse theatre with the Rome Playhouse participating.

Rome gay with the Mardi Gras festivities, with many visitors here from other cities.

Bricktop's chanting of American songs pulling in the international set at the ABC Club.

Anthony Havelock Allen back from Assisi location on his pic, "Violetta and Pepino."

Virginia Belmont to Venice for retakes on "Lighthouse on Lagoon," starring Tito Schipa.

"Faddija," first feature film made on Island of Sardinia, sold to Archway Films of London for distribution in the British Isles.

## Milan

By R. F. Hawkins

"Gildo," starring Walter Chiari, held over several weeks at the Puccini.

"Vote For Venus," musical with Macario, now at the Lirico after long stand in Rome.

Gian Carlo Menotti's "The Consul" in Italian preem at the Scala theatre, received a popular ovation but mixed notices.

Appeal against censor ban on Italian language showings of "Devil in Flesh" turned down. Now runs only in sheared French version.

Leo Coleman, actor-dancer recently in stage and screen versions of "The Medium" as well as Louise Reyes, 4 Step Bros., Eva Bartok, at Manzoni theatre in new revue, "Black and White."

## Portland, Ore.

Joe Parente orchestra at the Club Portland.

Ralph Flanagan orchestra into Jantzen Ballroom Feb. 25.

"Kiss Me, Kate," set for the Auditorium the latter part of March.

Lionel Barrymore here for an appearance with the Portland Symphony orchestra.

Ben Yost's Royal Guards into Amato's Supper Club for a two week engagement.

Roland Petit's "Ballet de Paris" closed a four-night engagement at the Mayfair theatre to spotty biz.

## Nassau, Bahamas

By Ralph Lyceet

Lord Beaverbrook at British Colonial hotel.

Rudy Vallee opened in Garden Grill of British Colonial hotel Feb. 12.

The Barney Balabans off to the Whitehall, Palm Beach, after short stay at British Colonial.

Jeffrey Lynn planned to N. Y. after week's engagement in "John Loves Mary" at Bahama Playhouse.

Governor of Bahamas, Major-General Robert Neville at opening night of "Harvey," Bahama Playhouse Feb. 12.

John Loder in with Mrs. Loder via Stratocruiser for rehearsals of "For Love Or Money" to play Bahama Playhouse.

## Vienna

By Emil W. Maass

Berlin music director Fritz Busch inked for state opera.

Aaron Coplands "Outdoor Symphony" preemmed by Wiener Ton Kuenstler.

American Giant Jamboree at Fair Palace collected \$2,500 for the Children's Fund.

Gustav Davis, librettist, awarded Medal of Honor by the city of Vienna on his 95th birthday.

Volks theatre preemmed Georg Kaiser's "Napoleon" in New Orleans, Gustav Manker directing.

Rosenhugel studio (Russian zone) prepping Georg Fraser-J. M. Simmel script "Musicians of Vienna" to be done in color.

Plans being made for a ballet school in castle Klessheim near Salzburg. Before the war it was the Isadora Duncan ballet institute.

## Hollywood

Greta Garbo became an American citizen.

Myrna Loy returning to town for a film chore.

Manie Sacks to Palm Springs for a fortnight siesta.

Billy Wilder in town after a two-month tour of Europe.

Howard Duff on his feet again after four months off with a broken leg.

S. Z. Sakall celebrated his 61st birthday and his 36th year as an actor.

Marlene Dietrich planned in from N. Y. to start work in "Chuck-a-Luck."

Leon Ames' wife recovering from emergency surgery in Santa Monica.

David O. Selznick returned to his desk after a vacation below the border.

Warner Baxter removed to his home after three weeks in the hospital.

Virginia Sale to Texas for a string of her one-woman-show engagements.

Harry Ruskin checked in at Metro after a month in N. Y. on leave of absence.

Robert Stillman to Phoenix for a hearing before the Arizona Insurance Commission.

Jacqueline Fontaine returned to work at Metro after two weeks off with a broken ankle.

Billy We. Worfe east on a tour of niteries winding up in the Waldorf's Wedgewood Room, N. Y.

Harry Stevens elected Commander of the newly organized Al Jolson Post, American Legion.

Dan Thomas, Frank McFadden, Don McDonald and Frank Banker, all UI flacks, laid up with flu.

Howard Hill in from Africa where he made a picture of big game hunting with bow and arrow.

Dick Powell heading east on a seven-city personal appearance tour to plug RKO's "Cry Danger."

Hugh King succeeded Dick Irving Hyland as head of the Jules Goldstone agency's story and writer department.

George Weltner in town on his way to Australia for a survey of that territory as prexy of Paramount International.

Hal Wallis is from Washington where he supervised a special showing of "September Affair" for Government officials.

Louis B. Mayer tosses a film industry dinner in Beverly Hills tonight (Wed.) for Paul Reynaud, former French premier, and Dr. Everett R. Clinchy, president of the National Conference of Christians and Jews.

## Kansas City

By John Quinn

Tootie Clarkin set to open his new Mayfair Club late in February. Sylvia Sidney heads "The Innocents" due in at Orpheum theatre Feb. 18-19.

Police Circus makes its annual stand in the Municipal Auditorium early in March, with Hamid-Morton producing the show.

Russell Borg, Warners exchange chief, heading Brotherhood Week drive, already under way with nearly 400 industryites plugging memberships.

Howard Burkhardt, Midland theatre manager, heading up Infantile Paralysis drive which had record number of theatres participating this year.

Jackie Green, Joshua Johnson, Baby Lovett, Dickie Vrooman, Fredric and Tanya, Jay Ross and Barbara Bailey working a benefit at the Paramount theatre for United Cerebral Palsy Association.

## Chicago

Gregory Peck in town last week. Ninth annual Shrine Circus opens here March 2.

Actress Arlene Dahl and actor Lex Barker in town last week.

Lou Harrington opens Recess Room on Michigan Blvd. today (14).

Chuck Moses, Eagle-Lion eastern exploitation topper, here this week.

Producer Jack Wrather and wife, Bonita Granville, stopped over last week.

Paraplegic revue, "It's A Great Day," extended at Blackstone until Feb. 24.

James Burkett, producer of "Korea Patrol," in town for pic's opening at Grand.

Spike Jones, in for tele show week, checks in again for concert at Civic Opera House, Feb. 18.

Chicago Symphony Orch will honor composer John Alden Carpenter on his 75th birthday, Feb. 28.

Jim Hughes in ahead of "Mike McCauley" at Harris this week. Producer Fred Finklehoffe also due in this week.



# OBITUARIES

## EDDY DUCHIN

Eddy Duchin, 41, pianist-band leader, died in Memorial Hospital, N. Y., Feb. 9 of leukemia. Details in the Music Section.

## RICHARD COMPTON

Richard "Dick" Compton, 59, who founded and headed the ad agency bearing his name until his retirement three years ago, died Feb. 6 following a heart attack at his home at Ranch Santa Fe near San Diego. While he had been in failing health since he took up residence on the Coast, he took a revived interest in the company's business in recent months.

Son of a printer in St. Louis, Compton went to New York in 1915 and took a job with a newly-formed agency called Blackman-Ross as a copywriter. Twenty years later it became the Compton agency after Compton, as prez of the Blackman Co., took over the complete operation. He had a genius for creating innovations in advertising and was highly regarded in the business as a "rugged individualist."

Due to failing health, Compton moved himself out of the presidency to board chairman and for the past four years has been in practical retirement. He remained as a director and advisor to the company until last year when he severed all connections but retained his stock interest in the firm. As a hobby and to keep himself occupied, he did voluntary publicity work for a small inn at Rancho Santa Fe.

Compton leaves his wife, his mother, two brothers and two sisters. Body was forwarded to Kirkwood, Mo., his birthplace, for interment.

## ANGELA JACOBS

Angela Jacobs, 58, character actress, died in Detroit Feb. 7 after a heart attack. She was appearing there with "A Streetcar Named Desire."

Born in Sioux City, Iowa, where her mother managed a stock company, she appeared in various roles in childhood and played several seasons in vaudeville before making her New York debut in "Up-town, West." She later appeared with Paul Muni in "Counsellor at Law" and also in the screen version of the play with the late John Barrymore.

Again in 1942, when "Counsellor at Law" was revived, she appeared with Muni. Other Broadway appearances were made in "Comedienne," "The Broken Chain," "Bad Girl," "Spring Song," "Be So Kindly," and the "Merry Malones."

## MAURICE ROSENFELD

Maurice (Rosy) Rosenfeld, 48, radio chief of MacLaren Advertising Ltd., Toronto, died Feb. 6 in that city.

In radio since 1933, he gained much of his experience in production, promotion and technical detail in Hollywood, New York and Montreal, until joining the MacLaren agency radio setup in 1937. He was in great part responsible for the development of Canadian talent, including Alan Young, Wayne & Shuster. In undergraduate days, he was outstanding in track sports and hockey.

Survived by wife, son and daughter.

## ISAAC FISHBERG

Isaac Fishberg, 101, oldest member of Local 802 of the American Federation of Musicians, died in New York Feb. 12. He was famed as a flutist and conducted his own orchestra in the Ukraine before coming to the U. S. in 1922.

Fishberg was born in Proskurov, Russia, as Isaac Beckerman. The family was musically inclined and a number of relatives had come to the U. S. before Fishberg made the trip.

Surviving are six sons and five daughters.

## SAM MILNER

Sam Milner, 40, branch manager for Eagle Lion Classics, died Feb. 5 in Los Angeles.

Starting in the film business with Republic as salesman in Seattle in 1936, Milner held various posts before becoming district sales manager for PRC in 1946. He took over Eagle Lion's, Los Angeles branch when that company absorbed PRC. His wife and son, Martin, a film actor, survive.

## JOSEPH E. GARRISON

Joseph E. Garrison, 50, southwest division manager of Universal-International Pictures, died

Feb. 9 of cerebral hemorrhage at DePaul hospital, St. Louis.

A native of Duluth, Minn., Garrison was associated with U-I for 25 years, many of which he spent at the St. Louis exchange. His wife survives.

## SETH D. PERKINS

Seth D. Perkins, 63, pioneer operator of drive-ins, died Feb. 4 in Los Angeles after a long illness. He opened the first Los Angeles ozoner in 1934, and more recently operated the Studio Drive-In in Culver City.

He was also associated with RCA in the sale of theatre sound equipment.

## ERNEST HUTCHESON

Ernest Hutcheson, 80, noted pianist and president emeritus of the Juilliard School of Music, died in New York Feb. 8.

He became dean of the Juilliard Graduate School in 1927 and president of the Juilliard School of Music in 1937.

Survived by two sons.

## CHARLES E. STREET

Charles E. (Gabby) Street, 68, former manager of the Browns and Cardinals and for the past five years commentator of all Cardinal baseball games died Feb. 6 at Joplin, Mo.

Street was teamed with Harry Caray in broadcasting the games.

## SAMUEL TRELOAR

Samuel Treloar, 84, former bandmaster and composer, died Feb. 7 in Glendale, Cal.

## GOZI BAJOR

Gozi Bajor, Hungarian actress, died in Budapest Feb. 12. Death was attributed to a self-administered overdose of morphine.

Mother of Herbert V. Akerberg, veepee in charge of station relations for CBS, died in Worthington, O., Feb. 11.

Samuel Brown, 77, father of Betty Brown of VARIETY, died Feb. 11 in New York after a brief illness.

Frederick Parkhouse, 62, film technician, died Feb. 6 in Hollywood, after a heart attack on the Universal-International lot.

Edward C. Siegfried, projectionist, in St. Louis, Jan. 29 of heart disease. Wife and daughter survive.

Brother of Fern Sharp, WBNS and WBNS-TV women's commentator, died in Columbus, O., Feb. 7.

Wife, 52, of Everett Mitchell, NBC farm commentator, died Feb. 7 at Park Ridge, Ill.

Wife of Frank Sylvano, former bandleader and radio singer, died in Chicago, Feb. 5.

## TV's Dilemma

Continued from page 1

who has two more TV shows to go for Lucky Strike this season, and won't even bother coming east for them, preferring to settle for the less-desirable kinescope.

Even such sock standouts as Jimmy Durante, conceded to be TV's No. 1 click among the old-established vets, and Dean Martin-Jerry Lewis, sharing the same distinction among the virtual newcomers, aren't particularly enthusiastic about continuing on a regular basis. The material, they find, just isn't around—and the strain on the nervous system is something they hadn't previously encountered.

## The NBC Star Dilemma

NBC, which jumped into the forefront in video with its wrapup of practically all the major comics in sight—Allen, Hope, Eddie Cantor, Sid Caesar-Imogene Coca, Bobby Clark, Jack Carson, Durante, Ed Wynn, Groucho Marx, Danny Thomas, Martin & Lewis, Jack Carter, et al.—paradoxically finds itself in the middle of a dilemma over the uncertainty attending the TV future of many of these stars, either because of the talent's unhappiness with the programming

as it is presently constituted, or because of an awareness that their assorted comedic talents aren't precisely adaptable to the medium.

Already NBC is encountering difficulty maintaining high comedy level on the top-budgeted Sunday night "Comedy Hour," which has created, even at this early date, some sponsorship qualms over the in-and-out quality of the stanzas. The network is finding out the hard way that it isn't easy to justify those \$50,000-plus weekly budgets for the hour showcase. For with the exception of Cantor and Martin & Lewis, the Sunday comedy extravaganzas have too frequently been found wanting, with diminishing rating returns. That goes for Bobby Clark, and the succession of one-shot "fill-ins," such as Spike Jones, Abbott & Costello, Jerry Lester (who has failed to translate his peculiarly late-night zaniness into early evening programming), etc.

Similar situation applies to the Wednesday night "Four-Star Theatre" where, again, it's resolved itself into a one-man personality ride (Jimmy Durante), with the alternate contributions of Ed Wynn, Danny Thomas and Jack Carson too often leaving something to be desired and creating a "we-can-take-it-or-leave-it" attitude on the part of the viewer.

## CBS's Program Ideas

CBS, which hasn't been able to compete with its chief rival in packing the top comedy names, thinks it has a lot of the answers in creation of new program ideas, notably in the realm of situation comedy. (Web points to the sock reaction to the Burns & Allen TV show as a happy blending of top names with a fresh formula.)

The Columbia modus operandi envisions the same kind of creative binge that projected the web into the bigtime radio rating sweepstakes even before Bill Paley & Co. went on his talent-raiding spree, through the creation of such shows as "My Friend Irma," "Talent Scouts," "Suspense," "Life With Luigi," etc. It's CBS' "creative programming" concept (on a hoped-for basis) vs. NBC's top names, with Columbia arguing in favor of a low-cost pattern with emphasis on scripting and ideas, in juxtaposition to the TV economic straitjacket attending the \$50,000-\$60,000 NBC productions.

Up till now it's been NBC, way out in front, but since names alone have not brought the answer, the competitive race appears to be wide open.

## H'wood Red Quiz

Continued from page 1

Republican congressmen over the handling of actor Edward G. Robinson. At his own request last year, Robinson was twice called before the committee to clear himself of allegations that he had Communist connections. The committee finally issued a printed report which, in effect, gave the actor a clean bill of health.

What the Republicans complained about was that none who claimed to have evidence about Robinson had been called in at the same time. The committee decided informally it would probably call Robinson again, plus anyone who thought he had evidence of pinko connections for the thesp.

## Use S.A. Pitch

Continued from page 1

the over-all operation of Nat Shapiro, another disk flack.

Considering that the total number of operatives of both sexes is in the neighborhood of 20, the high ratio of gals indicates the special need for their public relations talents; for that something that supplies the slight edge where all other factors are equal. Miss Perle, for instance, planted 1,000 lipsticked kisses last week on cards addressed to deejays for the tune, "Counterfeit Kisses," a stunt sure to produce an effect that no man could duplicate.

Publisher-based femme promoters are also increasing in number but have not yet reached striking percentage level. Reason is the fund of manpower available among professional contactmen that can be pressed into service for the deejay front because of paucity of live plug contacts. Gals are usually secretaries who double on the platter circuit.

Seena Starr, for instance, labors

for United Music, but sends out pleas for plugs to jocks couched in verse. Paxton Music employs Muriel Diamond and E. B. Mark Music has hired Seena Hamilton to head a full-fledged publicity department with record promotion as one of the duties. The tendency is pointed up, moreover, by the fact that Howie Richmond, has put on a blonde, Tommie McLeston, to tour the country in behalf of his recorded tunes. Richmond, whose success as a publisher with such hits as "Music, Music," "Goodnight, Irene," "The Roving Kind" and "So Long" largely stems from the power with deejays which he established as a promoter, has taken a lead which other pubbers will follow.

## Tele Blacklists

Continued from page 1

cently in a whodunit on a major network dramatic show. Thesp in question had a relatively small part but his dialog contained the clue to the entire story. Came time for his all-important line and he went completely blank. Other actors tried to pick up the pieces as much as possible but the damage was too heavy to be rectified and the entire show flopped. Since this same actor had been guilty of a similar violation, although a less ruinous one, in a previous show, this producer plans never to use him again.

## Miami Columnist

Continued from page 2

After his appearance before the grand jury, Bruun was cited on the two counts.

Bruun had to retract the item in a subsequent column. Bruun's retraction came after knight offered to contribute \$10,000 to any charity which George B. Storer, Florida Sun pub was interested in, if Bruun could prove his "blind item." Knight then offered Storer the alternative of proving it, or facing a libel suit. The retraction followed.

Winchell was summoned by the grand jury on basis that he was at the Little Palm Club (which reopened recently and which had been under fire from the Miami Crime Commission as well as the Miami Herald and News as being a known gambling spot) the same evening Knight and a party were there. The Arthur Childers spot has always been noted for its cuisine. Some seasons ago, its so-called gambling adjuncts were closed. According to Winchell, he understood that Bruun had mentioned his name in connection with his testimony. He was in the club after his Sunday night broadcast along with Paul Scheffels, ABC producer of his show, and John Bates, agency rep for his sponsor. They had dropped in for late supper and for the show, which features Rosalind Courtright.

## SWG Rights

Continued from page 5

der \$100,000; and \$3,000 minimum and not more than 12 weeks for pix above that figure. Guild also won equality with producer and director on screen and advertising credits. Although unable to obtain provision for added writer compensation on remake, reissue or sequel pictures, producers agreed that question of television payment would be held over and contract can be reopened at the time studios might make video agreements with either Screen Actors Guild or Screen Directors Guild. In effect, this means three talent groups will bargain for television fees jointly some time in the future.

Although agreement, which will be put on paper today (Tues.), must be approved by boards and members of each group, it's figured this was nothing more than a formality.

SWG prexy Karl Tunberg presided at board meeting Monday night, when pact was approved, and disclosed it will go to membership for approval either Feb. 22 or 26. New conditions are effective Thursday (15), although completed contract won't be ready for signing for several weeks.

## Tapers Cutting

Continued from page 1

scribe, something which isn't possible with disks.

Market for the pre-recorded tape library will be the 500,000 home tape machines Rynd estimates there now are in the country, besides the broadcasters, who may want them. A recent survey made by the Batten, Barton, Durstine & Osborne ad agency for its Scotch brand tape client showed a great interest by U. S. radio stations in a tape library service. It's also reported that RCA Victor is mulling mass production of a low-cost tape machine once the present armament and defense boom is over and labor and material are available.

Major record companies such as RCA Victor, Columbia and Decca are still leery of selling music on tape. It's not figured likely that taped tunes will cut heavily into their sales at present for several reasons. First, name bands and artists whose lure sells recordings are not available on tape and won't be until a special deal is inked with the American Federation of Musicians. Second, while the quality of the tape is high and will be excellent on good machines, cheap (\$100-\$200) home tape recorders it's claimed, will not yield fidelity comparable with that of LP micro-groove systems.

Another possible disadvantage of "albums" on tape is the difficulty of playing a particular pop tune or movement of a symphony in the middle of the reel. Pre-recorded tapes now being offered by A&V are plastic and paper, at 7½ and 15-inch speed, single and double track. If the demand is big enough, more tunes would be released on paper, which would lower the price tag. Present demand for the tape library is from home recorder owners who want the tunes to add to their own collection of taped music.

A&V has recently had a capital expansion. Prexy Rynd is a former operations v.p. of the ABC web. Hards, who recently joined the organization, was previously with London Records and World Broadcasting System, latter being Frederick W. Ziv Co.'s transcribed music library.

## MARRIAGES

Joan Adrienne Kalmine to Daniel Morton Paradies, New York, Feb. 10. Bride is a daughter of Harry M. Kalmine, prexy of Warner Bros. Theatres.

Lois Isabel Livingston to Richard Paul Brandt, New York, Feb. 11. He is son of Harry N. Brandt, head of Brandt circuit of N. Y. film houses.

Phyllis Tobias to Alvin Federman, New York, Feb. 4. Bride is daughter of "of" songwriter Henry Tobias.

Frances Gill to Vic Mazzotta, Pittsburgh, Jan. 25. Bride is a cafe organist.

Terry Moore to Glenn Davis, Glendale, Cal., Feb. 9. Bride is a screen player; he's the former All-American grid player.

## BIRTHS

Mr. and Mrs. William R. Sweeney, son, Portland, Me., Feb. 2. Father is managing director of WMTW there.

Mr. and Mrs. Michael Gordon, daughter, Hollywood, Feb. 4. Father is a director at 20th-Fox.

Mr. and Mrs. John Vizzard, daughter, Hollywood, Feb. 5. Father is with the Production Code Administration.

Mr. and Mrs. Leslie Raddatz, daughter, Hollywood, Feb. 7. Father is chief of NBC's Western network press department.

Mr. and Mrs. Harry Elders, son, Chicago, Feb. 7. Father is Chi head of American Federation of Radio Artists.

Mr. and Mrs. Clarence Kaecher, daughter, Pittsburgh, Feb. 5. Father's with Lee Kelton band.

Mr. and Mrs. Stan Roman, son, Pittsburgh, Feb. 6. Father's a bandleader.

Mr. and Mrs. Buck Hall, son, Los Angeles, Feb. 6. Father is a technician at 20th-Fox.

Mr. and Mrs. Robert F. McDonough, daughter, Portland, Me., Feb. 3. Father is VARIETY mugg in Portland.

Mr. and Mrs. Dick Weaver, son, New York, Feb. 6. Mother is former Mildred Jocelyn, singer; father a pressagent.

Mr. and Mrs. Richard Bandler, daughter, New York, Feb. 12. Father is head of the Bandler ad agency; mother is daughter of Julian T. Abeles, showbiz attorney.



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# VARIETY

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## MIAMI HOTELS' BIG-COIN NITE LIFE

### U.S. Symphs' Dirge in New Economy; May Go Under Without Tax Relief

Although attendance at symphony orchestra concerts around the country is off only about 5%, symph execs are deeply worried about their future. The personal income tax situation is affecting their chief source of financial aid—the big gifts from rich donors—while the amusement tax setup is hobbling them otherwise. "Symphony orchestras are going to have to go out of business if they don't get tax relief soon," says Arthur Judson.

The vet manager of the N. Y. Philharmonic-Symphony, and head of the Judson, O'Neill & Judd division of Columbia Artists Mgt., has just returned to N. Y. from a survey of the field. He visited orches in L. A., Frisco, Denver, Oklahoma City, Dallas, Houston and San Antonio, and talked with managers in between, checking on concert trends and conditions on a four-week swing.

Local symph managers, he says, are worried about upped wages, ad rates and rentals; doubled cost of touring; static size of their halls, and the fact that price of tickets can't be raised safely above present tops. Income of orches can't keep up with present costs, and relief from the 20% amusement tax is the only answer to the question of (Continued on page 18)

### Tele Vs. Table D'Hote; It's Now Blamed for Hub Restaurant Fall-Off

Boston, Feb. 20. That restaurateurs are feeling the pinch of TV, with a severe drop in patronage blamed on stay-at-home families, was revealed here last week at a week-long conclave of Massachusetts Restaurant Owners. Meeting brought out the fact that many families are now grabbing a quick meal at home and then adjourning to the living room for an evening of TV, an untenable condition, as far as food purveyors are concerned.

Week-long conference failed to turn up any valid strategy, the most sensible suggestion, that the Blue Plate special be reduced from \$1.25 to 65c, being greeted with derision.

Philadelphia, Feb. 20. TV took the rap for the decline of drinking in bars in Philadelphia, according to a Chamber of Commerce survey which showed the groggies had suffered a 6% decline in consumption since 1949. The taprooms fell off despite an 8% increase in all retail business here. The slump in bar trade marked the second straight year it had fallen off. The 1949 figure was 4% below that of 1948. Albert M. Greenfield, president of the Chamber, stated "It would appear that television in the home is proving more attractive than television in the barroom."

### Rush Tune to Cash In On N.Y. Basketball Fix

The basketball fix scandal, which has spread to three more New York college teams, is having some sidelight impact on a new tune, "The Basketball Song," which is being rushed to cash in on the publicity.

Tune's publisher, Ames Music, was, however, forced to switch its original plans of putting a photo of the City College team on the sheet music cover. After three of the team's members were picked up by the police for allegedly dumping some games, publisher decided to put a picture of the CCNY cheering squad on the cover.

### Still Lotsa Loot For Giveaways

Giveaway programs are finding it difficult to get prizes of refrigerators, electric ranges and other hard goods lines as a result of the present shifts toward more military production. Trend, however, hasn't hit soft goods merchandise, such as luggage, clothing, etc.

Some manufacturers are afraid of impending shortages, according to Len Firestone of Schepp-Reiner, outfit which supplies several shows, stations and networks with prizes. Manufacturers with which S-R has been dealing are continuing to supply the loot, but the company finds some reluctance when approaching new prospects. Firestone feels their hesitance doesn't reflect actual shortages, but a scare. In other cases, even where there have been cutbacks in production of the civilian items, some manufacturers feel the promotional value of the plugs on radio and TV quiz stanzas outweighs the fear of not having enough stock to supply all customers.

### DIANA BARRYMORE SET FOR PALACE, NITERIES

Another Barrymore will play the Palace theatre, N. Y., then go into night clubs. Diana Barrymore, daughter of the late John Barrymore and writer Michael Strange, is slated to play that house either March 15 or April 12. She's also due for her first cafe date at the Somerset hotel, Boston, March 23. Ethel Barrymore, her aunt, played the Palace in a sketch, Sir James M. Barry's "The Twelve Pound Look."

Miss Barrymore will do an act comprising songs, comedy and impressions. Date was set by Jerry Rosen, who's booking her for Alan Corelli.

### REVISING FLA. CAFE PATTERN

By ABEL GREEN

Miami Beach, Feb. 20. Miami Beach is undergoing an historic stage of overdevelopment at the hands of hoteliers to the degree that, besides the normal innkeepers' services, they are now very much in the nitery business. As a result, it is kaying most of the nite life not directly in the beach-front hotels. The in-town cafes are hardest hit.

Technically, the hotels are held to a 1 p.m. stop-music basis but the Casablanca and Saxony get in two shows nightly. The effect is that it not only holds the class clientele from the deluxe beach-front hotels, but attracts others. It's a skill for this or that hotel, since obviously no guest can see the show at his or her hotel every night, but it does give the guest a priority on reservations, when entertaining, without going up against the glad-handout in the other niteries.

The effect is much the same as if the Waldorf's Wedgwood Room or the Plaza's Persian Room, the Pierre's Cotillion Room and the St. Regis' Maisonette in New York; the Ambassador's Pump Room and the Palmer House's Empire Room in Chicago, etc., were to gang up and discourage going out to the Latin Quarter, Copacabana, Leon & Eddie's, the Stork, Chez Paree, etc.

It's not so deliberately primed but the effect is the same. It's a great convenience for the class hotel occupants, taxing only a few blocks up or down the beach front, but somehow not traveling into the 22d-23d Street row of niteries, or those over on Dade Blvd., or into Miami, over the Venetian Causeway.

The danger—if hazard it is—is that the swank hotels, like the niteries, also may price themselves out of the market and into a new kind of headache—a headache that's peculiar unto nitery ops. For example, Benny Fields followed George Price and Noonan & Marshall into the swank San Souci's Blue Sails Room. Gracie Barrie followed Eddie Fisher into the ultra Saxony hotel's Shell-I-Mar Room, with Teddy (Continued on page 63)

### Car-Sick

Sugar Ray Robinson's pink-colored Cadillac practically stole the show (outside the International theatre, N. Y.), when the new middleweight champ guested last Sunday (18) on Ed Sullivan's "Toast of the Town" TV show. As result, Robinson gave the sponsor quite a few uncomfortable moments, with execs of the Kenyon & Eckhardt agency, which handles the account, scurrying about trying to persuade the champ to move the car to a side street.

Show is sponsored by Lincoln-Mercury.

### Kefauver Crime Probe Heat Driving Casino Ops to Gamble on Legit Cafes

#### Miss McCann Hates Men Who Make Pewter Plates

San Francisco, Feb. 20. A table-banging rendition of the song, "I Hate Men," during a matinee performance of "Kiss Me, Kate," at the Curran theatre, opened an inch-long gash above the left eye of Frances McCann last Wednesday (14).

While singing the song, Miss McCann whacked lustily at a table with a pewter mug, bouncing some plates. One of the pewter plates hit her on the forehead. Bleeding, Miss McCann ad libbed, "The man who made these plates must have hated women," and completed the number. Following a patching job, she finished the performance.

### N.Y.-L.A. Co-ax Seen for Sept.

Hollywood, Feb. 20. Ad agencies are given positive assurances that the N.Y.-L.A. coaxial cable would be operating by September. American Telephone & Telegraph Co. reports that orders for facilities are now being taken. It's understood that Government pressure to speed completion has resulted in stepped-up activity, with opening now timed to coincide with the fall season.

Link between Omaha-Denver is now nearing completion and other lines to the west need only a few technical adjustments to meet television demands. Live teevee from here for the east won't affect local reception, because of the time differential. Present plan is to kine shows for Coast re-airing because of the early hour of cabling programs east.

### PTA HEAD BLASTS BEER ADS ON TELE

Atlantic City, Feb. 20. Charles Kresge, principal of schools in suburban Northfield and chairman of visual education for the New Jersey Congress of Parents and Teachers, condemned the excessive beer advertising on sports television programs here Thursday (15).

"It is extremely unfortunate that programs which appeal to youth, such as sports events, are for the most part sponsored by liquor interests," he told members of the Atlantic county Parent and Teachers Council.

He pointed out that some Parent-Teachers organizations are now circulating petitions which urge television stations to find more suitable sponsors for programs which appeal to young people.

Because of the heat generated by the Senate Crime Investigating Committee, headed by Sen. Estes Kefauver, operators of the now defunct gaming casinos may shift activities to cafes that can be turned into profitable operations sans backroom revenue.

Evidence of this switch is seen by the pitch of a syndicate for the Diamond Horseshoe, N. Y., recently vacated by Billy Rose. Group reportedly has topped the former bid of Harry Steinman, operator of the Latin Casino, Philadelphia, who also is interested in acquiring the spot. The Paramount hotel, in which the Horseshoe is located, is asking \$75,000 yearly rental plus percentage of gross. Rose paid around \$55,000 rental at time of withdrawal.

Operators of former casinos seem convinced that the gaming rooms are out for the next few years at least. Spots in Covington, Ky., Miami Beach and adjacent Broward county, New Orleans, and towns in the midwest, have been forced to shutter. The only state where gambling is wide open is Nevada, where it's legalized.

The anti-gambling crusade has stymied employment of name talent considerably. The Kentucky (Continued on page 22)

### College Gyms Seen Turned Into Tele Studios, Should Basketball Shun Garden

Threat of bigtime college basketball being moved from Madison Square Garden, N. Y., back to the school gymnasiums, caused by the gambling probe which erupted in New York over the weekend, may turn most of these gyms into television studios.

If basketball leaves the Garden, it's pointed out, the colleges may turn for most of their revenue to the sale of video rights. If that happens, the games in effect will be played primarily for the benefit of the TV cameras. Move out of the Garden would be in line with the current nationwide push for deflation and de-emphasis of college athletics.

TV industry execs, however, are concerned that the furore created over the fixing of games may cause the colleges to stage their basketball schedules in the total obscurity of their gyms, banning video entirely. One of the contributing causes to the demoralization of the ballplayers has already been ascribed to the national publicity arising from mass video coverage. Temper of college execs, if not cooled off by next season, cues the eclipse of basketball on TV.

Many of the colleges, however, will be forced to seek outside revenue sources to support their athletic programs, if the lucrative Garden rentals are abandoned. In such a case, video could prove to (Continued on page 15)

## Leftist French Union Threatens Ban On Rommel Pic; Yank Protests Too

Paris, Feb. 20. — On heels of protest by some American Legion elements in the U. S. against projected film based on career of Field Marshal Rommel, 20th-Fox is facing new obstacles here. Leftist technicians union is insisting that its members refuse to work on film, some sequences of which will be shot in and around Paris.

Darryl Zanuck, who arrived here yesterday (Mon.), conferred with Frank McCarthy, associate producer, on the Rommel pic and the union already is registering beefs over production of the story.

### Yank Reaction Too

First indication of protest over filming of story based on life of Rommel came with widely circulated letter by Harry G. Green, of Chicago, past commander of American Unity Post of the American Legion. In a letter to Eric Johnston, president of Motion Picture Assn. of America, and Joseph Breen, head of Production Code Authority, Green asserted that a film about Rommel would be an insult to Americans who were killed, wounded or participated in the African campaign against Rommel. Green claimed that Rommel violated all rules of warfare and was a bitter enemy of America and American institutions.

Letter to Johnston and Breen was referred to 20th-Fox studio but, according to Green, no reply was forthcoming. Because of nature of picture, it is understood that Zanuck submitted story line to the State Department and other government agencies for approval. Green is acting on premise that film would be glorification of an enemy general, but, although screenplay has not been completed, general belief is that Rommel would not be set up as a hero, despite his skill as a military leader.

In asking that 20th-Fox discard production plans for "The Desert Fox," title of Rommel film, Green gave a veiled threat that American Legion posts and other organization would join hands in keeping the picture from being shown. In face of protests, Zanuck is reported to have nixed all suggestions to drop picture from the schedule.

## CANTOR TO DEDICATE 'JOLSON CORNER' IN FLA.

Miami Beach, Feb. 20.

When Eddie Cantor completes the third of his three one-man concerts here at the Auditorium Feb. 27, 28 and March 1, he will spark the formal dedication of the Al Joison Corner in the Lord Tarleton hotel. This is an impressive permanent memorial in the Walter Jacobs hostelry which the late star long favored as his local headquarters.

Jimmy Durante, returning here for another Copa City engagement, will also participate, along with a host of talent currently on the local scene. Auspices will be under and for the National Conference of Christians and Jews, since Joison's will, bequeathing his entire \$4,000,000 estate to Jewish, Protestant and Catholic charities, best exemplified the "Brotherhood" spirit.

## Eddie Fisher Set For Induction March 10; Bill Lawrence Goes In

Stepped up draft calls by the Armed Services, which are expected to cut off the appearance of new faces in show business, have been received by vocalists Eddie Fisher and Bill Lawrence. Fisher, an Eddie Cantor protege who has been building on RCA Victor disks, is slated to report March 10, while Bill Lawrence, who has been waxing under the Columbia Records label, went into the Army last week.

Band business is also feeling the effect of the draft with numerous young sidemen getting their induction notices. Replacements with older sidemen are turning out to be a difficult problem in some cases since the older musicians, having families, are generally reluctant to go on the road.

## Actors' Income Tax Deductions

By J. S. SEIDMAN, C.P.A.

Actors are entitled to many income tax deductions that do not readily meet the eye. The following is a list of some of the items. However, to get the deductions, mere say-so or "guesstimate" is not enough. Proof is needed of the amounts spent, and that the items are professional, not personal.

**Preparation expenses**—Research, cost of material, dialog, gags, music; special coaching lessons; costumes, wigs, shoes, makeup; repair, pressing, cleaning, dyeing and rental of professional wardrobe; wardrobe valet; studio rentals, tips to studio employees; recording of voice or program.

**Booking expenses**—Scouting for engagements, agent's commissions, legal expenses on contracts.

**Traveling expenses**—Transportation, board and lodging away from home, automobile upkeep and depreciation; cabs from one engagement to another.

**Public relations expenses**—Development of public following, handling of fan mail, photographs, complimentary tickets, entertaining press, playwrights, critics, backers, agents, directors, etc.; club membership dues; advertising and publicity; press agent's fees.

**Miscellaneous expenses**—VARIETY and other trade papers; Equity and other union dues; telephone exchange; accompanist; accountants' fees, rent, secretary, and office expense; household expenses, like rent, maid service, utilities, telephone, insurance, etc., if household is used actively for conferences with authors, writers, agents, or other professional matters; expenses on trips taken to get material, background, or ideas for professional work; beautifying, physical culture, bodyguard; income taxes paid abroad on foreign bookings.

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## Stormy Petrel Jeritza Draws the Mob Again For Special Met 'Fledermaus'

Pacting of Maria Jeritza, one-time Met Opera soprano fireball now retired and in her 60s, for a single guest appearance as the lead in "Die Fledermaus" at the Met tomorrow (Thurs.) night, has caused almost as much excitement in music circles as the return of Kirsten Flagstad to the opera house this season.

The volatile Viennese diva—who once pushed Beniamino Gigli off the Met stage into the bass drum in the pit, because he had upstaged her, plaintively pleading that "Mr. Gigli is not nice to me"; and who once scared the wits out of Lawrence Tibbett and Antonio Scotti in "Tosca" when she thrust a dagger right through the latter's Scarpia costume—hasn't appeared on the Met stage since 1931-32. Virtually retired, she did a comeback in opera in Newark a year ago and was successful in appearances in Vienna last season.

Announcement of the prima donna's Met return brought a practical sellout in one day, over half in mail orders. Draw isn't believed based on her present singing capacities, which aren't familiar, but on nostalgic memories and her flamboyant reputation, which has been borne out by the way the effervescent diva reportedly has been throwing her personality and weight around in recent rehearsals sessions.

Anyway, Met boxoffice officials said they'd never seen such a crowd in the lobby for seats; there were four lines, which stretched outside and around the corner. One exec said it resembled the days of Flagstad's first Met appearances, in her heyday, or the b.o. rush after the first "Salome" with Liuba Welitch.

Tomorrow's performance is a special one, with Jeritza, guest conductor Eugene Ormandy and the orchestra contributing their services, to aid the Met's current \$750,000 maintenance fund drive. The singer is also reported to have bought out a chunky section of the house.

## Mario Lanza Sock Draw In Scranton Concert Preem

Scranton, Pa., Feb. 20.

Opening of Mario Lanza's concert tour in Scranton last Friday (16) was a revelation to both the film and music trades. Initial stop on the tenor's first big tour since going into pix, drew an overflow audience of 5,667 to the Catholic Youth Center, a gymnasium not normally used for concerts, and at a \$2.50 net top, gross was \$8,640. Lanza's share at 60% was \$5,184. The Center put in 100 extra seats, at \$2, and there were 425 standees at \$1. What impressed observers most were the Sinatra-type bobby-sox fans and Pinza-happy old ladies who made up much of the audience, hinting that Lanza, on basis of his picture work, had the b.o. appeal of a film-hyped Eddy, Iturbi or Melchior.

Tenor offered a program of operatic arias, Italian and English songs, and pop tunes from his pix, including the top-selling disk, "Be My Love." Constantine Callinicos, who accompanied, alternated with three piano groups.

## Story of Toscanini

By JOE LAURIE, JR.

The editor had his glasses off for a few moments and handed me a book to review for VARIETY. It was "The Story of Arturo Toscanini," by David Ewen (Henry Holt, \$2.50).

I don't come wholly unprepared as a music critic. I know a little about it through my many years in vaude and musical comedy. I do know that andante means slow and allegretto means fast. And I know what the old song-and-dance man said to his son on his dying bed, "Remember, son, always the last eight bars—For-te!" I know that meant loud, because in vaudeville I always used forte music for my bows; it drowned out the no applause!

To prove further that I know something about music, I paid for Fred Hillebrand's piano lessons, and knew Victor Herbert and George Gershwin very well. Over 20 years ago a young fellow came to my home to write some extra music for a show that Paul G. Smith, Dave Stamper and I wrote, "The Showman." He was a talented kid. Many years later I met him on Broadway and asked him how he was doing? He kinda looked at me funny and smilingly said, "Pretty good, Joe." I told him not to get discouraged, that he had a lot of talent, music biz right then was bad but he would come out okay. I gave him the regular chin-up and stiff-upper-lip routine. I wanted to help his morale. How was I to know that the guy was a famous conductor? His name? Werner Janssen.

And to show you further I qualify as a reviewer of a book on Toscanini, I once gave champagne to Vladimir de Pachmann, the world famous pianist. His manager came to my hotel in Chicago, during Prohibition (steered there by a mutual friend) and told me he had heard that I had a case of champagne, and that I could do him a great favor to sell him a few bottles, as Vladimir de Pachmann could not play unless he drank champagne before, between and after numbers. Up to then I thought de Pachmann was the name of a cough remedy. But being a true music lover I gave him two bottles and he gave me two boxsets for his concert. We sat there and checked off the selections as he played them (so he wouldn't repeat on us). I admit I liked Mike Bernard's playing much better, but this guy de Pachmann was a clown. He'd talk to the audience while playing, and I liked his adlibs. The next day I read the morning reviews and found out he was a swell piano player, too!

Met the Great Maestro  
And just a few years ago (if you need further proof) I had the great honor of meeting the great maestro, Toscanini, himself. Not that we travel in the same set (I doubt if the guy knows a gag), but we happened to broadcast every Saturday at NBC from the same floor. Can you imagine "Can You Top This?" and Toscanini on the same floor? Sometimes his music would drown out our laughs, but our laughs never drowned out his music, even when he played pianissimo (I didn't think I knew that one, eh?). A mutual friend, John Royal, introduced us. The maestro doesn't remember it, I'm sure, but I'll never forget it. He was so charming and gracious when he said, "I'm pleased to meet you." We chatted for about five minutes. I still don't know what about, but I'm sure it wasn't about music. All I could think of while looking at this small gentle man was "So this is a genius?" He looked more like a retired philosopher!

So you see VARIETY isn't nuts when it asked me to review this story about Arturo Toscanini!

I liked this biography by David Ewen (though I don't know who Ewen is; I'm sure he never played vaudeville, because I couldn't find his name under New Acts). Anyway, he knows his music and his Toscanini. I learned a lot about the maestro and about music. Any book that can teach you something is a good book.

I particularly liked his informative essay on "The Conductor's Art." I'll bet there are a lot of music students who would find a lot of things they never knew about in this chapter. Did you know that before the 19th century conductors were practically time beaters? That in the orchestras of ancient Egypt one or two of the musicians were selected to beat time by clapping their hands? In ancient Greece, one musician in every orchestra wore a heavy leaden shoe to stamp out the time? As centuries passed, methods varied. As Johannes Bahr wrote in a book published in 1719, "One man conducts with his foot, another with the head, a third with the hand, and some with both hands, some again take a roll of paper and others a stick." The only guys I ever knew to use a roll of paper were "straightmen," who used it to hit the comedian over the head after a joke. And in many instances the straightman was right!

Even is a sympathetic biographer, but he writes the full score. He tells about the maestro's virtues and his faults, his violent temper and temperament. He forgives him his faults because of his great interpretation of music. I do, too. When a guy is as great as Toscanini he should be allowed a few faults by non-genies like us.

### Puccini Story

I loved the incident where the maestro, after bawling out a musician for bad playing, later apologized by saying, "You see, God tells me how the music should sound—and sometimes you get in the way."

I was fascinated by the story about Puccini's opera, "Turandot." The composer died before he could finish it. Toscanini knew that shortly before his death Puccini had said, "If I do not succeed in finishing the opera, someone will come to the front of the stage and say, 'Puccini composed as far as this...'" then he died. Toscanini was determined to carry out the wish of the composer. On the opening night of "Turandot," the opera came to a sudden and abrupt close. The action of the play was still unresolved, the music incomplete. Toscanini put down his baton and turned to the audience, tears streaming down his face. "Here—here—the maestro died," he said. Then the curtain came down slowly, sadly. . . . That's drama, kid!

"The Story of Arturo Toscanini" makes me want to read the rest of the Holt Musical Biography Series. Besides an excellent picture of Toscanini, the book has appendices containing milestones of his career, important world premieres conducted by him, and a complete list of his RCA Victor recordings. It's a must for anybody who can even hum. I wonder why someone doesn't make a picture of "The Story of Arturo Toscanini?" It would be a boffola!

## AMUS. SHARES SHOW SHARP CLIMB IN JAN.

After hitting a sixmonth low at the end of 1950, the aggregate value of amusement shares listed on the N. Y. Stock Exchange staged a sharp climb during the first month of 1951, according to figures released by the Big Board this week. As of Jan. 31 the shares rose in value by \$102,501,233 over the December dip. Their average price went up 49c, from \$17.40 on Dec. 30 to \$17.89 as of the last day of January.

On the other hand, bond issues of the amusement industry continue to be more or less steady. Total market value of these securities on Jan. 31 came to \$6,802,103. This was a slight fall from the composite value of \$6,820,050 attained as of Dec. 30.

## Bedridden Actress She Befriended Wills All to Hildegard

Buffalo, Feb. 20.

Hildegard was named sole beneficiary in the will of Kathryn Juanita Elliott, a former performer, who died recently in Buffalo. Miss Elliott, who had been bedridden for many years, made her livelihood by the sale of her paintings and poetry. Value of her estate was given as "upwards of \$1,000."

Hildegard, as well as other show people, contributed to Miss Elliott's support for many years. Chanteuse was described in the will as "my dearest and beloved friend."



# 5 COS. POINT UP EARNINGS RISE

## 5-Company Breakdown for 1950

On the way back to more impressive profit statements are the five film companies which have reported on their fiscal operations for 1950. Falling within the various categories of corporate stature within the industry, the quintet is largely representative of all principal pic firms.

Following is the profit-loss range for each since 1946, when industry income was at its highest in history.

	1946	1947	1948	1949	1950
Warner	\$19,425,000	\$22,095,000	\$11,837,000	\$10,467,000	\$10,272,000
Loew's	18,692,000	11,626,000	5,810,000	6,745,000	7,854,000
Univ'l	4,565,000	3,230,000	3,163,000*	1,125,000*	1,356,000
Columb	3,450,000	3,707,000	565,000	1,008,000	1,981,000
Repub.	1,098,000	570,000	350,000*	487,000	761,000
Totals	\$47,230,000	\$41,228,000	\$14,199,000	\$17,582,000	\$22,224,000

\* Indicates deficit.

## TOTAL INCOME UP TO \$22,223,400

Uptrend in film company earning power is well in progress. After continuing heavy setbacks which began late in 1946, pic firms reached the turning point in 1949. Results now in for last year demonstrate they are on the march back to more prosperous operations.

Healthy improvement is immediately reflected in the financial statements of the first five companies to report profits for their respective fiscal years which ended in '50. Quintet comprises two of the Big Five (Warner Bros. and Loew's), two of the Little Three (Columbia and Universal) and Republic.

Their combined total income for '50 climbed to \$22,223,400. Considering the five on the same consolidated basis for '49, their profit would have amounted to \$17,583,000. Thus the figures for last year represent a jump of more than 25%.

Most recent to file was Rep, which reported net income of \$760,574 for the year ended last Oct. 28. Outfit's profit in '49 was \$486,578. Operation in '48 resulted in a loss of \$350,000.

Boost in Rep net revenue was accompanied by an increase in gross income. This was listed at (Continued on page 4)

## Theatre TV Setup May Be Stalled By 20th's Acquisition of Swiss System

### Changing Their Minds

Tremendous biz being rung up throughout the country by Paramount's "At War With the Army" is producing a sideways chuckle by industry insiders. Dean Martin and Jerry Lewis, who star in it and own a piece of it, will probably realize more coin on the film than they've ever seen at one time before in their lives.

Smile is brought by the fact that Martin and Lewis were the comics who in their first TV appearance last September did a skit with the laughs built around the absence of patrons from film houses.

Entire theatre television setup may be temporarily stalled as a result of 20th-Fox's recent acquisition of the Swiss Eidophore system—based on the fact that it's the only proven method so far that can deliver big-screen pictures in full color. With "color" one of the key words currently in home video and with a move underfoot to have all feature films for theatres produced henceforth in color, exhibitors have become acutely convinced of the value of tint on their screens and want it for video operations.

That reaction emerged from a meeting of execs of leading theatre circuits in New York Monday (19) with National Theatres prez Charles P. Skouras. Latter had accompanied his brother, Spyros P., 20th-Fox prez, to Switzerland to sew up American rights to the process, with the two of them having returned over the weekend. Charles Skouras detailed 20th's plans for the system, indicating that 20th, in order to get big-screen video rolling as rapidly as possible, would be willing to license, or sell outright, its equipment to competing circuits.

Twentieth execs claim the Eido- (Continued on page 15)

## Distrib-Exhib Execs Meeting Friday To Work Out Film Festival B.O. Bally

Top sales and publicity-advertising execs of all distributing companies and officials of leading theatre circuits were invited yesterday (Tues.) to a luncheon session in New York Friday (23) to lay plans for effectuating an all-industry boxoffice promotion project. It is the Film Festival scheme approved by the Council of Motion Picture Organizations last November.

Telegraphic invites to Friday's huddle were signed by Ned E. Delaney, prez of RKO and COMPO, and Spyros Skouras, prez of 20th-Fox. Skouras' enthusiasm for the promotion has, in addition, been whipped up to the point where he'll make a pitch to major company presidents for their cooperation at a meeting of the Motion Picture Assn. of America board today (Wed.).

Plan was one of a number presented to COMPO last year, and was worked out for the organization by a committee headed by Max E. Youngstein, Paramount publicity-advertising chief. It envisages the marshalling of all major companies to release a slate of top pic during a 60- or 90-day stretch and to jointly promote this period (Continued on page 16)

### Korda's N. Y. Confabs

Sir Alexander Korda arrives in New York from London aboard the Queen Mary tomorrow (Thurs.). He'll be in the U. S. about three or four weeks, but may extend his stay to attend the preem of his "Tales of Hoffmann" at the Metropolitan Opera House, N. Y., April 1.

While in New York, Korda will confab with his American rep, Morris Helprin, and with Ilya Lopert and Robert Dowling, his partners in Lopert Films Distributing Corp., which handles the Korda product in the U. S.

## Wide Control Of Filming Equip. In D.C. Hopper

Washington, Feb. 20.

Widescale export controls of all film and photographic equipment is in the works here. This will make greater supplies available for domestic use, although the controls are being clamped on by the Office of International Trade of the U.S. Department of Commerce, rather than the emergency National Production Administration.

Last week, OIT ordered export licenses for all negative rawstock—8m, 16m and 35m—where the shipment amounts to more than \$25.

In the works and due shortly, it is understood, is another order which will extend export licensing to positive rawstock and to cameras, projectors, sound equipment, etc. Inside report is that the order for positive raw stock will provide licenses for each shipment over \$50. The figure of \$100 minimum will be set for camera equipment exports subject to licensing, and \$250 for recording and sound equipment.

Some radio equipment is now subjected to export licensing, and this may be spread to a variety of other items in the radio field. Last week, also, the Government clamped export controls on methylene chloride, a chemical used in the production of the celluloid base of safety film.

### Balaban Interrupts

#### Vacation for Confabs

Paramount prexy Barney Balaban, who has been vacationing in Miami Beach for the past several weeks, returned to New York over the weekend for two days of home-office confabs. He returns to the Florida resort tonight (Wed.).

Aside from Par biz, Balaban came north to sit in on the Motion Picture Assn. of America board meeting today on "Oliver Twist." Decision on a seal for the pic had been postponed from last week's meeting because of absence of Balaban and Spyros Skouras.

## ADMISH PRICES RISE THROUGHOUT NATION

Admission prices are continuing to rise in most sections of the country, according to distribution sales chiefs. Average boost is 5c, although there are instances where ticket prices have climbed 10 and 15c.

Michigan, Illinois and eastern Iowa appear to be the locales of the greater number admission price hikes. These principally are in the 5c increase range. Ten-cent hikes have been noted in Texas, Colorado and Southern California, with a sprinkling of 15c increases for evening performances only in Florida, Massachusetts, Pennsylvania and Ohio.

Price hikes have not affected business, according to early check-ups. Whether there will be an ultimate business dip because of the upped scales may not be determined until new prices have been in effect for several weeks.

## Fromkess Tied Into New States-Right Prod.-Distrib Co.

Sam Decker, Los Angeles indie film distributor, is masterminding formation of a national producing-releasing organization which has blueprinted a program of 18 pictures the first year. State-rights distributors from each key city are planning to meet in Chicago in mid-March to lay groundwork for new organization.

While the distribution side of the project has taken form, production angles are being kept flexible pending availability of a production chief. Leon Fromkess, vice-president of Samuel Goldwyn Productions, is reported to be interested in the setup and may become active in the enterprise. His participation depends on whether he renews his contract with Goldwyn in April.

Bert Kulick, head of Bell Pic- (Continued on page 20)

### Theatre's Regular TV Newscast

Los Angeles, Feb. 20. World news via television will be presented to Orpheum theatre patrons on a tri-weekly basis, starting today (Tues.).

Clete Roberts' KLAC-TV 10 p.m. vidcast will be shown on the theatre's large-screen projection unit.

## National Boxoffice Survey Trade Turns Spotty in Keys; 'Born' Pushes Up To First; 'Mister,' 'Valley,' 'War' Next

Exhibitors are blaming the lack of new, strong product and usual letdown prior to Washington's Birthday for the sluggish tone that prevails in many key cities this session. Many first-run spots are bringing in stronger fare for the Feb. 22 holiday week, and the following frame likely will reflect this. Mild weather and rain in many cities covered by VARIETY actually have not hurt trade to any great extent.

"Born Yesterday" (Col) is taking over first spot after being second for three weeks in a row, supplanting "At War With Army" (Par), which had held the No. 1 spot for three successive weeks. "Call Me Mister" (20th) is finishing second although first week out to any degree. "Vengeance Valley" (M-G), also new, is coping third spot by a good margin.

"At War" although finished with most of its big first-run dates, is still showing up with enough to take over fourth position. "Tomahawk" (U) again is finishing in fifth place while "Company She Keeps" (RKO) is taking sixth money.

"September Affair" (Par), fourth last week, is slipping to seventh, with "Operation Pacific" (WB) taking eighth. "Harvey" (U) and

"Cyrano" (UA) round out the Big 10 list, in that order. Best runner-up pix are "Kim" (M-G), "Steel Helmet" (Lip) and "Sugarfoot" (WB), in that sequence.

Initial playdate for "Valentino" (Col) in San Francisco indicates it will be a strong grosser. First two dates for "Bedtime For Bonzo" (U) hint nice returns for this new Universal comedy, being stout in Indianapolis and fine in Cincinnati. "Great Missouri Raid" (Par) is uneven on some additional playdates. "Payment on Demand" (RKO) has a very nice week in prospect at the N. Y. Music Hall. Also new, "13th Letter" (20th) is not doing so well in Boston. "Mr. Universe" (EL) shapes average in same city. "The Enforcer" (WB), nice in Cleveland, is rated fair on second L.A. week.

"Target Unknown" (U) is pleasing in Washington. "Cause For Alarm" (M-G) is medium in Louisville but mild in two others. "Joan of Arc" (RKO) is so-so in Pittsburgh and moderate in Buffalo.

"Yank in Korea" (Col), brisk in Washington and okay in Omaha, is poor in Cleveland and light in Cincy. "Frenchie" (U), strong in K. C., is okay in Detroit and N. Y.

(Complete Boxoffice Reports on Pages 8-9.)

## John Balaban Seeking TV Show to Ballyhoo His Theatre Operation

Chicago, Feb. 20.

Balaban & Katz prexy John Balaban, whose sales-minded tele station, WBKB, has forged ahead of all its competitors in vending everything from used cars to cookie-cutters, will shortly start peddling his own product—his high-unmarketable B&K theatres. Balaban, who has kept his film exhibiting entirely separate from his tele operations, is currently mulling plans for a format type teevee show to help recoup his nearly 30% losses on circuit operations over the past year-and-half.

Most significant factor is that an (Continued on page 16)

## 'Miracle' Withdrawal Forces 'Love' Slump As State Regents Steps In

Grosses on "Ways of Love" slumped sharply at the Paris theatre, N. Y., over the weekend. Dip in business came after the withdrawal of "The Miracle" from the omnibus feature. Much-publicized Italian import was dropped following Friday's (16) decision of the N. Y. State Board of Regents to cancel its license on the ground the pic is "sacrilegious."

Joseph Burstyn, distributor of both "The Miracle" and "Ways of Love," declared in New York yesterday (Tues.) that he was uncertain whether or not "Love" would hold at the Paris. Dive in attendance, he said, probably stems from the fact that "people think the theatre is closed." Other components of "Love" are the French featurettes, "Jotrol" and "Day in the Country."

Meanwhile, the Board of Regents' right to revoke "The Miracle's" license will be argued before the Appellate Division of the N. Y. supreme court March 5. Previously Supreme Court Justice Kenneth S. MacAffer refused to stay the Board's ruling upon Burstyn's motion. Counsel for both the distrib and the Board, however, agreed that the Appellate Division should decide the case. Whatever its decision, an appeal will be taken to the Court of Appeals.

But despite the loss of its N. Y. state license, "The Miracle" is being booked elsewhere in the country with no apparent difficulties as yet. Picture is slated to preem in Los Angeles March 7 at the Monica theatre. It will be two-a-day.

In another development, last (Continued on page 16)

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# Majors Claim Phonevision's Test Families Aren't 'Average' Viewers

Phonevision tests, as currently being conducted in Chicago, will not furnish a true picture of the "pay-as-you-see" system's boxoffice potential, in the opinion of major film companies providing product for the experiment. Film execs claim to have learned that the 300 participating families demonstrated an "active interest" in Phonevision before the tests got underway. Because of that "active interest," they aver, the reaction of these families cannot be considered as indicative of how the average viewers across the country would go for Phonevision if and when the system gains commercial approval.

In choosing the families to participate, according to the film chiefs, Zenith Radio tested a master group on various degrees of interest. A certain percentage of the master group were found to have no interest in participating in the tests, others were found to have a modified interest and a smaller percentage demonstrated active interest. Zenith, the film execs claim, selected the entire 300 families from among the latter group. As a result, they declare, the reaction of these families would necessarily be slightly prejudiced in favor of ordering the screenings.

Meanwhile, Professor Clyde Hart, director of the National Opinion Research Center, who collaborated with Zenith in selecting the families, denied in Chicago this week that he was dissatisfied with the projection of the first month's results on a nationwide basis. Projection was made last month by Zenith prez E. F. McDonald, Jr., who based his estimates on the 10,000 video receivers now in circulation in the U. S. According to Professor Hart, the Research Center was employed only to select the initial samples and to make a final analysis of the results when the test is completed. Zenith, he said, is perfectly at liberty, meanwhile, to make its own estimates.

Major companies, comparing Zenith's weekly reports with those furnished up by their own analysts in Chi, have found the Zenith figures to be "accurate." They have discovered, incidentally, that the features which were the biggest grossers when they were first released to theatres are not necessarily the most popular with Phonevision viewers. So far, the majors have not been able to find a reason for the apparent switch in popularity.

## Metro's 'Stars' Cited By Freedom Foundation

Metro's "Stars in My Crown" is the winner of the 35th motion picture Freedom Foundation award which Gen. Omar N. Bradley is scheduled to present in ceremonies to be held at Valley Forge, Pa., tomorrow (Thurs.). Chartered in 1949 as a non-profit, non-political and non-sectarian awards foundation, the group bestows annual prizes in 19 different categories. The accolades are intended to promote a better understanding of freedom.

For copying first place, Metro will receive \$1,500. Second place winners reportedly will be "Cheaper by the Dozen" (20th), "Our Very Own" (RKO-Goldwyn), "Broken Arrow" (20th) and "Breakthrough" (WB). These films sharing the runner-up spot each will rate cash awards of \$300. Third place laurels, it's understood, will go to "The Women of Tomorrow" (Girl Scouts), "Next Voice You Hear" (Metro), "Young Doctor Sam" (Par), "Albert in Blunderland" (M-G) and "The Fifth Freedom" (Mode Art). They'll get \$100 apiece.

This was the first year in which full-length feature films were eligible to participate in the Foundation awards. Organization also reportedly will hand a posthumous prize to Al Jolson for the charitable provisions of his will. In the radio field, Du Pont's "Cavalcade of America" is said to be the top contender for first place. Other fields in which awards are to be distributed include advertising campaigns, single cartoons, magazine articles, etc. Within each category, a total of \$5,000 in cash awards was established. The 1950 awards jury was chaired by Dr. Milton S. Eisenhower.

## King Bros. Issuing 300,000 Shares at \$1

Hollywood, Feb. 20. King Bros. are putting out additional stock issue of 300,000 shares to sell at \$1 per share. The State last year granted producers permit to sell 1,000,000 shares. At that time, they sold 300,000. Present stockholders will get preference on new issue to limit of their respective holdings. Under terms of agreement, corporation officers and board members have right to buy up unsold stock. Funds will finance upcoming pic, including "The Syndicate." Original stockholders will benefit from profits on "Southside 1-1000," which corporation financed 50%, and "Drums in Deep South," which corporation financed completely.

## \$1,813,000 Net At WB for 3 Mos.

Net profits of \$1,813,000 was reported yesterday (Tues.) by Warner Bros. and subsidiary companies for three months ended Nov. 25, 1950. Earnings represented a drop of \$1,376,000 under the net for the corresponding period of 1949, when a profit of \$3,189,000 was reported. Net earnings for the 1950 period were equivalent to 26c a share on the 6,821,600 shares of common stock outstanding on Nov. 25, after deducting shares held in the treasury. Profit for the corresponding period of the previous year represented 43c a share on the 7,295,000 common shares then outstanding.

After eliminating intercompany transactions for the quarter, film rentals, theatre admissions, sales, etc., amounted to \$27,926,000 as compared with \$32,712,000 for the previous corresponding period. Provision for estimated Federal income taxes, \$2,000,000, has been calculated at rates provided under existing laws. No excess profits tax provision has been estimated, as it is not expected that any will be required.

Company acquired 297,000 shares of common stock at a cost of \$3,739,000 between June 22, 1950, and close of fiscal year, Aug. 31. During quarter ended Nov. 25, 1950, company bought 175,700 shares of its common for \$2,309,000, with an additional purchase of 49,600 shares, at a cost of \$618,000, between Nov. 25, 1950, and Jan. 11, 1951. All purchases were made on the N. Y. or Los Angeles stock exchanges. No common stock has been bought by the company since Jan. 11.

## Judge Picks New Tag For EL Pic; Ends RKO Beef

Eagle Lion Classics, distributors of the Benedict Bogeaus production, "My Brother, the Outlaw," yesterday (Tues.) changed the film's title to "My Outlaw Brother" upon advice of N. Y. Federal Court Judge Vincent L. Leibell. Jurist made the suggestion last week after hearing arguments on a motion made by RKO for a permanent injunction to restrain ELC from using the tag.

Old Label on the Bogeaus picture, Judge Leibell indicated, conflicts with the RKO-Howard Hughes production, "The Outlaw." Court added through similarities in tags the former pic could likely cash in on the reputation of the RKO film. During the proceeding before the bench, ELC's attorney pointed out that since 1948 some 40 pictures had been made with "outlaw" contained in the title.

Judge Leibell, however, noted that Bogeaus' use of the word in "My Brother, the Outlaw" was done in a combination that was too similar to the RKO picture. Court recommended that the attorneys get their principals together to work out a new handle for the ELC upcoming release somewhat along the lines of "My Outlaw Brother." This was done.

RKO filed the injunction suit against ELC on Feb. 6.

## Fight KO's Phonevision

Chicago, Feb. 20. Phonevision apparently will be subject to the same competitive threats as any other show biz medium. Orders for the 9 p.m. screening last Wednesday night (14) by families participating in the current test fell off drastically, as most of them preferred to watch the Sugar Ray Robinson-Jake LaMotta boxing match. Fight was available to them for free via regular home video.

That a top sports event on TV can cripple business in film theatres has been proved consistently. Annual televising of the World Series, for example, has knocked filmery grosses off by as much as 50% in TV areas.

## Last Hurdles Remain To Be Overcome On MPPA 'Twist' Sanction

Eagle Lion Classics, contrary to earlier indications, is now likely to encounter new opposition when its controversial pic, "Oliver Twist," goes before the board of the Motion Picture Assn. of America for Production Code approval. MPPA meeting for reconsideration of the film will be held in N. Y. today (Wed.).

Though ELC deleted all scenes from the film as recommended by Production Code chief Joseph I. Breen, some members of the directorate, who have seen the revised print, still are insistent that code approval is not justified.

Whether the opposition will be formidable enough to result in a negative vote was not predictable. However, it's known at least a few of the MPPA directors feel deeply against "Twist" and it's conceivable they could influence the final decision.

Film was rejected outright by Breen when it first was submitted to him. ELC presented its case to the MPPA board of appeal and (Continued on page 15)

## McCarthy Going to Paris On Franco-U.S. Pact

John G. McCarthy, director of the Motion Picture Assn. of America's international division, will probably go to Paris next month to reopen negotiations on the Franco-American film agreement.

It's possible that Joyce O'Hara, acting head of the MPPA, will accompany McCarthy on the junket. O'Hara was executive assistant to prez Eric Johnston, now on leave of absence as Economic Stabilization chief.

## Earnings Rise

Continued from page 3

\$30,310,748, compared with \$28,086,596 in '49.

Rep proxy Herbert J. Yates in his annual report to stockholders disclosed other gains. Firm liquidated all arrearages on preferred stock dividends. Also, indebtedness to banks, which amounted to \$3,086,100 as of last October, has since been reduced by \$1,077,458.

Inconsistent with the general up-trend was the report issued by WB yesterday (Tues.). This showed a net of \$1,813,000 for the quarter ended last Nov. 25, down from the \$3,189,000 earned in the corresponding '49 period. The drop was not too significant since it covered only the initial quarter of WB's new fiscal year.

Upward monetary turn for the combined five companies, as well as each, individually, is largely attributable to sharp production economies, plus cuts in operational costs. Also a factor, of course, has been some improvement in general trade conditions for the production-distribution end of the industry.

Five firms, while marking new gains, still have plenty of uphill travel to go before they near the peak levels of '46. When that fiscal year came to a close, the companies chalked up total earnings of \$47,230,000.

This dwarfs the '50 total of \$22,223,400. But the big heartening factor, of course, is that the year-to-year decreases have levelled off and the industry is again marching in the right financial direction.

# Mich. Indie Probes Film B.O. Ills Via Phone Survey; TV the 'Heavy'

## Par Sets Meeting Of Div. Mgrs. March 2-3

Paramount has scheduled a meeting of division sales managers at the home office for March 2-3. Sessions, which will be conducted by A. W. Schwalberg, president of Paramount Film Distributing Corp., will be the first get-together of the division chiefs since last September and will be a continuation of policy of periodic huddles.

Attending the meetings will be M. R. Clark, south-central manager; J. J. Donohue, central; Howard Minsky, mid-east; Hugh Owen, eastern and southern; G. A. Smith, western, and Gordon Lightstone, Canadian general manager. Home office execs attending will be Barney Balaban, Adolph Zukor, Paul Raibourn, Ted O'Shea, Oscar Morgan and Jerry Pickman.

## Stockholders OK WB Reorg Plan

Wilmington, Del., Feb. 20. Stockholders of Warner Bros. today (Tues.) approved reorganization plan under which production-distribution will be divorced from company's theatre subsidiary. Vote was 5,079,833 shares in favor of the plan and 41,579 against. Meanwhile, company and its subsidiaries will continue under their present system of operation until the reorganization formula can be put into effect. Deadline for the completion of the plan is April 4, 1953, as prescribed in the Government's decree.

Stockholders also authorized cancellation of 523,000 shares of common stock now held in the treasury and reelected present directors.

Under the plan, stockholders will exchange one share of Warner Bros. Pictures, Inc., stock for 1/2 share of stock in the new theatre company and 1/2 share in the new picture company. Warner Bros. Pictures, as a corporation, will be dissolved.

During the reorganization period, stockholders were told, parent company and subsidiaries will not be subject to excess profits taxes unless consolidated earnings exceed \$24,000,000.

Directors reelected at the meeting were Samuel Carlisle, Stanleigh Friedman, Charles Guggenheimer, Samuel Schneider and Morris Wolf.

## Richard Morgan to ELC

Richard Morgan, formerly of Paramount's legal dept., has joined Eagle Lion Classics' distribution staff in the home office.

Morgan was hired by William J. Heineman, vice-president and sales head, as a consultant on legal phases of clearance and sales.

## N. Y. to L. A.

Eve Arden  
Bristol Broderick  
Christopher Challis  
Noah Dietrich  
Bonita Granville  
Leland Hayward  
Joseph H. Hazen  
William Kozlenko  
Herbert T. Silverberg  
Jack Skirball  
Thomas Slack  
Harry Trenner  
George Ward  
Jack Wrather

## N. Y. to Europe

Cecil Beaton  
Florence Desmond  
Rudolph Firkusny  
Van Heflin  
John Huston  
Col. Jack Lawrence  
Alfred Nightingale  
Cornelia Otis Skinner  
Sam Spiegel

## Europe to N. Y.

Pier Angell  
Otto Kogel  
Wladimir Lissim  
Sir Alexander Korda  
William C. Michel  
Borrah Minevitch  
Herbert T. Silverberg  
Spyros P. Skouras  
Earl I. Sponable

Monroe, Mich., Feb. 20. Joseph Denniston, operator of the Monroe and Family theatres here, is using a new gimmick to get closer to his patrons and, at the same time, try to find out reason for boxoffice decline in face of good local business in other lines. Employing a girl with a courteous and business-like voice, Denniston is making a telephone survey of his community and is finding out things he didn't know before. A new angle is being utilized by giving a cash prize and pair of tickets to those who correctly name the current picture playing at one of his local houses. All who answer questions put to them are sent passes.

To date, Denniston's phone caller has contacted 1,005 citizens. Population of town is 21,000. She has learned so far that of the contacted homes, 557 have television sets and that 44 1/2% of the set owners either don't go to theatres at all or go less than formerly; 18 persons, or 3%, said they were tired of TV and seldom turned on their sets; 75% said they watched the theatre ads in the newspaper and attended if the advertised pictures appealed to them. Only two persons complained about the admission price.

In addition to questions which brought out the above data, the caller asked for comments on current pictures and the manner in which the theatres were operated. She also asked for suggestions for improvements. The girl was given only telephone numbers. She did not know the identity of the people called until she asked for their names and addresses after explaining the reason for the contact.

Other data gleaned from the survey were a high number of requests for specific children programs on Saturday afternoons and condemnation of booking a crime or murder picture with a western. Survey also brought out contention (Continued on page 16)

## RKO's Lapinere Talks Yugo Use of U.S. Pix

Paris, Feb. 20. Elias Lapinere, RKO's Continental chief, has left here for Belgrade to discuss with the Yugoslav state film monopoly release of additional pix. Films are the indie product handled by RKO.

RKO's own product is distributed in Yugoslavia via the Motion Picture Export Assn.. MPEA is allowed some convertibility of earnings, and Lapinere aims to extend the permission for the indie product outside the MPEA deal.

RKO indies include Samuel Goldwyn, Walt Disney and Sol Lesser.

## L. A. to N. Y.

June Allyson  
Joe E. Brown  
J. J. Cohn  
Gary Cooper  
Ralph Edwards  
Philip Epstein  
Douglas Fairbanks, Jr.  
Lisa Ferraday  
Joan Fontaine  
Charles Friedman  
Greta Garbo  
Dr. Eli Goudin  
Abner J. Greshler  
Harry A. Gurfain  
John Hubley  
John Huston  
Henry Jones  
Angela Lansbury  
Lester Lee  
David A. Lipton  
Lenore Lonergan  
Florence Marly  
Seal McClory  
Gene Norman  
Pat O'Brien  
Barbara Payton  
Dick Powell  
Will Price  
Don Prince  
Jerome Rosenthal  
Irving Rubing  
Manie Sachs  
Sol A. Schwartz  
Danny Shapiro  
Tom Shells  
Robert Stillman  
Elizabeth Taylor  
Robert Taylor  
Spencer Tracy  
John Wayne  
Dr. Donald Powell Wilson  
Herbert J. Yates  
Alan Young  
Darryl F. Zanuck



# UA'S INDEPENDENT STAND ON COIN

## See Hughes Deferring Theatre Sale As Court Gives Him 4 Years to Sell

Any early sale by Howard Hughes of his controlling stock interest in RKO Theatres was seen removed as a possibility this week following the tentative court order giving him a total of four years for disposition of the shares.

Sources close to Hughes said it appeared, on the basis of current trade prospects, that the longer he held the stock the more valuable it's likely to become. While qualifying this with the observation Hughes is "unpredictable," it was pointed out the RKO circuit shares have been showing gains on the N. Y. Stock Market steadily and no downward turn is in view.

Through the Irving Trust Co. as trustee, Hughes owns 929,000 shares of the chain's issue. Stock quotation is close to the five-point mark and it's figured Hughes can come out financially on top if he continues the ownership.

This would be, of course, strictly for the purpose of investment since he is deprived of all voting power so long as he holds control of the RKO film firm.

**2 Years to Hughes, 2 to Trustee**  
Court gave Hughes himself two years in which to sell the stock and, in the event there is no sale within that period, the trustee was given an additional two years. However, condition to this was that that Thomas Slack, Hughes' attorney, withdraw his argument that the tribunal actually lacked the jurisdiction to inject any such time (Continued on page 15)

## Dietrich Disposes of All His RKO Stock Holdings; Other Trade Transfers

Past week's reports on activity in stock holding transfers was highlighted by the sale of 1,000 shares of RKO common by Noah Dietrich, the major's board chairman. Stock disposed of represented his entire RKO holdings.

J. Miller Walker, RKO vice-president, counsel and board member, was on the opposite side of the trading. He bought 2,400 shares of the RKO issue, bringing his share holdings to 3,000.

Trader in Paramount shares was Maurice Newton, board member. He sold 6,605 Par common shares, reducing his ownership to 1,000 shares.

Corporations dealing in their own issues include 20th-Fox and Universal. Having acquired 600 additional shares of its own \$1.50 cumulative, convertible preferred, 20th now holds 51,900 shares of the issue. Same firm also bought 200 shares of its \$4.50 prior preferred, upping its holdings to 800 shares.

U removed 1,400 shares of its 4 1/2% preferred from the N. Y. Stock Exchange listings, bringing the new total to 63,200 shares on the board.

Meanwhile, Paramount has disclosed results so far of its stock-buying program which was placed in effect last year. Firm, in the period from June 30, 1950, to Jan. 31, '51, acquired 328,794 shares of its own common on the open market.

Par paid a total of \$7,033,507 in cash for the securities. It now has 2,271,643 shares outstanding with indications the figure eventually will be brought down to at least 2,000,000, and possibly less, as a means of reducing capital structure.

## Dietrich, Slack to Coast

Noah Dietrich, RKO board chairman, and Thomas Slack, attorney for Howard Hughes, return to the Coast tomorrow (Thurs.) following today's court hearing in N. Y. on disposition of Hughes' stock in RKO Theatres.

Both hopped to Washington yesterday on non-film matters for Hughes. Bristol Broderick, Dietrich's assistant, who also had been in N. Y., went back to Hollywood yesterday.

## Wall Streeters Burned

Four years granted to Howard Hughes last week by Federal court in New York to divest himself of his RKO Theatres or RKO Picture Co. interests is burning the big Wall street holders of the two firms' securities. They've been anxious for months to see Hughes out of the RKO picture on the contention that his control is costing the company earnings.

Time limit set by the court is felt to make unlikely an early deal by Hughes to swap his theatre stock for picture company shares or to sell either of the blocks of stock. Number of deals have been in the discussion stage with David J. Greene and other Wall streeters. One of them remarked following the court decision: "I don't know how the whole spirit of the decree could have been so lost."

## Further Delay Sought by FWC In Goldwyn Suit

More fireworks are in view in the pre-trial maneuvers between Samuel Goldwyn and Fox-West Coast in the producer's antitrust suit vs. the circuit. Defendants now are aiming to postpone the actual trial, following numerous delays for depositions, while Goldwyn attorneys will endeavor to keep the case in its regular position on the San Francisco federal court calendar. If it stays on the calendar, hearings probably will begin around the end of April.

Goldwyn lawyer Joseph Alioto now is in N. Y. to take depositions from George Skouras, as president of United Artists Theatres, and 20th-Fox proxy Spyros Skouras.

Skirmishing took an unexpected twist last weekend when Alioto sent out a process server seeking to serve the UAT head with a summons to appear Feb. 26 to give his deposition. Spyros Skouras also was slated to testify on the same date, but, according to Alioto, 20th-Fox has stated he will not be available until March 20. Spyros Skouras returned to N. Y. from Europe last Saturday (17).

While latter is a defendant in the (Continued on page 18)

## SIMPP TO MEET ON NEW UA CONTROL

Meeting of the Society of Independent Motion Picture Producers to consider the shift of United Artists control is slated to take place early next month. SIMPP proxy Ellis G. Arnall is due in Los Angeles on March 1 and plans to call the conclave shortly after his arrival.

Agenda, it's said, will be light, with the indices expected to engage in a swapping of views regarding UA, rather than mapping any plans for collective action.

Arnall will be in Washington today (Wed.) and will continue on to his home in Atlanta Thursday. He'll be in San Francisco early next month on matters concerning his private law firm, and then will go to L. A.

## U-I Sets Sinatra Pic

Hollywood, Feb. 20.

Frank Sinatra will return to Hollywood in June to star in U-I's "Meet Danny Wilson," to be produced by Leonard Goldstein from a screenplay by Don McGuire.

Studio holds a non-exclusive option on Sinatra's film services over a period of three years.

## NEW MGT. WANTS TO PROVE ITSELF

Foreseeing the naturally conservative attitude of bankers toward their new regime at United Artists, Arthur B. Krim and associates have set themselves up coin-wise so they will not have to call on the financial institutions for aid in backing indie production until they have thoroughly established the stability of the company. They hope that point will have been reached in six or seven months.

Result is expected to be that the new UA setup will provide a hefty hypo to indie production. Along with the fact that financing will be available to filmmakers with acceptable packages, trade observers see the Krim organization moving in on UA at a time which is both psychologically and economically fortunate to obtain a maximum quantity of indie production.

UA's problem has traditionally been a lack of quality product on which it could count well in advance. That problem has been compounded in the recent past by the intertwining hurdles of a general decline in the film market, the uncertain position of UA itself and the unwillingness of banks to lend coin to indies.

B.o. has already shown signs of improvement, and general economic outlook is such that continued upswing is generally forecast. That gives the new UA regime basic strength.

Secondly, this improvement in business conditions, plus new high taxes, has many players, directors, writers and producers again casting (Continued on page 18)

## Lundberg Settles 'Kane' Suit for 15G

Author Ferdinand Lundberg's \$250,000 plagiarism suit against RKO, Orson Welles and Herman Mankiewicz, over RKO's 1941 production of "Citizen Kane," was settled out of court Monday (19) for \$15,000. Settlement followed an order by U. S. District Judge Edward Weinfeld directing defendants to produce all statements, reports and memoranda of Mankiewicz and John Houseman, writers of the script, relating to the first draft and later scripts of the picture.

Lundberg had charged that portions of his book, "Imperial Hearst," had been used in the screenplay of "Citizen Kane." Case went to trial last November and ended in a hung jury on Dec. 8 after a 30-day court session, which set a record for a plagiarism trial. Following the jury disagreement, Gustave B. Garfield and Charles Trynin, attorneys for Lundberg, moved that the Mankiewicz and Houseman statements be produced (Continued on page 15)

## HARRY BRANDT SUED FOR 400G ON LEASE

Harry Brandt, head of the Brandt circuit, failed to go through with a theatre lease deal in Coral Gables, a Florida realty firm charged in a \$400,000 damage suit filed in N. Y. federal court this week. Lujacks, Inc., a Coral Gables broker, claims that on the strength of Brandt's promise to execute a lease upon completion of a theatre in Coral Gables it made all necessary preparations for construction of the house.

When the final contract was prepared in June, 1950, Lujacks alleges in its complaint, Brandt refused to sign. Plaintiff asserts Brandt's renege violated a promise and agreement the circuit exec made with it in November, 1949. Action was disclosed when Brandt's attorney petitioned for transferral of the suit from N. Y. supreme court to N. Y. federal court, since the Lujack outfit is a Florida corporation.

## Heineman Shift to UA Due March 5; Sears Stays in 'Top Policy' Position

### Legion Frowns on 'Mister'

National Legion of Decency last week placed three films in its Class "B" classification. "Call Me Mister," 20th-Fox's Betty Grable-Dan Dailey starrer, "reflects the acceptability of divorce; has suggestive costuming and situations."

"Second Face," an Eagle Lion Classics release, was described as "reflecting the acceptability of divorce" while Oxford Films' German import, "Film Without a Name," was rapped for its tendency to "condone immoral actions" among other things.

## Pickford, Chaplin Must Be Active On Board at UA

Mary Pickford and Charles Chaplin will each have a place on the United Artists board if they so desire. They will have to fill the seats themselves, however, rather than naming proxies to sit in for them.

That's believed to be the position taken by the Arthur B. Krim syndicate which assumed control of UA this week. Krim group holds voting control of the UA stock owned by Chaplin and Miss Pickford.

Board and voting trustees held their initial meetings in New York yesterday (Tues.). Both sessions were perfunctory, since UA is a closed corporation.

Chaplin designated his attorney, Loyd Wright, as his delegate to the five-man committee holding voting trust certificates. Miss Pickford represented herself.

Krim group, on the other hand, will have three voting trustees, giving it the balance of power on the committee. They are Krim, Matty Fox and Seymour Peyser.

Fox is former Universal v.p. and director and is a member of the Krim syndicate. Peyser is Krim's law partner in the firm of Phillips, Nizer, Benjamin & Krim.

Robert S. Benjamin, a member of the firm and of the syndicate, will serve neither as a voting trustee nor board member. This is at his own request to avoid (Continued on page 22)

## SUMMER RELEASES MULLED BY RODGERS

Extending Metro's release sked through all of next summer is being considered by sales chief William F. Rodgers. Releases now are set only up to May.

Rodgers said in N. Y. yesterday (Tues.) he's considering setting dates for new product but first must consult with his M-G associates. He'll also have to check with the studio on availabilities, he added.

Distrib topper additionally has in mind calling of a sales session but here again nothing definite has been set. Rodgers explained he's just back from a Florida vacation and hasn't had time to map specific plans. He returned to the M-G homeoffice on Monday.

Rodgers figures on staying in N. Y. about a month. Following this he'll be off on his annual studio visit.

## Dick Powell as 'Cowboy'

Hollywood, Feb. 20.

Dick Powell, who always wanted to gallop on the screen, had to become an indie producer to make his wish come true. His first ride will be in "The Cowboy," in which he will star, and probably direct, as well as produce.

Screenplay is being written by Blake Edwards, who scripts Powell's radio show.

William J. Heineman will in all probability take over as general salesmanager of United Artists March 5. He is committed to remain at Eagle Lion Classics until March 2. He will accede to a longer delay if asked by ELC proxy William C. MacMillen, Jr., but such request is thought unlikely.

Actually, no deal has been worked out between the ELC sales chief and Arthur B. Krim, new UA topper. However, talks between them got under way officially this week and no difficulties are foreseen. Heineman will take no concrete step, however, until MacMillen returns to New York from the Coast over the weekend.

While past association between Krim and Heineman had led to widespread trade speculation that the ELC distrib topper would join Krim at UA, the start of actual negotiations awaited the clearing of protocol between Krim and MacMillen. Krim refused to talk on a solid basis until he had discussed the matter with the ELC proxy. He received word from MacMillen over the weekend that he would not stand in Heineman's way if the latter could make a better deal.

Actually, of course, ELC has no legal hold on its sales boss, since his contract with the company expired last Saturday (17). However, Krim was anxious to avoid hard feelings and thus sought MacMillen's blessing before offering Heineman a deal.

Krim also refused to make an actual offer until he was in the (Continued on page 20)

## Krim Speeds 3 New Pix Into UA Fold, Now Aims For Sales Force Vigor

New United Artists regime is off to an unhesitating start in lining up new independent product. Although only at the helm officially two days, proxy Arthur B. Krim yesterday (Tues.) announced consummation of deals for three pix, two of which already are completed and set for delivery to UA this week.

Third, location shooting of which is slated to start in Africa on April 1, is "African Queen," to co-star Humphrey Bogart and Katharine Hepburn. Sam Spiegel will produce for Horizon Pictures, with John Huston to direct.

Spiegel is a friend of Krim and his partner Robert S. Benjamin. Producer provided an assist in their negotiation of the UA deal.

Two pix already lensed are "He Ran All the Way," costarring John Garfield and Shelley Winters, and "The First Legion," starring Charles Boyer.

"All the Way" was produced by Bob Roberts with financing arranged by Krim and Benjamin. John Berry directed. "Legion" was produced and directed by Douglas Sirk.

Meanwhile immediate aim of the Krim syndicate is to overcome the sales inertia which has gripped the company during recent months and get maximum coin out of product currently in release. Staffers were given that word at an introductory session Monday (19) and Krim further conveyed it in a wire to UA's field forces.

Recognizing that even with the immediate delivery by indie producers of the films they've been (Continued on page 22)

## Lothar Wolff's Pic

Lothar Wolff, producer for R.D.R. Corp., Louis de Rochemont company, is back from Europe where he set up units for production of documentary films to implement Marshall Plan policies. Wolff was overseas for 18 months on leave of absence to head the film information program for Economic Cooperation Administration in Paris.

Wolff has been assigned by de Rochemont to produce an undisclosed film.

**Father's Little Dividend**

Hollywood, Feb. 20.  
Metro release of Pandro S. Berman production. Stars Spencer Tracy, Joan Bennett, Elizabeth Taylor, features Don Taylor, Billie Burke, Moroni Olsen. Directed by Vincente Minnelli. Screenplay, Albert Hackett and Frances Goodrich; based on characters created by Edward Streeter; camera, John Alton; music, Albert Genzlinger; editor, Ferris Webster. Trade-show Feb. 14, '51. Running time, 82 MINS.  
Stanley Banks..... Spencer Tracy  
Ellie Banks..... Joan Bennett  
John Dunstan..... Elizabeth Taylor  
Buckley Dunstan..... Don Taylor  
Doris Dunstan..... Billie Burke  
Herbert Dunstan..... Moroni Olsen  
Police Sergeant..... Richard Rober  
Deilah..... Rusty Tamblin  
Tommy Banks..... Tom Rusk  
Ben Banks..... Hayden Rorke  
Dr. Andrew Nordell..... Paul Harvey  
Rev. Galsworthy..... Paul Harvey

As a followup to last season's comedy success, "Father of the Bride," Metro appears to have a repeater in "Father's Little Dividend." It's the same type of warm family comedy, played by the same performers and with the same sound values as its predecessor. "Dividend" does what few sequels are able to manage—measure up to the first—and has a bright boxoffice outlook.

Like the initiator, story gets underway with Spencer Tracy narrating his family troubles, this time caused by the first grandchild. As chief comedy exponent and narrator, Tracy carries the load and makes it very enjoyable fun for all types of audiences. There are able assists, though, from his two co-stars Joan Bennett and Elizabeth Taylor, and the feature cast lineup headed by Don Taylor, Billie Burke and Moroni Olsen.

The glib script by Albert Hackett and Frances Goodrich, based on the characters created by Edward Streeter, misses none of the situations that make for laughs among those about to become grandparents or parents for the first time. Real-life situations have just the broad touch needed to sharpen comic flavor, and the entire cast goes about the duties with obvious enjoyment.

Tracy, with his daughter married and two sons away to school, business affairs in good shape, feels spring in his middle-aged blood. The kittenish pep soon disappears when he learns he is to become a grandfather. Chuckles constantly rebound as he goes through the shock of re-adjustment, is harassed with miniature crises such as false alarms, domestic quarrels and the jealousies that accompany a miracle of birth among about-to-be grandparents.

A good comedy peg are the howls the infant lets loose every time he sees his granddad and this is used up thoroughly before Tracy is finally reconciled to his fate and becomes a doting, baby-talking grandfather after nearly losing the baby while playing in the park. Latter sequence is played strictly for laughs and, while effective, a good opportunity for heart tugs was passed up.

Miss Bennett is good as Tracy's wife. Elizabeth Taylor beautifies her scenes as the new mother, and Don Taylor catches the right shading as the new father. Billie Burke, and Olsen again add substance as the other set of grandparents. Hayden Rorke, the doctor, registers in a single scene. Richard Rober, Marietta Cauty, Paul Harvey and the others are good.

Vincente Minnelli's direction races the film along neatly, playing strictly for laughs without going too far below the surface of the characters. Tripping, however, makes up for this, as does the scripting. Pandro S. Berman's production supervision provides the film with a smart gloss to match the predecessor.

Albert Sordy contributes a scene that goes along with the fun, and John Alton's camera work is expert. Brog.

**Payment on Demand**

RKO release of Jack H. Skirball-Bruce Manning production. Stars Bettye Davis, Perry Sullivan, features Jane Cowl, Kent Taylor, Betty Lynn. Director, Curtis Bernhardt; screenplay, Manning; based on characters, Leo Tover; music, Victor Young; editor, Harry Marker. Trade-show in N. Y., Feb. 14, '50. Running time, 90 MINS.  
Bettye Davis..... Bettye Davis  
Perry Sullivan..... Perry Sullivan  
Jane Cowl..... Jane Cowl  
Kent Taylor..... Kent Taylor  
Betty Lynn..... Betty Lynn  
John Sutton..... John Sutton  
Frances Benson..... Frances Benson  
Peggie Castle..... Peggie Castle  
Otto Kruger..... Otto Kruger  
Swanson..... Swanson  
Walker S. Sinc..... Walker S. Sinc  
Polanski..... Polanski  
Richard Anderson..... Richard Anderson  
Natalie Schiller..... Natalie Schiller  
Katherine Emery..... Katherine Emery  
Molly..... Molly  
Lisa Gelm..... Lisa Gelm

An adult theme handled with careful restraint, this newest Bettye Davis starrer figures as a robust boxoffice performer. Commercial value is especially enhanced by the film's obviously strong appeal for the femme trade.

Exploring the topical subject of husband and wife, parents of two grown daughters, who find themselves on the marital rocks,

**Miniature Reviews**

"Father's Little Dividend" (M-G). Solid followup to last season's successful "Father of the Bride." Bright b.o. seen.  
"Payment on Demand" (RKO). Bettye Davis-Barry Sullivan in strong entry. Heavy femme trade in view.  
"Valentino" (Color) (Col.). Sock romantic drama, loosely based on life of late screen star. Mass appeal and solid b.o. prospects.

"Lightning Strikes Twice" (WB). Good, adult melodrama, interestingly presented. Exploitable for average returns.  
"Air Cadet" (U). Okay service feature on training of jet combat pilots. Average b.o. outlook.

"Fury of the Congo" (Col.). Johnny Weissmuller in "Jungle Jim" adventure programmer.  
"Navy Bound" (Mono). Pleasantly entertaining programmer for the general market.

"Rogue River" (ELC) (Cinecolor). Picturesque setting of cops-and-robbers yarn won't lift this opus beyond lower rung in dual situations.

"Payment on Demand" makes a point of avoiding the pitfalls of soap opera fiction in which emotional and physical crises are developed in rapid succession. Instead, plot material is kept within the realm of plausibility as the story, largely done in retrospect, traces the marriage from happy beginning through the period of discord, divorce and, finally, to the suggestion of reconciliation.

Miss Davis is in top form. Her interpretation of the overly ambitious wife, whose unscrupulousness leads to the marital collapse, has great believability. Part of the husband, who stuns Miss Davis with the announcement he wants a divorce, represents the most important assignment in Barry Sullivan's screen career. His is the sympathetic role, and he handles it neatly and with a quiet dignity.

Adding color and flavor to the drama is the appearance of the late Jane Cowl, as the aging, pathetic divorcee struggling for happiness in a Port-au-Prince villa in company of a young artist protege.

Screenplay by Bruce Manning and Curtis Bernhardt is smooth and polished.

Pic is designed for adult theatre-goers, not for the younger element or devotees of screen action. Additionally, while the plot is developed along believable lines, it's conceivable some onlookers might consider as unlikely the film's climax which depicts the husband as agreeable to reconciliation despite his divorced wife's callousness.

Bernhardt's direction is clear and evenly paced. Flashback technique in story telling is put to good use in the staging and he has drawn uniformly good performances from the other cast members.

Lensing also caught the mood of the drama, and photography and other technical assists for the most part are in keeping with the overall quality of the picture. Editing, however, appears responsible for a few instances of abrupt scene changes. Jack H. Skirball's production canvas is unstinted and in good taste. Gene.

**Valentino**

(Color)

Hollywood, Feb. 15.

Columbia release of Edward Small production. Stars Eleanor Parker and Anthony Kruger; features Richard Carlson, Otto Kruger, Patricia Medina, Joseph Calleia, Dona Drake, Lloyd Gough. Directed by Lewis Allen. Written by George Seaton. Music by George Seaton. Screenplay, Lenore Coffee; based on novel by Margaret Echard; camera, Sid Hickox; editor, Daniel Mandell. Previewed Feb. 9, '51. Running time, 103 MINS.

Joan Carlsie..... Eleanor Parker  
William King..... Richard Carlson  
Lila Reyes..... Patricia Medina  
Luis Verducci..... Joseph Calleia  
Maria Torres..... Dona Drake  
Eddie Morgan..... Lloyd Gough  
Rudolph Valentino..... Anthony Kruger  
Work Towers..... Otto Kruger  
Tille..... Marietta Cauty  
Photographer..... Paul Bruar  
Butler..... Eric Wilton

Edward Small and Columbia have, in "Valentino," a picture that appears marked for a sock commercial success. It's a full-blown romantic drama that makes little pretense of accurately biographing the screen star's life, but has the gimmick of his name and likeness to encourage ticket sales among the curious and plenty to offer in the way of mass entertainment.

The Valentino name for the marquee is strongly backed with splendid Technicolor production values, a sound story that injects just enough of the factual to strengthen the fictionalizing, and a cast that catches the romance flavor of the plot. Anthony Dexter bears a remarkably true resemblance to the man he impersonates, which enables this film to stand up

rather well under any comparisons that may be made.

The George Bruce screenplay sets out to depict a great lover of the type personified, in memory, by Valentino. It goes about the chore in such a straight-forward manner that, after the first few scenes, the amatory aura created by the character in love language and passionate embrace becomes acceptable and believable.

Of late, the screen has lacked straight romance features that make a direct pitch to the femme patron. "Valentino" goes a long way towards correcting this lack and therein lies one of the big factors indicating solid boxoffice because it is coupled with good masculine appeal also. There may be critical squawks over the failure to mirror faithfully the star's life as it was lived but the soundness of the film's appeal to the general picturegoer's taste is undeniable.

Director Lewis Allen gets the story underway with a meeting between Dexter and Eleanor Parker on board ship enroute to New York from Naples. Miss Parker is a film star traveling incognito and Dexter is a member of a dance troupe headed by Donna Drake. A shipside romance flowers, causing Miss Drake to break off with her dancer-lover.

Stranded in the big city, Dexter has a period of dishwashing and gigoloing before he again finds Miss Parker and, through her and a director, Richard Carlson, gets his first taste of film work. Plot again contrives to separate Dexter and Miss Parker, he goes to Hollywood and works as an extra until successfully crashing a party and winning the gauchole role in "Four Horsemen of the Apocalypse," a part that skyrocketed Valentino to fame in real life.

Story recreates scenes from a number of Valentino's subsequent successes, such as "The Sainted Devil," "Blood and Sand," "The Eagle" and others, although they are not presented in real-life sequence. The silent-dance techniques are nostalgically captured in Allen's direction and are given a properly dignified, rather than a broad, treatment to make them historically sound.

"The Sheik" is used as the climax springboard of the plot. After romantic weekend interludes in which Miss Parker completely surrenders to the Valentino charms, she learns he does not wish to marry her. She marries Carlson, but when assigned to co-star with Dexter in "The Sheik," the film's smoldering love scenes again strike a blaze between the two. A columnist ferrets out the romance is ready to break it when Dexter arises from a sick bed, smashes cameras and noses and then kills the story by going off to New York to marry Patricia Medina, who helped him win gauchole role. Instead he dies, and film ends with the famous Lady in Black visiting his Hollywood tomb.

Dexter does not have the full measure of grace and animal magnetism that memory ties to Valentino, but there is enough to make the impersonation vivid. It is best exemplified in the "Four Horsemen" gauchole dance, an emotion-stirring rendition as done by Dexter and Miss Medina under the staging of Larry Ceballos. Dexter has an assurance that carries him through talent-taxing scenes with an aplomb that cloaks a lack of experience.

Eleanor Parker brings to her star role a quiet warmth and quality that helps to make Dexter look better than he actually is. Miss Medina is sook as the actress willing to take whatever bit of Valentino he cares to offer. Carlson scores as the director-husband of Miss Parker, and there is an earnest depiction of a producer by Otto Kruger. Joseph Calleia, Valentino's friend, is good, Miss Drake and Lloyd Gough, the columnist, measure up.

Technically, the Edward Small-Jan Grippio production is of high quality in every department. Particularly outstanding is the color lensing by Harry Stradling, one of the better jobs to come out of a camera. Settings, art direction, musical score and editing are first-rate. Brog.

**Lightning Strikes Twice**

Hollywood, Feb. 20.  
Warners release of Henry Blanke production. Stars Ruth Roman, Richard Todd, Mercedes McCambridge, Zachary Scott; features Frank Conroy, Kathryn Givney, Rhys Williams, Darryl Hickman, Nacho Galindo. Directed by King Scott. Screenplay, Lenore Coffee; based on novel by Margaret Echard; camera, Sid Hickox; editor, Thomas Reilly. Trade-show Jan. 30, '51. Running time, 92 MINS.  
Shelley..... Ruth Roman  
Trevelyan..... Richard Todd  
Liza Colville..... Mercedes McCambridge  
Harvey..... Zachary Scott  
Nolan..... Frank Conroy  
Merrill..... Kathryn Givney  
Father Paul..... Rhys Williams  
String..... Darryl Hickman  
Pedro..... Nacho Galindo

Exploitable factors, combined with good adult melodramatic

**Scott of the Antarctic**

"Scott of the Antarctic," tradeshown in New York yesterday (Tues.) by Eagle Lion Classics, was reviewed from London by VARIETY in the issue of Dec. 8, 1948. Story of the ill-fated expedition to the South Pole, Myro wrote, should have been a "magnificent eye-filling spectacle as well as a stirring adventure."

"But the director's affinity to the documentary technique," opined the reviewer, "has robbed the subject of much of its intrinsic drama. While it's a picture which will enhance Britain's prestige, it doesn't fall into the top category of boxoffice successes. Its appeal will be restricted to audiences interested in a chapter of British history."

Ealing Studios-Michael Balcon production stars John Mills in the title role. His appearance in the film, Myro noted, is the picture's "greatest asset." Technicolor camera-work was described as "magnificent, and pictures the Antarctic wastes with all their terrifying beauty." Charles Frend directed. Derek Bond is featured.

plotting, shapes "Lightning Strikes Twice" for okay possibilities. Film has suspense and movement, along with good character development, to keep it always interesting, and tramping is good. Gross indications, while not heavy, should strike a satisfactory average.

Screenplay finds Ruth Roman, legit actress, vacationing at a Texas dude ranch and trying to establish the innocence of a man charged with killing his wife. Richard Todd is the man, freed by a hung jury but still believed guilty by his former friends and neighbors. Miss Roman falls in love with Todd and after a mixed, contrived number of situations they marry, but on the wedding night she dies in terror, only to nearly meet death from the real killer before being rescued.

Direction of the Lenore Coffee script by King Vidor overlooks no bet to keep suspense tight and the real culprit cloaked right up to the finale. Some of the tricks used to do this are obvious but not overdone theatrically, and they help to sustain audience interest.

A number of offbeat characters are spotted, most notably that played by Mercedes McCambridge, a cigar-rolling westerner with a mental quirk caused by her unrequited love for Todd. She's the villain of the piece and has a high dramatic moment in the finale. Miss Roman is convincing as the heroine, and Todd handles his role easily as the moody accused.

Zachary Scott does well by the fourth starring assignment, that of a typical rich playboy.

Featured cast parts the excellent trouping of the stars. Among them are Frank Conroy and Kathryn Givney, old friends and partners of Todd; Rhys Williams, a priest; Darryl Hickman, a crippled boy, and Nacho Galindo, Mexican ranch hand.

The Henry Blanke production wears a realistic western dress. The physical values help carry the aim for thrills and chills. A good music score by Max Steiner and photography that strengthens the mood under camera-wielding of Sid Hickox are among toothy technical aides. Brog.

**Air Cadet**

Hollywood, Feb. 16.

Universal release of Aaron Rosenberg production. Stars Spencer Tracy, Joan Russell, Alex Nicol, Richard Long; features Peggie Castle, Charles Drake, Rock Hudson, Robert Arthur, James Best, Parley Baer. Directed by Joseph Pevney. Screenplay, Robert L. Richards; added dialog, Joseph Hoffman; story by Robert Soderberg and Robert L. Richards; camera, Cliff Stine; air photography, Clyde Da Vinna; editor, Russell Schoengarth. Previewed Feb. 13, '51. Running time, 63 MINS.

Major Jack Page..... Stephen McNally  
Zachary Page..... Gail Russell  
Joe Czarnock..... Alex Nicol  
Russ Coulter..... Richard Long  
Captain Sullivan..... Charles Drake  
Walt Cawley..... Rock Hudson  
Upper Classman..... Robert Arthur  
Pat..... Peggie Castle  
Jerry Connell..... James Best  
Major Jim Evans..... Parley Baer

Pace generated by the jet planes used in "Air Cadet" gives it a lot more movement than the rather ordinary story justifies. However, it mixes the routine dramatics with plenty of acrobatics and heroics to keep it rolling acceptably over the rather long 93-minute stretch. Boxoffice reaction in the general situation should be average, helped by good exploitation.

Plot carries a trio of fledgling pilots through preliminary flight training at Randolph Field, Texas, to the jet fighter base at Williams Field, Ariz., where they successfully become crack combat jockeys of the airborne flame-throwers. Both script and Joseph Pevney's direction are inclined to linger a bit too long over the training

quences, but they are fundamentally more sound than the contrived story.

For story purposes, there's Stephen McNally, chief jet instructor, whose brooding over the loss of men in World War II, has caused a separation from his wife, Gail Russell; Richard Long, jet cadet who is trying to surpass his late brother's war record; Alex Nicol, ex-sergeant who wants to be a fly-boy; and Robert Arthur, rich lad who wants to do things for himself.

These principals do well by what the Robert L. Richards screenplay offers, turning in easy performances to help carry it. Also, there are assists from Charles Drake, instructor; James Best, a washed-out cadet; Peggie Castle, an Air Force nurse; Rock Hudson and Parley Baer, base medico.

Some humor is blended into the dramatics and there are some top thrill sequences showing jet acrobats flying a four-strip diamond formation with wing tips only 18 inches apart during the stunting.

The Aaron Rosenberg production was filmed at the two air bases, adding to the service flavor the picture wears. Thrilling air sequences were lensed by Clyde Da Vinna, while Cliff Stine capably handled the cameras otherwise. Footage needs trimming from its present length. Brog.

**Fury of the Congo**

Hollywood, Feb. 16.

Columbia release of Sam Katzman production. Stars Johnny Weissmuller; features Sherry Moreland, William Henry Grant, Lyle Talbot, George Eldridge, Rusty Wescott, Paul Marion, Blanca Vischer. Directed by William Berke. Written by Carroll Young. Camera, Ira H. Morgan; editor, Richard Fant. Previewed Feb. 15, '51. Running time, 69 MINS.  
Johnny Weissmuller..... Johnny Weissmuller  
Leta..... Sherry Moreland  
Ronald Cameron..... William Henry Grant  
Lyle Talbot..... Lyle Talbot  
Professor Dunham..... Rusty Wescott  
Barnes..... George Eldridge  
Masgruder..... Rusty Wescott  
Randi..... Paul Marion  
Nahara..... Blanca Vischer

"A mythical animal and a mythical drug springboard Jungle Jim's latest adventures in 'Fury of the Congo.' Results just get by as program fare for the smaller situation."

The animal is the Okongo, a jungle hybrid. Seems when it eats a narcotic jungle plant the drug takes on added potency during digestion. A gang of smugglers are after the secretion and kidnap a bunch of Okongo-worshippers to help in rounding up the hybrids. Johnny (Jungle Jim) Weissmuller gets wind of the plot while helping to look for a missing professor, also a prisoner of the heaves. After battling leopards, monstrous desert spiders, sandstorms and the villains, the hero brings tranquil peace again to the Congo.

Director William Berke and Carroll Young's script keep the players constantly walking and running as a substitute for genuine story movement. The substitution reaches its climax in the finale when all factions chase each other—native women coming to free their husbands and sweethearts, already escaping the heaves, Jungle Jim chasing William Henry, the top villain, and stampeding Okongos chasing them all, with a sudden sandstorm adding to the frenetics.

Sherry Moreland does a comely native girl, and aiding Henry's dirty work are Lyle Talbot, George Eldridge and others. Joel Friedkin is the suffering professor.

Ira H. Morgan lensed the Sam Katzman production, and camera work, along with other technical credits, are standard for the budget. Brog.

**Navy Bound**

Hollywood, Feb. 19.

Monogram release of Wilbur F. Brondy production. Features Tom Neal, Wendy Waldron, Regis Toomey, John Abbott. Directed by Paul Landres. Screenplay, Sam Rocca; from Collier's mag story by Talbert Josephine; camera, Harry Neumann; editor, Otto Lovring. Previewed Feb. 15, '51. Running time, 40 MINS.  
Joe Morell..... Tom Neal  
Lisa..... Wendy Waldron  
Capt. Danning..... Regis Toomey  
Pappa Cerrano..... John Abbott  
Chris "Warthog" Novak..... Murray Alcer  
Robert Garrells..... Paul Barry  
Sweeney..... Harvey Fryer  
Vincent..... John Compton  
Pietro..... Stephen Harrison  
Schott..... Bill Bletcher  
Sailor..... Ray Kemper

Prizefighting and tuna fishing are nicely mixed to supply the dramatics for "Navy Bound." It's an okay programmer for lowercase slotting in the general situation.

Tom Neal carries the lead as a sailor who becomes the fleet boxing champ but gives up the Navy to help his family out of difficulties with their fishing boat. When financial problems can't be met with the boat's daily pay load, Neal signs to take on a pro challenger so the cash can be raised that will clear the boat and permit him to re-enlist in the Navy.

Dramatics are rather standard, (Continued on page 16)



# COMPO STILL HITS EXHIB SNAGS

## SWG Presents Annual Prizes; 'Eve,' 'Sunset,' 'Men' Kudosed

Hollywood, Feb. 20. Prizes for the best written pictures of the year were handed out here tonight (Tues.) at the third annual awards party of the Screen Writers Guild at the Hotel Ambassador.

Prize winners in each category were Joseph Mankiewicz and Mary Orr for "All About Eve," comedy; Charles Brackett, Billy Wilder and D. M. Marshman, Jr., for "Sunset Boulevard," drama; Michael Blankfort and Elliott Arnold for "Broken Arrow," western, and Carl Foreman for "The Men," which "best depicts the American scene." Musical comedy award, with a tie vote, was split between George Wells, for "Three Little Words," and Sidney Sheldon, Herbert and Dorothy Fields, for "Annie Get Your Gun."

Irene Dunne presented the Christopher awards, which were announced last week in New York, to Lamar Trotti for "Cheaper by the Dozen" and to Frances Goodrich and Albert Hackett for "Father of the Bride." Christopher prizes of \$5,000 were open for the first time this year to screenwriters and are confined for pix providing good family entertainment. George Jessel emceed for presentation of the prizes, aired by NBC.

Highlighting the evening were skits lampooning the industry, with casts including Jane Russell, Marie Wilson, Paul Douglas, Arlene Dahl, Edward G. Robinson and Claire Trevor. Scenes from the prizewinning films were enacted by the stars who had appeared in them. Bette Davis and Gary Merrill did a bit from "All About Eve," and Bill Holden and Nancy Olson played a shot from "Sunset Boulevard." Jeff Chandler did a brief scene from "Broken Arrow," while Jack Webb and Dick Erdman figured in a scene from "The Men." The musical comedy contingent included Howard Keel, Shelley Winters, Arlene Dahl, and songwriter Harry Ruby.

## WEISNERS TAKE OVER LAUREL'S 'DELLA'

Laurel Films' Robert Alda-Janis Paige starrer, "Double for Della," has been taken over by Weisner Bros. Productions, which retitled it "Two Gals and a Guy." Acquisition of the picture marks the initial step of the Weisners into filmmaking. While definite production plans are somewhat vague at the moment, the new outfit is said to be mapping several films for shooting in New York.

Irving Weisner, reportedly, is a wealthy real estate operator whose family has film theatre holdings in the metropolitan area. Brother Sidney is an attorney. Weisners originally had a large financial interest in Laurel-Della, Inc., a corporate firm set up to produce "Double for Della." Last week the brothers decided to purchase the entire film. It was recently completed in New York and scoring is due to be wrapped up within a month. Distribution will be through Eagle Lion Classics.

Although Laurel Films withdrew from "Della," it's understood that the company will continue as a separate entity, with John Arent remaining as head. Finn turned out such pictures in the past as "Guilty Bystander," with Zachary Scott and Faye Emerson, and "Mr. Universe," a Jack Carson starrer.

Meanwhile, former Laurel prez Rex Carlton is believed to be returning to production as a probable producer with the Weisners. In engineering their last week's deal the brothers also took over a play, "Fit to Print," by Will Yolen. It was formerly on Laurel's schedule. Yolen will serve as a department liaison man with the Weisner organization.

## Golet, Sr., Wins 304G Judgment Vs. Goldridge

Robert Golet, Sr., wealthy New York real estate owner, won a \$303,957 judgment by default in N. Y. supreme court last week from Goldridge, Inc. Latter firm is an organization set up in 1949 by David M. Pelham, John Shepherd and Robert Golet, Jr., to produce the Glenn Langan starrer, "Rapture," in Italy. Picture was recently released in the U. S.

Goldridge owed the elder Golet a total of 25 promissory notes which were granted over a two-year period. They amounted to \$237,000. Interest and costs increased the sum to \$303,957. Foreclose proceedings were instituted when Goldridge failed to meet the notes. Western hemisphere distribution of "Rapture" was handled by Eagle Lion Classics.

## 75c Min. Wage Starts April 22 In N.Y. State

Minimum wage standards for more than 75,000 workers in the amusement and recreation industry in New York state will become effective April 22 under an order signed today (Wed.) by Industrial Commissioner Edward Corsi. The decree sets up a general minimum of 75c per hour for the entire industry, with only a few specific exceptions.

New pay standards provide a differential with lower wage scales outside the metropolitan area. Directly affected by the order are a number of motion picture theatre employees, including cashiers, cleaners, porters, matrons, ticket-takers, doormen, ushers and various other minor groups. Others within the scope of the ruling are golf caddies, bowling alley pinboys, etc.

In preparing the wage ukase, Commissioner Corsi okayed the recommendations of a minimum wage board for the industry over which Supreme Court Justice Francis X. Glaccone presided. That a wage minimum should be prescribed for film theatre employees was vigorously opposed last year by various exhibitor organizations. At public hearings held in New York by Corsi the Independent Theatre Owners Assn. and Metropolitan Motion Picture Theatres Assn. protested that part-time employees should not be embraced (Continued on page 18)

## COL TALKS TO RATOFF ON FOREIGN PROJECT

Hollywood, Feb. 20. Columbia is considering production of a couple pictures in Britain to use up some of its frozen pound earnings. Pix would be made by Gregory Rattoff, who arrived from New York last week for confabs on the project with company prexy Harry Cohn. These discussions, it's understood, concern talent and kindred details.

Rattoff remains on the Coast for about two weeks, then goes to Paris and finally Britain to set up the deal. Reportedly, "The Royal Mail" may be the title of one of the pictures. Producer is also considering a p.a. stint in a TV show.

## Kazan-Miller-'Hook' For Col. Falls Through

Hollywood, Feb. 20. Deal for Elia Kazan and Arthur Miller to make "The Hook" for Columbia release has chilled. Miller was to do the story and screenplay, Kazan to direct, and

## PENNSY ALLIED, S. CAL. TOA BALK

One definite holdout from membership in the Council of Motion Picture Organizations, and the possibility of a second, this week served to deprive the org of the industry unanimity aimed for, at least temporarily.

Allied Independent Theatre Owners of Eastern Pennsylvania, at a meeting held in Philadelphia on Monday (19) took no action on COMPO. Thus its determination to stay outside the COMPO fold, decided upon last October, remained unchanged.

Unit's membership meeting was followed by a convocation of its board of governors. Sidney E. Samuelson, head of the outfit, said COMPO was neither on the agenda nor was it acted upon at either session. However, there remained the possibility, of course, that the Eastern Pennsylvania unit might take up the matter some time in the future.

Group's meeting followed by a few days the Washington session of the Allied States board, at which COMPO was formally indorsed. This was expected, since general counsel Abram F. Myers and other Allied officials stated at the organization's recent New York session they'd give it support.

Elected to rep Allied on the COMPO executive committee were Truman T. Rembusch, Abe Berenson, Benjamin Berger, Jack Kirsch, Ray Branch, Wilbur Snaper, Nathan Yamins and H. A. Cole.

Looming as the second possible (Continued on page 18)

## 113 Foreign Producers From 22 Countries Aided by MPAA Unit

Motion Picture Assn. of America's Advisory Unit for Foreign Films assisted 113 foreign film producers from 22 countries in its initial year of operation. Unit's extensive aid to overseas filmmakers was disclosed in New York yesterday (Tues.) in its first annual report.

As submitted by Unit executive director B. Bernard Kreiser to MPAA international division chief John G. McCarthy, the report notes that throughout the 12-month stretch some 77 of the 113 producers or their reps made personal trips to New York to secure firsthand details on the nature of the group's unique assistant program.

Figure includes three producer-execs from Italy, France and Sweden, who came to the U. S. at the MPAA's invitation to serve as liaison delegates between the Unit and filmmakers of their respective countries. Almost half of the industries making the trek came from Italy and France. Emissaries were also sent from 16 other countries.

Report points out that as a result of Unit-sponsored free screenings of overseas product for New York's 72 foreign film distributors, U. S. release rights were negotiated for four features and one featurette. After previewing seven other features and 15 shorts the Unit advised their producers that these pix were impractical for the American market.

## LOCAL 306 MEMBERS SEEK SACHER OUSTER

Members of Moving Picture Operators Local 306, New York, at a meeting this morning (Wed.) may force the ousting of Harry Sacher as union counsel. Sacher has been retained on a month-to-month basis following a vote on Jan. 3 to fire him because of his Communist party affiliations. Sacher is a trustee of the Jefferson School, party's indoctrination institute.

Advocates of Sacher's ousting have been urging a big turnout of members at this morning's sessions in order to bring the issue to a head.

## Allied 'Exploration' Seen Delaying Arbitration Setup; Rentals Rile Board

### N. Y. Criterion Signs For Three Hallmark Pix

Criterion theatre will be the New York first-run outlet for three recently completed Hallmark Productions under deal announced yesterday (Tues.) by Jack Thomas, Hallmark's v.p. and general manager. Hallmark, headed by Kroger Babb, has three pix completed, first of which, "The Prince of Peace," is set to open at the Criterion March 23. "One Too Many" follows "Prince" at the house. In August, Criterion will premiere "Secrets of Beauty."

Babb and Murph McHenry, publicity head for Hallmark, are due in New York from the Coast this weekend to set up exploitation plans.

## Eastern Pa. Allied Airs Problems At Member Meeting

Philadelphia, Feb. 20. Truman T. Rembusch, president of National Allied, gave a comprehensive picture of TV and its future effects on the motion picture industry at the 13th annual membership meeting of Allied of Eastern Pennsylvania in the Broadwood hotel yesterday (19).

The all-day sessions were attended by 125 theatreowners representing some 350 houses in this area, who voiced severe criticism of local industry problems at the open forum sessions conducted by Sidney S. Samuelson, president and general manager of Eastern Allied. At the forum the film men bitterly assailed the "brutal sales policy of 20th-Fox," particularly "Halls of Montezuma," and were sharply critical of Metro's allocation of pictures in this area. Another major gripe was the rumored 50% policy on "Samson and Delilah" and the feeling expressed from the floor was that it would be better not to play the pic rather than pay that price.

Also a subject of contention was alleged price discrimination by the (Continued on page 18)

## MACKEE ASSEMBLING CHAIN OF 20 OZONERS

Buffalo, Feb. 20. New circuit of drive-in theatres is in process of formation by a financial syndicate seeking properties in New York, Connecticut, Massachusetts and Pennsylvania. Smith Management Co. of Boston will reportedly operate the ozoners. Understood MacKee Theatre Service Co., Gotham concern, is acting for the syndicate in acquiring the properties. MacKee is said to have assembled 20 units so far for the group.

MacKee Noncommittal. W. E. MacKee, head of chain, admitted in New York Monday (19) that negotiations to acquire the drive-ins were under way, but he refused comment on the management phases.

## Awarded 85G in Suit, Charged Print Ruined

Washington, Feb. 20. Dean Dickason, lecturer and producer of travel pix, has been awarded \$85,000 in his \$100,000 suit against National Geographic Society. Dickason had charged National Geographic with having ruined his original 16mm print of "There Is No India," which the Society had borrowed for a showing at Constitution Hall, March 5, 1948. Trial opened Jan. 29 in District of Columbia superior court.

Willingness of Allied States Assn. to explore possibilities of establishing an industry arbitration system was regarded by distribution-exhibition advocates of arbitration on Monday (19) as being "encouraging." However, in some quarters, Allied's long-range exploratory program was seen as a delaying action, without much hope of immediate steps to put a plan in work.

Inasmuch as Allied plans to make no report on its arbitration study until the association's May board meeting in Kansas City, this to be followed by a general membership vote at the October national convention in New York, progress appears to be stymied until late this year.

There is some hope that Allied may be urged to hypo-action so that delay can be held to a minimum. Questions to be determined are types of cases to be arbitrated and mechanics for handling them. If Allied can be convinced that expediency in setting up a system will eliminate considerable litigation, some sort of a tentative working agreement may be created so that it can become operative after the next Allied board session and before the national convention.

Leaders of Theatre Owners of America yesterday (Tues.) withheld all comment on Allied's acceptance of bids to enter into arbitration talks. Full study of Allied's plans will be made before TOA will make a statement. It was indicated, however, that a formal statement might be forthcoming before end of week.

## Allied Bd. Maps All-Out Fight for Low Rentals

Washington, Feb. 20. Board of the Allied States Assn. in annual mid-winter session here last week decided to go to the mat with the distributors on film rentals, and also to slug it out on the matter of getting more prints of pictures. The Allied leaders made one conciliatory gesture, however, by indicating an interest for the first time in a compulsory arbitration program for the industry; they decided to look into the matter—without any commitments.

Once the subject of film rentals reached the floor in the behind-closed-doors session, all other topics were pushed aside as the indie exhibitors got down to what was closest to their hearts. Chief beefs were against 20th-Fox, which was alleged to be doing the most thorough job of wringing the last buck out of the rental contracts. A three-man committee — Nathan (Continued on page 20)

## PRODS. TO JOIN GUILDS IN PAY-FREEZE FIGHT

Hollywood, Feb. 20. Peculiar problems of the film industry in the proposed freezing of wages will be outlined in a joint petition by the Screen Actors, Directors' and Writers Guilds for presentation to the War Stabilization Board. Understood the Producers Assn. will add its support to the petition.

At a recent meeting of the three guilds it was pointed out that a national wage-freeze order cannot be applied to talent in film production, due to the complex nature of the employment. Petition will ask for clarification of the order and specific rules to guide talent and studios in application of the freeze to individual cases.

## Coast Suit Vs. 3 Majors

Los Angeles, Feb. 20. South Side Theatres, Inc., filed an antitrust suit for \$300,000 against three major film distributors and two theatre chains, charging refusal to service the plaintiffs with first-run product in Los Angeles and Inglewood. Defendants are Metro, Paramount, Columbia, Griffith-Coleman, Inc., and West Theatres, Inc.

# L.A. Lagging; 'Mo. Raid' Plus 'Army' In 3d, Fine \$26,000, 'Company' Okay 24G; 'Mister' Mild 22G on Holdover

Los Angeles, Feb. 20.

Holdovers are dominating the first runs here this week, with only four new bills including a reissue combo. "Great Missouri Raid," taking top position and paired with "At War With Army" in third stanza in two Paramount theatres, looks to hit nice \$26,000. "Company She Keeps" looks okay \$24,000 in two houses.

"Operation Disaster" is sad \$12,000 for full week in five situations. "Born Yesterday" continues solid in eighth round and stays a ninth in two spots. "Enforcer" and "Call Me Mister" both dropped sharply in second sessions, former holding only six days in the three Warner houses. "Cyranos" edged up slightly to land \$5,300 for 13th week of roadshow run.

## Estimates for This Week

Los Angeles, Chinese, Uptown, Lovola, Wilshire (FWC) (2,097; 2-0-3; 1,719; 1,248; 2,296; 70-\$1.10) — "Call Me Mister" (20th) and "Bowery Battalion" (Mono) (2d wk-5 days). Mild \$22,000. Last week, \$42,500.

Hollywood, Downtown, Wilmette (WB) (2,756; 1,757; 2,344; 70-\$1.10) — "Enforcer" (WB) (2d wk). Fair \$22,000 in 6 days. Last week, below house at \$38,000, but still good.

Loew's State, Egyptian (UA) (2,704; 1,538; 70-\$1.10) — "Company She Keeps" (RKO) and "Hunt Man Down" (RKO). Okay \$24,000. Last week, "Cause for Alarm" (M-G) and "Blue Blood" (Mono), \$14,000. "Hillstreet, Pantages" (RKO) (2,893; 2,812; 60-\$1) — "Born Yesterday" (Col) (9th wk) and "Revenue Agent" (Col) (7th wk). Stays full ninth week. Last week, great \$25,000.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 60-\$1) — "War With Army" (Par) (3d wk) and "Great Missouri Raid" (Par). Nice \$26,000. Last week, "Army" alone, great \$23,000.

Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 70-\$1.10) — "Mutiny Bounty" (M-G) and "Day at Races" (M-G) (reissues). Open today (Tues.). Last week, "Stage Tunes" (Col) and "Blondie to College" (Col) (reissue) (8 days), \$11,500.

United Artists, Ritz, Vogue, S. Radio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-\$1.10) — "Operation Disaster" (U) and "Spoilers of Plains" (Rep). S-d \$12,000. Last week, "Under Gun" (U) and "Rhythm Inn" (Mono), only \$11,900 in four; Ritz took "Harvey" (U) (3d wk), \$2,900.

Four Star (UA) (900; 70-90) — "Yankee" (Indie) (2d wk). Neat \$5,000. Last week, \$6,000. Fine Arts (FWC) (677; \$1.20-2.00) — "Cyranos" (UA) (14th wk). Into 14th frame today (Tues.) after nice \$5,300 last week.

Beverly Canon (ABC) (520; 1-10) — "Trio" (Par) (9th wk). Steady \$3,500. Last week, \$3,700.

## 'Tomahawk' Lively 12G, Prov.; 'Helmet' Modest 13G, 'Sugarfoot' \$10,000

Providence, Feb. 20.

Majestic is showing the way here with "Tomahawk" this week with a tall tale. RKO Albee's "Sugarfoot" is steady but State's "Steel Helmet" looks mild.

## Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Sugarfoot" (WB) and "Rhythm Inn" (Mono). Fairly steady \$10,000. Last week, "Company She Keeps" (RKO) and "Massacre Hill" (Indie), okay \$9,000.

Majestic (Fay) (2,200; 44-65) — "Tomahawk" (U) and "Bowery Battalion" (Mono). Lofly \$12,000. Last week, "Man Who Cheated Himself" (20th) and "Fingerprints Don't Lie" (Lip), \$10,000.

Metropolitan (Snider) (3,100; 44-65) — "Sound of Fury" (UA) and "Atlantic City Honey" (Rep). So-so \$7,000. Last week, "Yank in Korea" (Col) and "Blue Blood" (Mono), fair \$7,500.

State (Loew) (3,200; 44-65) — "Steel Helmet" (Col) and "Cause for Alarm" (M-G). Mild \$13,000 or less. Last week, "Flying Missile" (Col) and "Stage to Tucson" (Col), same \$13,500.

Strand (Silverman) (2,200; 44-65) — "Great Missouri Raid" (Par) and "My True Story" (Col). Opened Monday (19). Last week, "Storm Warning" (WB), fairish \$5,500.

## Broadway Grosses

Estimated Total Gross  
This Week ..... \$504,700  
(Based on 17 theatres.)  
Last Year ..... \$550,000  
(Based on 18 theatres.)

## 'Affair' NSH In Pitt at \$13,000

Pittsburgh, Feb. 20.

Break in weather and some marquee draws adding up to a fairly good session this week. First nice Saturday and Sunday here in months helped. "September Affair" is heading for slim stanza at Penn with generally unfavorable notices. "Tomahawk" at Harris is solid winner. Not too much looms for "Vendetta" at Stanley, even with heavy advertising campaign.

## Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "Mystery Submarine" (U). Not going far at \$5,500. Last week, "Mudlark" (20th), \$8,000.

Harris (Harris) (2,200; 50-85) — "Tomahawk" (U). Got better than \$7,000 in first two days and looks socko \$13,000 on week, "Born Yesterday" (Col), (3d wk-10 days) bang-up \$13,500.

Penn (Loew's) (3,300; 50-85) — "September Affair" (Par). Crix gave Joan Fontaine-Joseph Cotton starrer a rough time of it and it is only getting slim \$13,000. Last week, "Kim" (M-G) (2d wk), \$11,000.

Stanley (WB) (3,800; 50-85) — "Vendetta" (RKO). Looks weak \$10,000. Last week, "Operation Pacific" (WB) (2d wk), okay \$10,200.

Warner (WB) (2,000; 50-85) — "Joan of Arc" (RKO). Popular-priced engagement, two years after road show date, only so-so at \$7,000. Last week, "Mad Wednesday" (RKO) and "Beaver Valley" (RKO), \$6,000.

## 'MISTER' FAT \$14,000, L'VILLE; 'ALARM' 11G

Louisville, Feb. 20.

Springlike weather here over the weekend will bring near normal biz back to downtown houses. Lot of patrons have been homebound by the bad weather, and seem eager to gander the new pics. Topper looks like "Call Me Mister" at the Rialto with solid total "Cause for Alarm" and "Letter to Three Husbands" at Loew's State is doing nicely.

## Estimates for This Week

Mary Anderson (People's) (1,200; 45-65) — "Killer Stalked New York" (WB). Neat \$7,500. Last week, "Sugarfoot" (WB) about same.

Rialto (Fourth Avenue) (3,000; 45-65) — "Call Me Mister" (20th) and "Bowery Battalion" (Mono). Solid \$14,000. Last week, "Where Danger Lives" (RKO) and "Hunt Man Down" (RKO), \$8,500.

State (Loew's) (3,000; 45-65) — "Cause for Alarm" (M-G) and (Continued on page 20)

## 'Kim' Giant \$20,000, Seattle; 'Mister' 12G

Seattle, Feb. 20.

"Kim," with huge session at Music Hall, is standout here this week. "Call Me Mister" also is nice at the Paramount. Other okay newcomer is "September Affair," trim at Coliseum. "Tomahawk" is big at Blue Mouse on moveover.

## Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90) — "Tomahawk" (U) and "Midnight Melody" (Rep) (m.o.). Big \$5,000. Last week, "Joan of Arc" (RKO) (2d wk-6 days), fairish \$3,300.

Coliseum (Evergreen) (1,877; 65-90) — "September Affair" (Par) and "Rhythm Inn" (Mono). Trim \$11,000. Last week, "Prestige Women" (EL) and "Sierra Passage" (Rep) \$13,000 in 9 days.

Fifth Avenue (Evergreen) (2,349; 65-94) — "Born Yesterday" (Col). (4th wk). Great \$13,000. Last week, \$13,800.

Liberty (Hamrick) (1,650; 65-90) — "Company She Keeps" (RKO) and "Double Deal" (RKO). Slow \$6,000. Last week, "Frenchie" (U) and "Underworld Story" (U) \$6,700.

Music Hall (Hamrick) (2,200; 65-90) — "Kim" (M-G) and "Mrs. O'Malley, Mr. Malone" (M-G). Huge \$20,000. Last week, "Tomahawk" (U) and "Midnight Melody" (Rep) (2d wk), \$10,000.

Orpheum (Hamrick) (2,600; 65-90) — "Grounds for Marriage" (M-G) and "Experiment Alcatraz" (RKO). Dull \$8,000. Last week, "Under Gun" (U) and "Frisco Tornado" (Rep), \$4,700 in 5 days.

Palomar (Sterling) (1,350; 50-84) — "Branded" (Rep) (2d run) plus stage. Okay \$6,000. Last week, "Where Danger Lives" (RKO) (2d run) and vaude, \$6,200.

Paramount (Evergreen) (3,039; 65-90) — "Call Me Mister" (20th) and "Second Face" (EL). Fine \$12,000. Last week, "Steel Helmet" (RKO) and "3 Desperate Men" (Lip) (2d-5 days), fair \$4,600.

## 'Enforcer' Cleve. Click at \$18,500

Cleveland, Feb. 20.

Rapidly rising thermometer is raising downtown grosses in about same ratio. Hipp's "Enforcer" is shooting for biggest total coin, while "Vengeance Valley" at State looks almost as strong for a smaller house. "Tomahawk" shapes solid on moveover. "Cyranos" has been finale let for a roadshow run at indie Lower Mall, with \$2.40 top, beginning March 10.

## Estimates for This Week

Allen (Warners) (3,000; 55-80) — "Mudlark" (20th). Good \$11,000 or near. Last week, "Steel Helmet" (Lip), robust \$13,000.

Esquire (Community) (704; 55-80) — "Al Jennings of Oklahoma" (Col). Thin \$2,000. Last week, "Trio" (Par) (2d wk), \$4,000.

Hipp (Warners) (3,700; 55-80) — "Enforcer" (WB). Hard-hitting \$18,500. Last week, "Sugarfoot" (WB), \$15,000.

Lower Mall (Community) (505; 55-80) — "Bitter Rice" (Indie) (9th wk). Held to \$4,000. Last week, about same.

Palace (RKO) (3,300; 55-80) — "Yank in Korea" (Col). Poor \$8,500. Last week, "Gambling House" (RKO), ordinary \$10,500.

State (Loew's) (3,450; 55-80) — "Vengeance" (M-G). Nice \$15,000. Last week, "Tomahawk" (U), \$15,800.

Stillman (Loew's) (2,700; 55-80) — "Tomahawk" (U) (m.o.). Solid \$7,000. Last week, "Watch the Birdie" (M-G), \$9,000.

## Rain Dampens Det. Biz But 'Born' Tall \$26,000; 'Jennings'-Prima Fair 23G

Detroit, Feb. 20.

"Born Yesterday" at the Michigan is pacing the field this session with a very big total. Fox stage show, headed by Louis Prima band, hit by illness, not helping "Al Jennings of Oklahoma" much. All other pics are surprisingly weak, partly due to rainy weekend.

## Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) — "Al Jennings of Oklahoma" (Col) plus Louis Prima orchestra. Fair \$23,000. Last week, "Operation X" (Col) and "Gasoline Alley" (Col), \$16,000.

Michigan (United Detroit) (4,000; 70-95) — "Born Yesterday" (Col). Swell \$26,000. Last week, "Operation Pacific" (WB) and "California Passage" (Rep) (2d wk), \$12,000.

Palms (UD) (2,900; 70-95) —

"Storm Warning" (WB) and "Rogue River" (Rep) (2d wk). Down to \$9,000. Last week, stout \$17,000.

Madison (UD) (1,800; 70-95) — "Gambling House" (RKO) and "Father's Wild Game" (Mono). Slow \$9,000. Last week, "Yank in Korea" (Col) and "Pride of Maryland" (Mono), \$7,000.

United Artists (UA) (1,900; 70-95) — "Stage to Tucson" (Col) and "Under Gun" (U). Slim \$8,000. Last week, "Pagan Love Song" (M-G) (2d wk), \$8,000.

Adams (Balaban) (1,700; 70-95) — "Frenchie" (U) (2d wk). Skidding to \$6,000. Last week, nice \$9,000.

Downtown (Balaban) (2,900; 70-95) — "Wicked City" (EL) and "Modern Marriage" (Mono). Drab \$4,000. Last week, "Mutiny on Bounty" (M-G) and "Day at Races" (M-G) (reissues), \$7,000.

## New Pix Perk Cincy; 'Mister' Snappy \$13,000, 'Bonzo' Fine 9G, 'Korea' 8G

Cincinnati, Feb. 20.

## Key City Grosses

Estimated Total Gross  
This Week ..... \$2,305,400  
(based on 24 cities, 188 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year ..... \$2,605,000  
(Based on 23 cities, and 193 theatres)

## 'Frenchie' Fancy \$15,000 in K.C.

Kansas City, Feb. 20.

Lenten season is having a dampening effect on film biz, although there are a couple of bright spots currently. "Frenchie" in three Fox Midwest houses day and date is making the best showing with nifty total "Branded" at Paramount looms healthy \$11,000.

## Estimates for This Week

Esquire (Fox Midwest) (820; 45-60) — "Girls Under 21" (Indie) and "Girls of Road" (Indie) (reissues). Bettering average at \$3,500. Last week, "Harvey" (U) (2d wk), strong \$3,000.

Kimo (Dickinson) (550; 50-85) — "Red Shoes" (EL) (2d wk). Shows power at \$1,800. Last week, fine \$2,000.

Midland (Loew's) (3,500; 50-75) — "Mrs. O'Malley, Mr. Malone" (M-G) and "Three Husbands" (M-G). Thin \$10,000. Last week, "Vengeance Valley" (M-G) and "Dial 1119" (M-G), moderate \$12,000.

Missouri (RKO) (2,650; 50-75) — "Storm Warning" (WB) and "Texan Meets Calamity Jane" (Col). Medium \$8,000. Last week, "Company She Keeps" (RKO) and "Savage Horde" (Rep), \$7,000.

Orpheum (Fox Midwest) (1,913; 50-75) — House dark after 2 nights of legit. Last week, "The Mudlark" (20th) (2d wk), drab \$5,000.

Paramount (Tri-States) (1,900; 50-75) — "Branded" (Par). Fairly strong \$11,000. Last week, "September Affair" (Par), \$10,000.

Tower-Uptown-Fairway (Fox Midwest) (2,100; 2,043; 700; 50-75) — "Frenchie" (U). Started slowly in blizzard last Thursday, but got going over weekend; nifty \$15,000. Last week, "Climb Highest Mountain" (20th), \$14,000.

## 'Tomahawk' Smash 21G, Hub; 'Born' OK \$30,000, 'Company'-Vaude \$20,500

Boston, Feb. 20.

Plenty of newcomers at majors this stanza but biz is only average. School vacations are expected to help somewhat. "Born Yesterday" at Orpheum and State will probably lead town. "Tomahawk" at Memorial shapes nice but "13th Letter" at the Met and "Mr. Universe" at Paramount and Fenway are not too solid. "Company She Keeps" plus Joan Blondell with staghorn at Borton looks fairly bright. "Cyranos" at Majestic is holding up fairly well in 6th stanza.

## Estimates for This Week

Astor (B&Q) (1,200; 50-95) — "Sound of Fury" (UA) (2d wk). Slow \$4,000. Last week, \$8,800.

Beacon Hill (Beacon Hill) (780; 50-90) — "Bitter Rice" (Indie) (9th wk). Off to about \$3,000 after oke \$3,500 for eighth.

Boston (RKO) (3,200; 50-98) — "Company She Keeps" (RKO) plus Joan Blondell, Bert Wheeler, Hank Ladd, Eddie Fisher, onstage. Okay \$20,500 expected. Last week, "Rogue River" (EL) Mel Torme, others, \$19,000.

Fenway (NET) (1,373; 40-85) — "Mr. Universe" (EL) and "Second Face" (EL). Average \$5,000. Last week, "Sugarfoot" (WB) and "You're a Sweetheart" (Indie) (reissue), \$4,500.

Majestic (Shubert) (1,100; \$1.20-2.40) — "Cyranos" (UA) (6th wk). Off to \$8,000 after big \$8,600 for fifth.

Memorial (RKO) (3,500; 40-85) — "Tomahawk" (U) and "Rhythm Inn" (Mono). Great \$21,000. Last week, "Halls Montezuma" (20th) and "Texan Meets Calamity Jane" (Col) (3d wk), nice \$9,000 in 4 days.

Metropolitan (NET) (4,367; 40-85) — "13th Letter" (20th) and (Continued on page 20)

Spurge of new bills is perking biz for major stands in the face of a double dose of competition from annual Polack Bros. indoor circus for 11 days in the downtown Taft, and nine-day date of Ice Capades in huge Cincy Garden opening tonight (Tues.). "Call Me Mister," snappy in Capitol, is fronting four other newcomers. Registering solidly is "Bedtime for Bonzo" at Keith's. "Yank in Korea" is light.

Estimates for This Week  
Albee (RKO) (3,100; 39-75) — "Yank in Korea" (Col). Light \$8,000 or near. Last week, "September Affair" (Par), all right \$12,000.

Capitol (Mid-States) (2,000; 39-75) — "Call Me Mister" (20th). Topping town at snappy \$13,000. Last week, "Hills Montezuma" (20th) (2d wk), \$7,500.

Grand (RKO) (1,400; 39-75) — "Company She Keeps" (RKO). Moderate \$7,000. Last week, "Seven Days Noon" (Indie), \$6,000.

Keith's (Mid-States) (1,542; 39-75) — "Bedtime for Bonzo" (U). Nice \$9,000, aided by stage appearances opening day of Diana Lynn, Jesse White and Bonzo. Last week, "Under Gun" (U), \$7,500.

Lyric (RKO) (1,500; 39-75) — "Born Yesterday" (Col) (m.o.), (2d wk). Hotsy \$7,000 on heels of last week's \$8,000.

Palace (RKO) (2,600; 39-75) — "Highway 301" (WB). Moderate \$9,500. Last week, "Sugarfoot" (WB), \$10,000.

## School Strike Over In Mpls., Biz Off; 'Pacific' 9G, 'Mountain' 8G, Nice

Minneapolis, Feb. 20.

Public school janitors finally having ended their long strike, youngsters are back in classrooms, and that's not good for the box-office here. Weather, too, continues unfavorable. — Of the impressive lineup of newcomers, "I'd Climb the Highest Mountain" and "Operation Pacific" shape best, both being nice. "Pagan Love Song" looms dull while "Enforcer" is okay.

Estimates for This Week  
Century (Par) (1,600; 50-70) — "Seven Days to Noon" (Indie). Good \$6,000. Last week, "Mudlark" (20th) (2d wk), \$3,000.

Copher (Berger) (1,000; 50-70) — "At War With Army" (Par) (2d wk). Crix can't keep this one down. Big \$6,000 after huge \$12,000 initial stanza.

Lyric (Par) (1,000; 50-70) — "Operation Pacific" (WB). Big \$9,000. Last week, "Kim" (M-G) (4th wk), \$4,000.

Radio City (Par) (4,000; 50-70) — "Pagan Love Song" (M-G). Sunday opening for this one because preceding attraction was held over addition day and half. Good \$14,000. Last week, "September Affair" (Par), \$10,000 in 8 days.

RKO-Orpheum (RKO) (2,800; 35-70) — "The Enforcer" (WB). Shapes neat \$9,000. Last week, "Sugarfoot" (WB), \$7,500.

RKO-Par (RKO) (1,600; 35-70) — "Born Yesterday" (Col) (5th wk). Sock \$7,000. Last week, \$7,500.

State (Par) (2,300; 50-70) — "Climb Highest Mountain" (20th). Nothing but kind words for this. Nice \$8,000. Last week, "Watch Birdie" (M-G), \$6,000.

World (Mann) (400; 50-85) — "Bitter Rice" (Indie) (4th wk). Neat \$2,500. Last week, \$3,200.

## 'Helmet' Strong \$11,000, Balto; 'Le Grand' 5G

Baltimore, Feb. 20.

Fairish activity in downtown sector here is pointing some better-than-average figures for most entries. "Steel Helmet" is drawing well at Loew's Century but "September Affair" at Stanley is lightweight. "Belle Le Grand" looks okay at Mayfair.

Estimates for This Week  
Century (Loew's-UA) (3,000; 20-70) — "Steel Helmet" (Lip). Solid \$11,000. Last week, "Tomahawk" (U), \$10,300.

Hippodrome (Rappaport) (2,240; 20-80) — "Gambling House" (RKO) plus vaude. Good \$12,000. Last week, "Yank in Korea" (Col) and vaude headed up by Claudia Pinza, \$10,600.

Keith's (Schanberger) (2,480; 20-70) — "Bedtime for Bonzo" (U). Opening today (Tues.) with personals by Diana Lynn, Jesse White and "Bonzo." Last week, "Operation Disaster" (U), fair \$7,300.

Mayfair (Hicks) (980; 20-70) — (Continued on page 20)



# Mild Weather Ups Chi Biz; 'Affair' Plus Vaude Solid \$46,000, 'Pacific' \$44,000, 'Company'-'Face' Lush 16G

Chicago, Feb. 20.

Warm weather and strong entries are giving the Loop an okay session. Holdovers look steady, with newcomers running average to strong. "September Affair" and vaude looks solid \$46,000. The Chicago, with "Operation Pacific" and Connie Russell heading stage-bill has good \$44,000 in prospect. "Operation Disaster" and "Double Deal" looks fair \$12,000 at Palace. United Artists' "Company She Keeps" and "Second Face" has brisk \$16,000 in sight. Fifth round of "Born Yesterday" still looks great \$19,000 at Woods. "Cyrano" roadshow has fancy \$12,000 for fifth week at Selwyn. "Storm Warning" looks fast \$15,000 for second round at State-Lake. "Steel Helmet" continues mighty good at \$19,000 in second Roosevelt week.

## Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Operation Pacific" (WB) and Connie Russell topping vaude show. Good \$44,000. Last week, "Watch Birdie" (M-G) and Louis Prima orch heading stage bill, \$34,000. Grand (RKO) (1,200; 55-98)—"Girls Under 21" (Col) and "Girls of the Road" (Col) (reissues). Okay \$10,000. Last week, "Korean Patrol" (EL), \$13,500. Oriental (Indie) (3,400; 55-98)—"September Affair" (Par) with Guy Mitchell and Teresa Brewer heading stage bill. Solid \$46,000. Last week, "At War With Army" (Par) and Jack Cathcart's Continentals topping vaude show (3d wk), big \$40,000. Palace (RKO) (2,500; 55-98)—"Operation Disaster" (U) and "Double Deal" (RKO). Fair \$12,000. Last week, "Under Gun" (U) and "Father's Wild Game" (Mono), \$9,500. Roosevelt (B&K) (1,500; 55-98)—"Steel Helmet" (Lip) (2d wk). Fancy \$19,000. Last week, \$26,000. Selwyn (Shubert) (1,000; \$125-\$240)—"Cyrano" (UA) (5th wk). Continues strong at \$12,000. Last week, \$14,000. State-Lake (B&K) (2,700; 55-98)—"Storm Warning" (WB) (2d wk). Fast \$15,000. Last week, \$19,000. United Artists (B&K) (1,700; 55-98)—"Company She Keeps" (RKO) and "Second Face" (EL). Looks brisk \$18,000. Last week, "Sun Sets Dawn" (EL) and "California Passage" (Rep), \$10,000. Woods (Essaness) (1,073; 98)—"Born Yesterday" (Col) (5th wk). Still big with \$19,000. Last week, \$19,500. World (Indie) (587; 80)—"Bitter Rice" (Indie) (7th wk). Tidy \$4,500. Last week, \$5,000. Ziegfeld (Lopert) (434; 98)—"Great Manhunt" (Col) (4th wk). Neat \$4,000 after \$4,400 last week.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

# 'Valley' Smooth \$20,000, Philly

Philadelphia, Feb. 20.

Increase in number of flu cases coupled with rainy weather is giving midtown theatres a very uneven session after a dull weekend. "Vengeance Valley" is heading for huge total at Goldman while "September Affair" at Randolph looks tidy. Other newcomers are not so good. "Born Yesterday" looks biggest of holdovers with fine fourth week at Boyd. "Harvey" still is okay at Midtown in sixth session.

## Estimates for This Week

Aldine (WB) (1,303; \$130-\$260)—"Cyrano" (UA) (5th wk). Okay \$10,000. Last week, \$12,000. Boyd (WB) (2,360; 50-99)—"Born Yesterday" (Col) (4th wk). Fine \$17,000. Last week, \$21,000. Earle (WB) (2,700; 50-99)—"Operation X" (Col). Dim \$10,000. Last week, "Tarzan and Amazons" (RKO) and "Tarzan, Leopard Woman" (RKO) (reissues), thin \$9,000. Fox (20th) (2,250; 50-99)—"Call Me Mister" (20th) (2d wk). Good \$15,000. Last week, sock \$26,000. Goldman (Goldman) (1,200; 50-99)—"Vengeance Valley" (M-G). Huge \$20,000. Last week, "Tomahawk" (U) (2d wk), big \$11,000. Mauburn (WB) (4,360; 50-99)—"Cause for Alarm" (M-G). Sad \$13,000 or less. Last week, "Steel Helmet" (Lip), \$11,000. Midtown (Goldman) (1,000; 50-99)—"Harvey" (U) (6th wk). Oke \$5,000. Last week, \$6,500. Randolph (Goldman) (2,500; 50-99)—"September Affair" (Par). Tidy \$19,000. Last week, "Company She Keeps" (RKO) (2d wk), \$8,000. Stanley (WB) (2,950; 50-99)—"At War With Army" (Par) (5th wk). Fine \$12,000. Last week, \$15,000. Stanton (WB) (1,473; 50-99)—"Sugarfoot" (WB) (2d wk). Fair \$8,000 after \$13,000 initial stanza. Trans-Lux (T-L) (500; 50-99)—"Seven Days Noon" (Indie) (3d wk). Fine \$4,500. Last week, \$5,000. World (G&S) (500; 50-99)—"Bitter Rice" (Indie) (14th wk). Holding near \$4,000. Last week, good \$4,000.

# 'Valley' Best Buff Bet, \$14,000; 'Joan' \$7,500

Buffalo, Feb. 20.

This is a slow week generally at downtown houses. Best bet looks to be "Vengeance Valley," with good total at the Buffalo. "Sugarfoot" looks mild at the Paramount.

## Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"Vengeance Valley" (M-G) and "Rhythm Inn" (Mono). Good \$14,000. Last week, "Call Me Mister" (20th) and "Ablene Trail" (Indie), \$18,400. Paramount (Par) (3,000; 40-75)—"Sugarfoot" (WB) and "Hidden City" (Lip). Modest \$11,500. Last week, "Operation Pacific" (WB) (2d wk-5 days), \$8,000. Center (Par) (2,100; 40-75)—"September Affair" (Par) (2d wk). Oke \$7,000. Last week, good \$9,000. Lafayette (Basil) (3,000; 40-70)—"Flying Missile" (Col) and "Gasoline Alley" (Col). Okay \$9,000 or less. Last week, "Tomahawk" (U) and "Taming of Dorothy" (EL), big \$13,000. Century (20th Cent.) (3,000; 40-70)—"Joan of Arc" (RKO) and "Atlantic City Honeycomb" (Rep). Medium \$7,500 in 5 days. Last week, "Company She Keeps" (RKO) and "Hunt Man Down" (RKO), \$9,800.

# 'Mo. Raid' Fast \$12,000, Omaha; 'Mister' Sock 9G

Omaha, Feb. 20.

"Call Me Mister" at State looks smash after new Sunday record there. The Orpheum's "Great Missouri Raid" is doing fine. "A Yank in Korea" and "He's a Cockeyed Wonder" at Brandeis lifted biz at that house to a good total. "Tomahawk" fared so-so at the Paramount. Lent undoubtedly had something to do with the apparently restricted grosses.

## Estimates for This Week

State (Goldberg) (965; 20-75)—"Call Me Mister" (20th). Smash \$9,000. Last week, "Gilda" (Col) and "Platinum Blonde" (Col) (reissues) satisfactory \$5,500. Orpheum (Tristates) (3,000; 16-70)—"Great Missouri Raid" (Par) and "Hit Parade 1951" (Rep). Nice \$12,000. Last week, Hildegard and revue onstage with "The Mudlark" (20th) at 25-95 scale, good \$16,500. Omaha (Tristates) (2,800; 16-70)—"Halls Montezuma" (20th) (m.o.) and "Timber Fury" (EL). Tall \$9,000. Last week, "At War With Army" (Par) (m.o.), \$10,000. Brandeis (RKO) (1,500; 16-70)—"Yank in Korea" (Col) and "He's Cockeyed Wonder" (Col). Okay \$8,000. Last week, "Gambling House" (RKO) and "Operation X" (Col), satisfactory \$7,000. Paramount (Tristates) (2,800; 16-70)—"Tomahawk" (U). Modest \$10,000. Last week, "Halls Montezuma" (20th), \$11,500.

# 'Harvey' Terrif \$44,000, Denver

Denver, Feb. 20.

Denver is paying tribute to author Mary Chase, who lives here, by ganging up on "Harvey," giving four theatres long lines all day Sunday when pic was launched. Will have colossal total, only the length of film preventing record since not playing solo. Holds in all four houses, a record in itself for Denver. "Gambling House" and "Company She Keeps" are giving the Orpheum a nice session. "Trio" is amazingly weak at Denham.

## Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Harvey" (U) and "Undercover Girl" (U), day-date with Denver, Esquire, Webber. Big \$8,000. Last week, "Mudlark" (20th), \$5,000. Broadway (Wolfberg) (1,500; 40-80)—"Never Dull Moment" (RKO) (2d wk). Good \$8,000. Last week, fine \$9,500. Denham (Cockrill) (1,750; 40-80)—"Trio" (Par). Poor \$7,000. Last week, "At War With Army" (Par) (3d wk), \$6,500 in 4 days. Denver (Fox) (2,525; 40-80)—"Harvey" (U) and "Undercover" (Continued on page 20)

# 'KIM' PACES D.C. WITH \$23,000; 'TARGET' 10G

Washington, Feb. 20.

Despite the minority of newcomers in town's big houses, general level of biz is firm. "Kim" at Loew's Palace is current leader, with "Target Unknown" at RKO. Keith and "Yank in Korea" at small-seater Metropolitan, both better than average.

## Estimates for This Week

Capitol (Loew's) (2,434; 44-90)—"Vengeance Valley" (M-G) (2d wk) plus vaude. Nice \$14,000. Last week, better than expected \$23,000. Dupont (Lopert) (375; 50-85)—"Manon" (Indie). Okay \$3,500. Last week, "Red Shoes" (EL), solid \$4,000. Keith's (RKO) (1,939; 44-80)—"Target Unknown" (U). Pleasing \$10,000. Last week, "Gambling House" (RKO), \$6,000. Metropolitan (Warner) (1,163; 44-74)—"Yank in Korea" (Col). Brisk \$6,500. Last week, "Prehistoric Women" (EL), amazing \$7,500. Palace (Loew's) (2,370; 44-74)—"Kim" (M-G). Tops town with sock \$23,000. Last week, "Tomahawk" (U), good \$18,500. Playhouse (Lopert) (485; \$120-\$240)—"Cyrano" (UA) (5th wk). Revived to firm \$5,000 with end of run notices. Last week, \$4,000. Holds one more week. Warner (WB) (2,174; 44-74)—"Born Yesterday" (Col) (3d wk). Trim \$10,000 after sock \$15,000 last week. Trans-Lux (T-L) (654; 44-80)—"Seven Days to Noon" (Indie) (5th wk). Keeping even pace with steady \$5,000 after \$5,500 last week.

# B'way Spotty, But Pickup Expected; Bette-'Payment' Strong at \$130,000, 'Valley'-Adams 46G, 'Tomahawk' 33G

First-run business on Broadway currently is very uneven despite three new entries, reflecting a plethora of holdovers and extended-runs plus possibly the Lenten season influence. However, many new bills and some current ones will get a nice pickup via Washington's Birthday (Thurs.). Many extended-runs are off sharply this stanza, making the Street's overall total lower than recent weeks. Despite favorable weather, trade started slipping the middle of last week but managed to stage a sharp recovery over the week-end. Many houses reported unusually strong Sunday business. Intermittent rain last Saturday had little effect on the boxoffice. Mild weather the following day was helpful.

Biggest money is being racked up by the Music Hall with Bette Davis "Payment on Demand" plus stagework. With an assist from pre-Feb. 22 crowds, it looks to hit very nice \$130,000, and prospects are for three-week run.

Excellent ballyhoo got "Tomahawk" off to great start, with sock \$33,000 likely in first week at the State. Pic is giving the house its best trade in weeks. "Vengeance Valley" with Blue Barron band, Joey Adams, Felix Knight heading stagework, is heading for okay \$46,000 or thereabouts at the Capitol. Combo figures to get a lift from business tonight.

"Call Me Mister," with a terrific boost from Danny Kaye heading stage bill, is holding in strong style at the Roxy, with \$105,000 probable for third week (9 days).

Longrun champ continues to be "Born Yesterday," now in ninth frame at the Victoria after smash \$24,000 for eighth week.

"At War With The Army" plus stagework headed by Boyd Raeburn band, held to \$52,000 in fourth session at the Paramount.

Criterion, Globe and Mayfair open new bills tomorrow (Thurs.). Par launches "Cry Danger" with new stagework today (Wed.). Roxy brings in "S.S.S. Teakettle," with Ritz Bros. topping stage bill, on Friday (23). Astor has set "14 Hours" to follow "Harvey" with opening slated for March 5.

## Estimates for This Week

Astor (City Inv.) (1,300; 55-\$150)—"Harvey" (U) (9th wk). Current round ending today (Wed.) holding to around \$10,500, not bad for this stage of run, after fine \$12,000 last week. Stays on, with "14 Hours" (20th) opening March 5. Bijou (City Inv.) (589; \$120-\$240)—"Cyrano" (UA) (14th wk). The 13th session ended last night (Tues.) held very well at \$9,000 after \$10,500 for 12th week. Continues indec.

Capitol (Loew's) (4,820; 55-\$150)—"Vengeance Valley" (M-G) plus Blue Barron orch, Joey Adams, Felix Knight, others, onstage. With boost from pre-Washington Birthday crowds, looks headed for okay \$46,000 first round. Holds. In ahead, "Enforcer" (WB) with Lionel Hampton orch, revue onstage (3d wk), \$33,000.

Criterion (Moss) (1,700; 50-\$175)—"Frenchie" (U) (2d wk-5 days). Holding okay at \$8,000 after \$15,000 for initial frame. "Under Gun" (U) opens tomorrow (Thurs.).

Globe (Brandt) (1,500; 50-\$120)—"Sugarfoot" (WB) (2d wk-5 days). Down to around \$7,500 after good \$13,000 first week. "No Orchids For Miss Blandish" (Indie) opens tomorrow (Thurs.).

Mayfair (Brandt) (1,736; 50-\$120)—"Last Gangster" (M-G) and "Big Store" (M-G) (reissues) (4th wk-5 days). Winds up with \$8,500 after stout \$12,000 last round. "Dodge City" (WB) and "Virginia City" (WB) (reissues) open tomorrow (Thurs.).

Palace (RKO) (1,700; 55-\$120)—"Rogue River" (EL) and vaude. Still not very good at \$16,500. Last week, "Man Who Cheated Himself" (20th), with vaude, \$17,400.

Paramount (Par) (3,664; 55-\$150)—"Cry Danger" (RKO) with Russ Case orch, Eddie Fisher, Five De Marco, Sisters, others, onstage. Opens today (Wed.). Last week, "At War With Army" (Par) plus Honey Dreamers, Harvey Stone, Boyd Raeburn orch, others onstage (4th wk), held nicely with \$52,000 after big \$82,000 for third round, making \$332,000 for four weeks, biggest here in months.

Radio City Music Hall (Rockefellers) (5,945; 80-\$240)—"Payment on Demand" (RKO) with stagework. Climbing to very nice \$130,000, with pic drawing generally

strong notices. Holds, natch! Last week, "September Affair" (Par) (2d wk), okay \$115,500, with boost from Lincoln's Birthday, and a bit ahead of first session.

Rialto (Mage) (594; 44-98)—"Perfect Woman" (EL). First week ending Thursday (22) looks only \$5,000 or less. In ahead, "True Glory" (Indie) and "The Raider" (Indie) (reissue), \$5,500.

Rivoli (UAT-Par) (2,092; 60-\$125)—"13th Letter" (20th). Opens today (Wed.). Last week, "Second Woman" (UA) (3d wk-6 days), was down to \$8,200 after \$12,500 for second stanza.

Roxy (20th) (5,886; 80-\$175)—"Call Me Mister" (20th) with stagework headed by Danny Kaye (3d wk-9 days). Looks to wind up run with \$105,000 in final 9 days after great \$109,000 for second week.

U.S.S. Teakettle" (20th) with Ritz Bros., Gale Robbins, Maxellos topping stage bill opens Friday (23).

State (Loew's) (3,450; 55-\$150)—"Tomahawk" (U). First week ending next Friday (23) looks to reach sock \$33,000, helped by excellent, circusy bally. Holds. In ahead, "Steel Helmet" (Lip) (3d wk-10 days), \$8,500.

Strand (WB) (2,756; 55-\$2)—"Operation Pacific" (WB) with Denise Darcel, Joey Bishop, Victor Lombardo orch topping stage bill (3d-final wk). Holding near \$30,000 after \$36,000 last week. Stays fourth round.

Sutton (R & B) (561; 90-\$150)—"Trio" (Par) (20th wk). The 19th session ended Monday (19) was \$6,000 after \$6,400 in previous round.

Trans-Lux 52nd St. (T-L) (540; 90-\$150)—"Seven Days to Noon" (Indie) (10th wk). Ninth round ended Sunday (18) slipped to \$5,500 after \$7,000 in eighth week.

Victoria (City Inv.) (1,060; 95-\$150)—"Born Yesterday" (Col) (9th wk). Eighth frame ended Monday (19) held to rousing \$24,000 after \$28,000 for seventh week. Stays on indec at this pace.

# 'Valley' Bright \$16,000, St. Loo; 'Mister' Stout 14G, 'Branded' Oke 14½G

St. Louis, Feb. 20.

Despite frequent rain on Sunday (18), trade at the big cinemas was fair over the weekend. "Vengeance Valley" is likely to make best showing with solid session at Loew's. "Call Me Mister" looks fancy at the Missouri while "At War With Army," in third week downtown, still is torrid.

## Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"At War With Army" (Par) and "High Lonesome" (EL) (m.o.s.). Big \$14,000. Last week, "Operation Pacific" (WB) and "Woman on Run" (U) for third week downtown, \$11,000. Fox (F&M) (5,000; 60-75)—"The Enforcer" (WB) and "Short Grass" (Mono). Opened today (Tues.). Last week, "Branded" (Continued on page 20)

# 'Solomon' Rich \$27,000, Mont'; Point Fair 16G

Montreal, Feb. 20.

With new entries in all deluxes, recent biz slump is fading somewhat. Best of newcomers is "Solomon's Mines" at Loew's with socko total. "Kansas Raiders" is next best with great Imperial week.

## Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"Never Dull Moment" (RKO). Dull \$11,000. Last week, "Magnificent Yankee" (M-G), \$7,000. Capitol (C.T.) (2,412; 34-60)—"Breaking Point" (WB). Fair \$16,000. Last week, "West Point Story" (WB), nice \$17,000. Princess (C.T.) (2,131; 34-60)—"Man Who Cheated" (20th). Light \$7,000. Last week, "Great Manhunt" (Col), \$9,000. Loew's (C.T.) (2,185; 40-65)—"King Solomon's Mines" (M-G). Socko \$27,000. Last week, "I'll Get By" (20th) (2d wk), big \$17,000. Imperial (C.T.) (1,839; 34-60)—"Kansas Raiders" (U) and "Experiment Alcatraz" (U). Great \$13,000. Last week, "Dial 1119" (M-G) and "Father's Wild Game" (M-G), \$8,000.



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 CENTURY-FOX



## London West End Film Biz Drags

But 'Kim' Lusty \$19,300, 'Pandora'

Rousing 13G, 'Point' \$5,600, All 2d

London, Feb. 12.

The West End has been anything but buoyant during the past week. While most theatres have been doing fair to moderate biz, only two bills have drawn substantial crowds. New Metro pic at the Empire, "Kim," grossed a handsome \$19,300 in its second round, and stays for a third.

British-made, "Pandora and Flying Dutchman," despite a critical press, finished its second stanza at the Odeon, Leicester Square, with a strong \$13,000. Another British pic, "Long Dark Hall," is only steady at Leicester Square theatre.

Of the holdovers, "Samson and Delilah" continues steady near \$7,000 in eighth week. "Cinderella" finished its long run at Prince of Wales with around \$5,500 for eighth round.

### Estimates for Last Week

Carlton (Par) (1,128; 65-\$1.60)—"Samson and Delilah" (Par) (8th wk). Still strong \$7,000; stays at least two more weeks.

Empire (M-G) (3,099; 50-\$1.60)—"Kim" (M-G) and stage show (2d wk). Powerful \$19,300, and staying another round. "Three Guys Named Mike" (M-G) opens this week.

Gaumont (CMA) (1,500; 45-\$1.60)—"Blackmail" (GFD) (2d wk). British-made thriller doing fair trade with \$5,000. "Our Very Own" (RKO) opens Feb. 15.

Leicester Square Theatre (CMA) (1,753; 45-\$1.60)—"Long Dark Hall" (BL). Steady \$6,200. "Pool of London" (Ealing) follows in about 2 weeks.

Odeon, Leicester Square (CMA) (2,200; 45-\$1.60)—"Pandora, Flying Dutchman" (IFD) (2d wk). Big \$13,000, after powerful \$14,400 opening week. Stays on.

Odeon, Marble Arch (CMA) (2,200; 45-\$1.60)—"Dark Man" (GFD) and "Kansas Raiders" (GFD) (3d wk). Passable \$5,500. "13th Letter" (20th) opens Feb. 15.

Plaza (Par) (1,902; 65-\$1.60)—"Mating Season" (Par). Fair \$6,000. British-made "Late Edwina Black" (BL) here next.

Prince of Wales (Moss Empires) (1,200; 45-\$1.60)—"Cinderella" (RKO) (8th wk). Finished West End season at around \$5,500 for very profitable run. "Mr. Drake's Duck" (BL) here Feb. 11.

Regal (LFP) (592; 45-\$1.25)—"City Lights" (16th wk) (UA) (re-issue). Finished its West End run at strong \$3,400 after record-breaking run for house.

Warner (WB) (1,735; 45-\$1.60)—"Breaking Point" (WB) (2d wk). Disappointing at \$5,600, but stays third round with "Franchise Affair" (AB-Pathé) following.

## Aussie Indies Place Ban On Picture Deals Over 40% Par Taken to Task

Sydney, Feb. 13.

Aussie Exhibitors Assn., sponsoring local independent exhibs, has issued instructions to members not to make deals for pic calling for over 40% rental. This means that distrib, despite higher admissions now being obtained by exhibs via new price control okay, cannot increase pic rentals if they want to do biz with the indies.

The association is presently taking Paramount to task on its plan to up the rental for "Samson and Delilah," along with the request that upped scale be charged by the exhibs. It is reported that the association is ready to crack down unless Par lowers its sights. Understood that the association has an agreement with Metro not to go overboard on rental terms for "Annie Get Your Gun." And the same arrangement is also said to cover RKO's sockeroo, "Cinderella."

Last big rental fight in this area was between the association and Metro on "Gone With the Wind," although many exhibs defied the ban and paid Metro a top figure for this pic.

This plan to set a rental barrier is a headache to the major U. S. distributors operating here. Many companies rightly feel that, with exhibs coping higher admissions, they (distributors) should be permitted to increase rentals with top-bracket pic.

## British Oscars Feb. 22,

With 5 U.S. Pix in Race

London, Feb. 20.

British Film Academy awards are to be made by Earl Mountbatten at a gala screening of "Pool of London" at the Odeon, Leicester Square, on Thursday (22). Awards are made in five different categories.

One, is the best film from any source, short list comprising seven pix, five Hollywood-made. The Yank productions are "All About Eve," "Asphalt Jungle," "Intruder in Dust," "The Men" and "On the Town." For the best documentary, the only U.S. competitor is Disney's "Seal Island," but there are two Yank films in the three shorts for United Nations award, "Dividing Line" and "Intruder in Dust."

## Arg. Producers

Seek B.O. Formula

Buenos Aires, Feb. 6.

Nearly six of Argentine-made films have already been released this year, all from the last batch of 1950 product, and just as disappointing in quality as most of last year's production. This poor quality is driven home to the producers almost daily, and their most severe critics are officials in a government which has consistently offered every possible assistance to the industry. Now the producers seem to be turning to a search for foreign talent in an effort to find a remedy, although the root of the problem appears to lie in choice of story material.

The Italian actress, Adriana Benetti, heroine of "Four Steps in the Clouds," an Italian pic which was a hit with Argentine film fans two years ago, is already in here ready to make two films for an independent company, directed by Antonio Ber Ciani. She is to be teamed with Alberto Gomez, a warbler, who has had no previous experience in pic. She speaks Spanish fluently so the language problem does not exist.

The Mexican actress, Maria Felix, under contract to Cinematografica Interamericana, was due here to make "Maria Bonita." But she excused herself for the present, saying the warm Argentine temperature would affect her health. She has promised to arrive by April. Work on Emelco's first color film "El Gaucho y el Diablo," is continuing on location in the Patagonian lake district.

Comedian Luis Sandrini has turned producer and is currently working on a picture glorifying the work of the Argentine Gendarmerie, a new police force allocated to work on the frontier zones. The new star, Malvina Pastorino, heads the cast, together with Eduardo Sandrini and Enrique Chaclo. Leo Fleider is directing.

San Miguel Studios just finished casting for "Beau Brummel," which is to be directed by Julio Saraceni. Amadeo Novoa is to play the title role. Director Mario Soffici, who played the role of Dr. Jekyll in Sono Film's just released version of that Robert Louis Stevenson classic, has received several bids from studios since he returned to acting. He has inked a deal with the Belgrano radio web to play in a radio version of "Dr. Jekyll." Arturo de Cordova is due back in Argentina in a couple of months, after a long absence.

## Medrano Lands Acro Act

Paris, Feb. 20.

"Hollywood Extravaganza," which is closing at the Medrano Circus here soon to play Belgium and Germany, has booked the Bal Tabarin's top act, Darvas & Julia, acro dancers, for two weeks.

Jerome Medrano, besides paying the act's salary for the duration of the loanout, is also paying the Bal Tabarin \$1,000 per week as a bonus.

## British-Aussie Legit Co.

Sydney, Feb. 13.

D. D. O'Connor, Aussie indie legit operator, has formed the British Commonwealth Theatre Co. in association with Nagio Marsh, New Zealand producer and author. Unit will be headed by British Shakespearean actor Frederick Bennett, Berdine Grunevald of the South African National Theatre, and Australian actor Henry Gilbert.

Unit will open in Shaw's "Devil's Disciple" at the Palace here next April in association with the Fuller interests. Three other shows are now being readied. D. D. O'Connor brought the Old Vic Co. and the Ballet Rambert here a couple of years ago.

## Yank Films Big Media in Cold War Vs. Soviet

Berlin, Feb. 6.

The American pix industry's contributions to U. S. High Commission efforts has turned films into a powerful media in the cold war of ideologies in this divided city surrounded by the Soviet zone, according to Oscar Martay, U. S. High Commission films officer here. He revealed that 500,000 residents of East Berlin and Eastern Germany have attended free film showings in the last six months. To many of them, this meant seeing an American film for the first time.

Martay explained that gratis screenings of western films (70% of them Yank pix) started late last June in five West Berlin theatres, strategically located along the Soviet sector borders. By the middle of February there will be 13 houses. American, British, French, German and other distributors have provided their pix free, but exhibitors charge 6c to cover maintenance costs. East Germans have come to these shows from cities over 200 miles away despite travel difficulties.

Some 100 different pix were shown, including "Johnny Belinda" (WB), "City Without Name" (U), "The Window" (RKO) and "Green Years" (M-G), last named drawing the biggest crowds. Last year's showing of the Metro reissue, "Ninotchka," drew 25,000 to the Wald-buehne, the world's largest ozoner.

Martay said the best demonstration of the campaign's success was that the east Germans were forced to open five houses along their side of the sector border, attempting to compete. However, they failed miserably. In East Berlin and East Germany, only Soviet or satellite-produced pix are shown with direct control of the industry held by fugitive U. S. Communist Gerhard Eisler, now East German propaganda minister.

## Row Over 'Sinner' Sees

German Church Groups

Win New Censor Setup

Berlin, Feb. 13.

The Evangelical and Catholic churches returned to the FS (Film Self-Control) after carrying out their threat to resign if the board approved the JFU pic, "The Sinner." While Forst, director of "The Sinner," stated previously that the film could not be cut and claimed if it were not approved, the picture would have been a total loss.

The churches returned on the condition that new regulations be put in force to prevent a recurrence of "The Sinner" incident. New regulations advanced by the churches and accepted by the board are:

1. Theatre owners must post results of FS findings when showing a film, disapproved by the board.
2. All stories must be submitted to the FS prior to shooting.
3. Advance showing of a film for the FS board must be at least two weeks before the public prem.
4. To win FS approval, a pic must receive four out of six board votes instead of three as before.

(Film is reviewed in current issue of VARIETY.)

Other Foreign News  
On Page 13

## Italian Govt., Pic Industry Ask U.S.

For Coin Guarantees as Price to Lift

Restrictions on American Pictures

Rome, Feb. 20.

## British TV Comic Into

Waldorf; Evans Cancels

London, Feb. 20.

Terry Thomas, British TV comedian, sails for New York March 10 and opens a four-week date at the Waldorf-Astoria March 29. Thomas expects to stay in America for at least six months and a series of tele dates is being lined up.

During Thomas' absence, his British television show, "How Do You View," will be suspended, but will probably be resumed on his return. At present, it has the top viewing rating on British video.

Norman Evans, who originally had been skedded to open at the Waldorf March 29, has cancelled his trip on doctor's orders and vacations when his current pantomime date ends March 10. Merriell Abbott, who planned back to Chicago, Friday (16), negotiated the new date with Thomas.

## New Lineup Of W. Germany Prods.

Frankfurt, Feb. 13.

The first effects of the latest serious crisis in West Germany's film industry, the lack of backing, were the announcements of two new important film production companies. In Frankfurt, six prominent producers revealed that their companies have joined into a Producers' Cooperative. The companies are Walter Koppel's Real-Film and Friedrich A. Mainz's Fama-Film, both of Hamburg; Dr. Heinrich Jönes's Meteor-Film, of Wiesbaden, and Harald and Jacob Geis's Neue Deutsche Filmgesellschaft, Fritz Thier's Helios-Film and Georg Witt's company.

Move is the biggest since the war in attempts to round up western Germany's 77 independent producers into a few big companies. The six Producers' Cooperative outfits have produced slightly less than 20% of the 176 post-war west German pix. Adding to the importance to this new company is the fact that Real-Film, with 19 films produced since 1946, is the biggest production company.

One of the first results of this new setup is that Real-Film will be able to start shooting its 20th pic shortly. Two weeks ago Real announced that it will fire about 50% of its employees and stop production because of non financial credit.

The second new producing comb was announced in Munich, where three small companies—Haky Film, Condor-Film and Willy Zeyn-Film—joined into a Working and Interest Cooperative, along similar lines. This grouping was also motivated by the urge to get creditors' interests.

## IATSE TURNS DOWN

BRIT. PIX LABOR PACT

London, Feb. 20.

After negotiations instituted three and a half years ago, the International Alliance of Theatrical and Stage Employees (U.S.) has turned down a proposed reciprocity agreement with the British trades unions. A compromise arrangement has been agreed, however, by which the British and American organizations will not displace the personnel of each other's country. IATSE rejected the draft agreement for three major reasons. Firstly, they felt it would decrease employment; secondly, they regarded it as impracticable because traffic was mainly in one direction; and thirdly, because it would almost be impossible to enforce the conditions among indie producers.

Another IATSE objection was that the draft did not limit reciprocity to groups. For example, a cameraman could be exchanged for an editor. That was viewed as undesirable.

Italian government and film industry are demanding that distribution and financial returns on their product in the American market be guaranteed by the Yank industry as the price of lifting limitations on U. S. films in Italy. They ask to be guaranteed distribution of about 30 pix annually with a net return to them from America of \$1,200,000.

Strength of the unexpected demands, made at a session of American and Italian industry reps at San Remo last week, has upset virtually all possibility of a visit to the U. S. by Rome execs to work out a new Italo-American film pact. Session was to have been held in March, with government and industry officials going to New York as guests of the Motion Picture Assn. of America and Society of Independent Motion Picture Producers.

Since there's no possibility of the Americans agreeing to guarantee distribution or monetary returns on Italian pix, John G. McCarthy, director of the international division of the MPAA, in a diplomatically-worded cable this week suggested the official U. S. visit be called off.

In its place he proposed that two Italian execs—one reping the industry and one the government—go to New York informally as guests of the MPAA to prove to themselves that demands for distribution and monetary guarantees are completely unrealistic.

Invited by McCarthy were Nicola Di Piro, head of the film section of the government, and Eitel Monaco, president of ANICA, the Italian trade organization. Originally invited was Giulio Andreotti, Undersecretary of State, who was to have negotiated the new agreement.

### Question Legality

McCarthy proposes that Di Piro and Monaco first ascertain for themselves by talking with the Dept. of Justice or other officials in New York that it would be illegal for the U. S. distrib to team up to sell Italian product or guarantee returns. Further, he wants them to talk of Legion of Decency and other Catholic Church officials to acquaint themselves with censorship in the U. S. that make the Italian proposals unfeasible.

Even more important, McCarthy wants them to talk with exhibs in New York and elsewhere, as well as to members of the film audience, so that they can see for themselves that the U. S. public is not ready to accept Italian films on any forced-draft policy.

On hand here to bear the brunt of Italian indignation and to add further explanations of the U. S. film system were Paramount's John Nathan, Metro's David Lewis and Warner Bros.' Joseph Hummell. Hummell arrived yesterday (Mon.). Spyros Skouras, 20th-Fox prexy, was also here last Wednesday (14) for a one-day effort at explaining the American facts of life to the Italians.

### Rome Demands Significant

Rome demands are significant in that inability of the American distrib to accept them may well mean imposition of a stifling quota on the number of pix that can be imported into Italy and severe restrictions on coin that can be remitted to New York. As a matter of fact, it was Italian demands for import limitations that were originally the prime item on the agenda for the San Remo and New York meetings. The switch to emphasis on exploitation of the American market came as a complete surprise.

Italian proposal at San Remo was that import limitations would be dropped if MPAA accepted 100 basic distribution licenses for its member companies. In addition, the companies would get six licenses for every Italian film dubbed in English and distributed in America, and three for every subtitled version.

This would entitle the Yanks to transfer from Rome to New York at the official rate of exchange three times the net receipts of the Italian films in the U. S. They envisaged six to eight dubbed pix and maybe 20 or 25 subtitled, with the Italians guaranteed a return of \$1,200,000 on them. That would give the American companies remittances from here of \$3,600,000.



## DOLLAR "SIGN LANGUAGE!"

# V V VENGEANCE V VALLEY



**BURT LANCASTER**  
**HOT!**  
*Plus Technicolor*

The first reports are in from World Premieres at Florence, Colorado where it did more than twice as much as any previous M-G-M picture and Canon City, Colorado where it did more than three times as much as former M-G-M high. The next engagement at Nashville doubled

"Devil's Doorway" and at Kansas City, it topped the Xmas business of "Ambush." As reports come in, it is evident that showmen have a sock audience attraction, a BIG M-G-M Technicolor entertainment to promote for pleasure and profit.

★

M-G-M presents BURT LANCASTER in "VENGEANCE VALLEY" Co-starring Robert Walker • Joanne Dru • Sally Forrest with John Ireland • Ray Collins • Color by Technicolor Screen Play by Irving Ravetch • Based on the novel and Saturday Evening Post serial by Luke Short • Directed by RICHARD THORPE Produced by NICHOLAS NAYFACK • An M-G-M Picture



# West Germany Draws Up New Rules. Intended to Smash UFA Monopoly

Bonn, Feb. 13.

The west German government has completed a new draft law aimed at smashing the giant Nazi state-owned UFA film monopoly. It will be submitted shortly to the Allied High Commission. This draft is almost synonymous to High Commission Law 32, which decreed the combine's break-up last August. While previous German drafts have been rejected by the High Commission because they lacked assurance that the combine will be actually liquidated, the present plan has a good chance for approval. This would also mean that the liquidation would be turned over to the Germans.

The German draft calls for auctioning the \$11,900,000 UFA combine within one year after it becomes an effective law (present Allied law set the liquidation termination date as Jan. 1, 1952). It provides for the appointment of a liquidation committee by the ministers of finance and economics. The committee includes one representative each of the ministers of finance, economics and interior, and the states of Bavaria, Hesse and North Rhine-Westphalia. Additionally, the minister of economics appoints three representatives of the film industry to the committee in advisory capacity.

It also states that if the first auction of UFA property does not result in a proper maximum bid, then a second auction may be held three months later. If the second one is unsuccessful, the liquidators are authorized to sell the property at their discretion. Federal and state governments are to be barred from purchasing. Persons against whom denazification sanctions are in force will also be prohibited. This latter rule might provide for the only Allied opposition, since the Allied law ordered such bar against all persons who were at any time under denazification sanctions.

**Draft Rules Cover All Fields**  
The draft rules that no person may buy more than one studio and/or three theatres. Additionally, foreigners may buy only 25% of a studio, individually or in the aggregate. A special provision rules that the purchaser of Bavaria Filmkunst studios, in Munich, may have no other studio property or, if the buyer already has studios, must relinquish such property within 60 days. (These provisions are exact replicas of the original Allied law).

Remains of the one-time Nazi monopoly, which at its height represented a \$200,000,000 business, are now valued at around \$11,900,000. They fall into three major categories:

1. Production companies, including Bavaria, Filmkunst, Ltd., in Munich, and the gist of the entire UFA liquidation program, valued at about \$2,856,000. It comprises over 50% of western Germany's feature film producing capacity. Also, Universum Film A. G. studios which are about 20% of all production.

2. A lineup of motion picture activities headed by Universum Film A. G. in Wiesbaden. This includes two studios now being rented to independent producers, some 40 theatres (almost all excellent first-runs), copying facilities, laboratories, music publishing houses; the important film equipment distributing company, UFA Handelsgesellschaft Ltd., in Berlin; and Mars Film, small synchronizing company in Berlin's British sector.

3. Patent holding companies and other important facilities. This includes Tobis Tonbild Syndikat, Ltd., in Berlin's British sector, which is the patent holding company for the entire combine. UFA has patents for about 400 films.

Net profits of the public auction liquidation will be awarded to the Federal Republic, UFA properties in the Soviet zone have been nationalized earlier on orders of L'NSA, the Soviet film corporation of the Soviet military. Their values approximately equal those which are in western Germany. They are run by the Soviet zone state monopoly, DEFA, patterned on UFA. They include the former main UFA studios in Neu-Babelsberg, outside of Berlin and valued at \$7,000,000.

## British Pix Producers Fight Shy of Festivals

London, Feb. 13.

Although British producers have agreed to participate in the Cannes film festival in April, they are still hoping that an agreement can be reached with the Motion Picture Assn. of America to limit Anglo-American participation to one continental junket. Sir Henry French, director-general of the British Film Producers Assn., said last Friday (9) that they were getting nearer an agreement.

The BFPA has yet to decide whether it will also participate in the Berlin and Venice festivals.

## 'Gay's the Word' Looks London Hit, 'Madwoman' Opens Oke But Dubious

London, Feb. 20.

"Gay's the Word," a new Ivor Novello musical, looks to be a hit following its preem at the Saville Friday (16). Moved into the West End after a three-month, phenomenally successful tour of the provinces. Other openings last week included Bernard Delfont's presentation of "The Madwoman of Chailiot" at the St. James Thursday (15) and a revival of Shaw's "Man and Superman" at New Theatre Wednesday (14).

Woven around an unusual Novello story, "Gay's the Word" is a parody on the author's own plays that is accompanied by pleasing if unmemorable music. Cicely Courtneidge, the mainstay of the amusing book, was handed an ovation by firstnighters who also praised singer Lisbeth Webb. Chorus was excellent and its high speed dance routines went over well. Press reaction was favorable.

Novello wrote "Gay's the Word" specially for Miss Courtneidge who scored a triumph in the top role. Alan Melville contributed the lyrics while Jack Hulbert, husband and former partner of the star, directed. Central character of the book is an ex-star who establishes a school for acting and regains her lost prosperity.

"Madwoman" is the latest in the cycle of problem plays to hit London. Although well received it appears to have only a mild chance of repeating its Broadway success. Opening night applause was primarily a welcome back tribute to Marita Hunt who reprises her Broadway role with warmth, polish and unquestioned artistry. Angela Baddeley and Marius Goring filled top supporting parts with charm and skill.

John Clements revived "Man and Superman" after a brief provincial tour, starring Kay Hammond and himself. As the first West End Shaw production since the death of the playwright, the comedy was lauded by both first-nighters and the press. It shows every indication of a successful run. Other cast members, all equally praised, are Michael Medwin, Peggy Simpson, Barbara Everest and D. A. Clarke-Smith.

## 'Magic Box' Tax Hassle On Brit. Festival Dates

London, Feb. 13.

If the industry's festival film, "The Magic Box," is allowed to be shown free of admission tax, the company that was formed to sponsor the pic may embark on a number of other films. Although the producing company is a non-profit-making one and has representatives of the Arts Council on its board, the producers are finding that tax exemption for a film is a far more complex problem than for legit theatres.

The conditions imposed are particularly rigid. Tax exemption is allowed only when the producing company, and all subsequently showing the production, are working on a non-profit basis. This would mean that there would be no cut for the distributor or any exhibitor showing the film.

## Korda's Lissim Due in N.Y.

Wladimir Lissim, formerly Continental sales chief for Sir Alexander Korda, is scheduled to arrive in New York tomorrow (Thurs.) to handle the Latin American territory for the British producer. He will headquarter in N. Y.

Korda will mainly sell his product outright in South America although some films will be turned over to local distributors on a guarantee plus percentage. Previously, the filmmaker had not concentrated on the Latin area as a source of revenue.

## Exhib-Producer Warfare in Brit. On Quota, Taxes

London, Feb. 20.

Open warfare has broken out again between British producers and exhibitors. The uneasy peace which existed for about a year when the two sections came to an agreement on the quota and admission tax now seems to have ended.

The sniping began again last week when the Cinematograph Exhibitors Assn. general council took exception to amendments to the Quota Act proposed by the British Films Producers Assn. particularly the one which suggested the Board of Trade alone should have powers to revoke a theatre license.

Now the CEA has submitted its own memorandum to the BOT advocating a ceiling quota of 25%, with reliefs on a liberal scale for second and third-run situations. They also suggest total exemption for theatres with a net take exceeding \$350 weekly. The suggested three-year quota is turned down flat by the exhibitors. They also ask the BOT to fix the quota on an annual level and not on two six-monthly periods as at present.

Like some of the unions, the CEA also came out categorically in favor of the restoration of a distributors' quota, notwithstanding recent assurances from the Government that this would be contrary to international agreements. Restoration of such quota is also advocated by the Assn. of Short Film Producers.

## LOUIS COOPER BUYS ACE HOUSE IN HULL

London, Feb. 13.

Gown manufacturer Louis Cooper, whose entry into show biz six years ago was via the purchase of the Whitehall theatre against keen competition, has proved successful, and now is widening his show activities. He has just become owner of the New Theatre, Hull, the most modern and newest of the three show spots this important port town boasts.

Theatre runs first class shows and has always been profitable. It will be booked by Vincent Lawson, in association with Pepino St. Angelo, who has been general manager of the house for years. Understood price paid is around \$280,000 with Cooper taking over March 5.

## Current London Shows

(Figures show weeks of run)

- London, Feb. 20.
- "Blue for Boy," His Maj'ty's (12).
- "Carousel," Drury Lane (37).
- "Consul," Cambridge (2).
- "Dear Miss Phoebe," Piccadilly (19).
- "Dish Ran Away," Vaude (34).
- "Fol de Rols," St. Martin's (7).
- "Follies Bergere," Hipp (72).
- "Gay Invalid," Garrick (4).
- "Gay's the Word," Saville (1).
- "His Excellency," Piccadilly (39).
- "Holly and Ivy," Duchess (41).
- "Home & Beauty," Wnd'h'm (21).
- "King's Rhapsody," Palace (74).
- "Knight's Madn'ss," Vic. Pal. (49).
- "Lace on Petticoat," Amb'ss. (10).
- "Little Hut," Lyric (26).
- "Madw'n Chailiot," St. Ja's (1).
- "Man and Superman," New (1).
- "Mr. Panmure," Aldwych (2).
- "Point of Departure," York's (83).
- "Reluctant Heroes," W'tch'll (21).
- "Ring Round Moon," G'lbe (47).
- "Seagull's Sorrento," Apollo (36).
- "Mrs. Tanqueray," Haym'k't (25).
- "Take It From Us," Adelphi (16).
- "To Dorothy a Son," Savoy (13).
- "Who Is Sylvia," Criterion (17).
- "Will Any Gent," Strand (24).
- "Worm's View," Comedy (200).

# MPEA Opposes Plan to Use ECA's \$10,000,000 Fund for Austrian Prod.

By JOSEF ISRAELS, II

Vienna, Feb. 13.

## Brit. Exhib Says Native Pix Costly, Beats Quota

London, Feb. 20.

A small independent British exhibitor, summoned for quota default because he had shown only 13.6% British films instead of the requisite 45%, successfully defended himself against a Board of Trade prosecution. John Weightman, who operates a Darlington theatre, contended that British pictures were only available on uneconomic terms, that distributors were waging a war against the small theatre men and that the BOT was backing them up.

Prosecuting counsel for the BOT said Weightman had a choice of 131 British films, but the defense claimed successfully that the availability was only "technical" and was conditional on paying an agreed film hire percentage.

## Final Split of Eady Fund Near Agreement By Four Film Groups

London, Feb. 20.

There is now about \$1,500,000 in the bank from the proceeds of the Eady fund awaiting distribution among producers of British films. After nearly six months of negotiation, the four trade associations representing distributors, exhibitors, producers and shorts met last Friday (16) to finalize details of how shares are to be split.

Each association has called meetings of unorganized outfits to explain the agreed method for dividing the spoils. There appears to be dissatisfaction among, particularly, the smaller indies, who, deprived of circuit facilities, feel they are going to get little out of the fund.

It is significant that when the British Film Producers Assn. explained the scheme to non-member producers, invitations were sent out to 48 companies and 22 were represented at the meeting. But at that time the BFPA had only 41 members and one of the independents joined a few days later. Attempts at that meeting to get the scheme modified were ruled out by BFPA proxy Reginald P. Baker on the grounds that the meeting was for information only and the shape of the scheme was devised by the board of the fund company. Admissible for a share of the fund coin will be all-British quota pix. These will only include oldies when their quota life has been extended.

The scheme, however, categorically applies to American-financed British productions, and producers repping the U. S. majors were present at the specially convened BFPA meeting.

## NIP CRUX LUKEWARM TO U.S.-JAP-MADE PICTURE

Tokyo, Feb. 13.

"Tokyo File 212," first joint U.S.-Japanese feature pic produced here since the war, is doing strong biz in first-run release in major Nipponese cities although newspaper reviews were lukewarm to openly hostile. It is a Breakston-McGowan production, with Ikuzo Suzuki and Tonich Enterprises as co-producers here. "File" co-stars American screen players Florence Marly and Robert Peyton. Only other westerner is Australian Byron Michie. Second femme lead is played by Nisei newcomer, June Reiko Ohtani. Other eight players are Japanese.

"File" played 79 houses the first week and grossed around \$162,500, rated strong.

Story deals with underground communist organization in Japan and efforts of American intelligence agent to smash it. Nipponese crux said the plot was far-fetched and uncomplimentary to Japan. Producer George Breakston may remake part of film in the U. S. before release there.

Pic was directed by the McGowan brothers and was lensed entirely in and around Tokyo. Dialogue is English. Version released here has superimposed Japanese titles.

Local and stateside Motion Picture Export Assn. officials have declared themselves in opposition to the proposal of local Marshall Plan officials to set up a \$10,000,000 fund to underwrite Austrian film production, supposedly as a possible source of hard currency. This despite fact that Austria, since the war end has produced almost 150 full-length pix, not one of which qualified as export produce saleable for more than peanuts outside the German-language markets.

Yank film interests here are indignant at idea that US taxpayers coin should be used by the Economic Cooperation Administration in a scheme that would only reduce the screen time available to American product. Wolfgang Wolf, local MPEA boss, also sees in the proposed U. S. subsidy to a foreign competitor the potential danger of Austrians eventually returning to the previously quashed plan of taxing all film exhibited here 25% for the benefit of new production. Naturally, U. S. product would provide vast bulk of such levy.

Back in 1947 the Austrian Government, in cooperation with party run Creditanstalt Bank which has a protected monopoly on large scale financing (with ECA blessing), set up a big revolving fund for film production. It was administered by a committee of industry pets and party favorites, but soon died of starvation. Every production so financed was a costly flop. In fact, the only Austrian film to win any success in the export market was "Third Man" (SRO). Briskin-Smith's "Heil"; Korda's "Wonder Child" and Praesen's (Swiss) "Four in a Jeep" may pan out as well.

The present proposal being framed under guidance of ECA economists would put the new fund under control of a party-appointed committee of the same industry figures most involved in the present local film bankruptcy. Funds would be allocated up to 30% of production costs, with the balance to be dug up by producers themselves and bank financed.

**ECA Officials Turn Deaf Ear**  
ECA officials to whom U. S. protests against the plan were addressed expressed themselves as "uninterested" in the attitude of American business toward any local policy. The same group last year assigned the bulk of available U. S.-financed raw stock to KIBA's Austrian newsreel, which used it to print a reel sold in opposition to MPEA's American newsreel. Austrian reel contains, by contract with the Soviets, a Russian-supplied clip in all issues.

MPEA clashed with Austrian import authorities for the first time recently when import licenses were held up on certain titles, apparently arbitrarily selected. Among them was "Sunset Boulevard" and "One Touch of Venus." Licenses were later granted on Wolf's protest that such interference is both unconstitutional and violates existing U. S.-Austrian agreements. The red press here has been squawking about crime and violence contained in Yank pix.

## TOP ITALO PIC PLAYERS BACK LEGIT STAGE UNIT

Rome, Feb. 6.

The call of the legit stage has become too strong for some Italian cinema stars recently. Result is that they have formed their own repository company, being actual producers as well as actors, using their funds earned from making films for the project. Most of them are in the high price brackets in pictures.

Initial plan is to play seven shows a week for three weeks, then lay off a week, opening a new show on the fourth. The Vallee theatre, which seats about 1,200, is being used.

"Peer Gynt," "Anne of Thousand Days," and "Detective Story" are on list of initial plays. Vivi Giola, Vittorio Gassman, Massimo Girotti and others from the Italian cinema are featured. Project has not paid off financially so far, but it enables the pic stars to get back on the stage.

# YOU'LL SEE MORE WARNER

## TRADE SHOW FEB. 26

**ALBANY**  
Warner Screening Room  
79 N. Pearl St. • 12:30 P.M.

**ATLANTA**  
20th Century-Fox Screening Room  
197 Walton St. N.W. • 7:30 P.M.

**BOSTON**  
RKO Screening Room  
122 Arlington St. • 2:30 P.M.

**BUFFALO**  
Paramount Screening Room  
464 Franklin St. • 2:00 P.M.

**CHARLOTTE**  
20th Century-Fox Screening Room  
300 S. Church St. • 2:00 P.M.

**CHICAGO**  
Warner Screening Room  
1307 So. Wabash Ave. • 1:30 P.M.

**CINCINNATI**  
RKO Palace Th. Screening Room  
Palace Th. Bldg. E. 4th • 8:00 P.M.

**CLEVELAND**  
Warner Screening Room  
2300 Payne Ave. • 8:30 P.M.

**DALLAS**  
20th Century-Fox Screening Room  
1803 Wood St. • 2:00 P.M.

**DENVER**  
Paramount Screening Room  
2100 Stout St. • 2:00 P.M.

**DES MOINES**  
Paramount Screening Room  
1125 High St. • 12:45 P.M.

**DETROIT**  
Film Exchange Building  
2310 Cass Ave. • 2:00 P.M.

**INDIANAPOLIS**  
20th Century-Fox Screening Room  
324 No. Illinois St. • 1:00 P.M.

**JACKSONVILLE**  
Florida Theatre Bldg. St. Rm.  
128 E. Forsyth St. • 2:30 P.M.

**KANSAS CITY**  
20th Century-Fox Screening Room  
1720 Wyandotte St. • 1:30 P.M.

**LOS ANGELES**  
Warner Screening Room  
2025 S. Vermont Ave. • 2:00 P.M.

**MEMPHIS**  
20th Century-Fox Screening Room  
151 Vance Ave. • 2:00 P.M.

**MILWAUKEE**  
Warner Theatre Screening Room  
212 W. Wisconsin Ave. • 2:00 P.M.

**MINNEAPOLIS**  
Warner Screening Room  
1800 Currie Ave. • 2:00 P.M.

**NEW HAVEN**  
Warner Theatre Projection Room  
70 College St. • 2:00 P.M.

**NEW ORLEANS**  
20th Century-Fox Screening Room  
200 S. Liberty St. • 8:00 P.M.

**NEW YORK**  
Home Office  
321 W. 44th St. • 2:30 P.M.

**OKLAHOMA**  
20th Century-Fox Screening Room  
10 North Lee St. • 1:30 P.M.

**OMAHA**  
20th Century-Fox Screening Room  
1502 Devonport St. • 1:00 P.M.

**PHILADELPHIA**  
Warner Screening Room  
330 No. 13th St. • 2:30 P.M.

**PITTSBURGH**  
20th Century-Fox Screening Room  
1715 Blvd. of Allies • 1:30 P.M.

**PORTLAND**  
Jewel Box Screening Room  
1947 N.W. Kearney St. • 2:00 P.M.

**SALT LAKE**  
20th Century-Fox Screening Room  
216 East 1st South • 2:00 P.M.

**SAN FRANCISCO**  
Paramount Screening Room  
221 Golden Gate Ave. • 1:30 P.M.

**SEATTLE**  
Modern Theatre  
2400 Third Ave. • 10:30 A.M.

**ST. LOUIS**  
Steno Screening Room  
3143 Olive St. • 1:00 P.M.

**WASHINGTON**  
Warner Theatre Building  
13th & E. Sts. N.W. • 10:30 A.M.



The 'Lady'  
against  
the girl  
who  
never  
tried  
to be  
one!

# PROMOTION POWER IN ITS 300-THEATRE PREMIERE MARCH 6

DENNIS MORGAN • PATRICIA NEAL • STEVE COCHRAN IN "RATON PASS"

with SCOTT FORBES • DOROTHY HART Directed by EDWIN L. MARIN Produced by SAUL ELKINS Screen Play by TOM W. BLACKBURN and JAMES R. WEBB From a Novel by Tom W. Blackburn Music by Max Steiner





## Inside Stuff—Pictures

Morris Loewenstein, president of Theatre Owners of Oklahoma, and H. A. Cole, head of Allied Theatre Owners of Texas, are continuing to cross swords over alleged attempt by Texas' Allied to establish a unit in Oklahoma in competition to the TOA unit. Latest development in the hassle is Cole's reply to Loewenstein's "open letter" of protest against the projected Texas Allied invasion.

In a letter dated Feb. 15, Cole wrote that one of the directors named on the Oklahoma unit's stationery recently called upon the Texas organization for help in connection with a complaint against a film exchange in Oklahoma City. Cole asked Loewenstein why he supposed the director went to the Texas group for help. Cole added that the complaint was handled through New York, "with immediate relief forthcoming."

It is reported that Cole put a long distance phone call to Gotham in settling the complaint. In his letter to Loewenstein, Cole said he had not wanted to reply to the Oklahoma's original letter because he "hates controversies." But he wanted to know why, in view of Loewenstein's claim that his regional directors are bona fide theatreowners and available to members needing of assistance, the director should go to Texas for help. Showdown on the threatened Allied invasion of Oklahoma is expected at the Oklahoma TOA unit's convention in Oklahoma City next month.

Albert J. Cohen production of "Prehistoric Women" is proving anew that s.a. pays off in terms of boxoffice. Despite virtually unanimous kicking around by reviewers, Eagle Lion Classics release, which was brought in at a negative cost of about \$200,000 is proving a sleeper. It is headed for a domestic distribution take of \$1,000,000.

ELC is offering the pic as an exploitation special accompanied by such catch-lines as, "Her Pet Was a Panther Until She Met a Man." Lobby displays are taking it from there, with stress on gals and gangs. Company is handing out small heralds filled with sexy pix, which are getting a large call in lobbies.

However, instead of playing the usual grind houses, pic is being booked at substantial revenue-producing spots. These have included the Boston theatre, Boston; Loew's State, Memphis, and the Grand, Chicago, among others.

Theodore Pratt may be the first author to persuade a film company to retain the original title of a book. In this case, it's Columbia and the yarn is Pratt's "The Barefoot Mailman," yarn about early mail carriers who walked barefooted between Miami and Palm Beach. While working with Columbia in shooting the pic last fall in Florida, Pratt was told by producer title would have to be changed. Author, a Boca Raton (Fla.) resident, refused to accept the verdict and went into action. Newspapers were rallied, citizens were aroused, radio stations were utilized and an all-out campaign to keep the title was put into force. Letters started to pour in from all parts of the country and from England to the studio. Columbia stood pat until the pressure became too strong. The other day he received a telegram from a Col official, saying studio had given up. Company promised to keep title if he'd stop the letters.

Producer on a major lot wondered at the slow progress of a high-salaried screenwriter until he interviewed the scripter's secretary. There he learned that the laggard scribe had completed a script for an outside producer while ducking the work for which the studio was paying his salary. The bootlegged script was confiscated and now the company's legal eagles are trying to determine who owns it. Meanwhile, the producer who paid the salary is refraining from making an issue of the case, feeling that it would prevent the writer from getting work at other studios.

## Hughes' Stock Sale Delayed

Continued from page 5

limitation on stock transfers in the original RKO consent decree.

Slack told the court, at is hearing in N. Y. last Thursday (15), that he would consult Hughes on the matter and file his report by today (Wed.), when another hearing is scheduled for entry of a formal order.

Slack's argument was that no time limit on the stock sale ever was placed in the RKO decree, as consented to by the Government, nor was one intended. He added that to insert a deadline at this time would impair Hughes' bargaining position when he negotiates sale of the shares.

Countering this view was Philip Marcus, Department of Justice lawyer. He asserted the RKO divorcement will not be fully accomplished in effect until Hughes is forced to bow out of either of the two new firms by way of stock sale.

Marcus, incidentally, also went on record as being willing to permit Hughes to retain the theatre company control, if he so elects, instead of the picture outfit.

**Decided to Hold Film Co. Shares**  
Earlier, Hughes advised the court he decided to sell the theatre company securities in favor of holding the film firm shares. Announcement by Marcus made it clear that Hughes, despite his report to the court, is free to stay with either of the two RKO companies.

Another aspect of the overall situation heretofore not generally considered was brought up by Slack. This was whether a purchaser of the theatre stock might find himself in violation of the antitrust laws.

Slack told the court this was a consideration when Harry Brandt was negotiating for control of the chain. Lawyer further indicated the Hughes' side never was fully satisfied that transfer of the shares to Brandt could be consummated because of the antitrust statutes.

RKO consent decree, and other cases in the industry trust suit, claim that none of the majors is free to sell theatre properties to

any of the co-defendants in the action. How this would apply to Brandt, who was not a party to the suit, was not explained by Slack. However, it's figured he had in mind the injunction which restrains RKO from acquiring any theatres from any sources without court approval.

Brandt's taking over would have meant merging of the RKO chain, in effect, with the Trans-Lux circuit which he, Brandt, also controls.

## Lundberg-Kane

Continued from page 5

in view of an alleged change in the theory of defense. Garfield and Trynin argued that prior to the trial, RKO had indicated it would rely on the defense of non-access to Lundberg's book, but that later testimony revealed that Mankiewicz had read the book.

At the trial last year, Mankiewicz testified that to the best of his knowledge he had given a written statement to the RKO lawyers, but the lawyers declared they had no such statement and that they doubted that any statement had been given. They further had contended that the items sought by the plaintiffs came under the concept of "work product" of an attorney. Work product concept embraces matter representing work done by the attorney in his professional capacity in the course of attorney-client relationship. Judge Weinfeld ruled that it did not necessarily follow that the statements came within the concept of "work product" and ordered the defendant to produce the requested material.

Instead of producing the material, RKO offered a settlement which was accepted by Lundberg's counsel. Although Lundberg had asked for \$250,000, RKO lawyers pointed out that "Citizen Kane" actually had sustained a loss of \$250,000. Settlement sum of \$15,000 was thus based only on the value of the story.

## 4 Hartford Theatremen On Bond in 'Indecency' Rap

Hartford, Feb. 20.

Four local theatremen, connected with the ownership and operation of the Star theatre here, are free on bond after their arrest on charges involving "indecent or immoral exhibitions" at the house. Their cases will come up in Police Court March 2.

Held on the charges are Bernard Menschell, John L. Calvocoressi, proprietors of the house; Michael J. Massell, house manager, and John J. Kearns, projectionist. The former two are free under bonds of \$1,000; the latter two posted bonds of \$500.

The men were arrested by the Vice Squad Friday (18) after the gendarmes attended a performance of a film tagged "Everybody's Girl." Same film had been yanked out of the State theatre in New Britain one week earlier, after police there told the house it was "not fit for public presentation."

## Schine Chain Snagged On Theatre Divestiture By Poor Mkt. Conditions

Gloversville, N. Y., Feb. 20.

Schine chain of theatres is finding itself stymied by marketing conditions in its effort to comply with the theatre divestiture provisions of its antitrust consent decree with the Government.

Circuit was called upon to dispose of 39 houses on the basis of 13 in the first year which ended last June 30, 13 in this current year, and the balance next year.

Outfit met the first year's requirements on theatre sales but has yet to part with its first house this year. It's said that investors, despite improved trade prospects, are taking a dim view of putting coin into exhibition at this time. Also, the original 13 spots purchased from Schine were in good competitive situations. New batch up for sale will be pitted against houses which Schine is permitted to retain.

While it's too early to make any safe predictions, it appears Schine may seek to push back the divestiture deadline until such time as the theatre properties gain in attractiveness to investors. Situation is significant for the reason other chains, such as United Paramount and Warner Bros., might find themselves faced with the same problems. In addition to splitting with exhib partners, both chains are required to sell a number of local situations.

In one instance, the Department of Justice gave UP extra time, amounting to six months, for dropping some individual houses, but the indication at the time was that the extension was not to be regarded as a precedent which would be followed in the future. Instead, Department policy has been one of leniency when defendants in Government antitrust suits show "good faith" in complying with consent and court decrees.

## 'Twist' Sanction

Continued from page 4

the only decision at that time was to return "Twist" to Breen for reconsideration. It was then that he suggested the changes in the film's content, all of which were made by ELC.

However, it's pointed out now that Breen never made any promises regarding a seal for the film even if the deletions were made. He merely made the suggestions, without further comment.

ELC's position all during this time has been one of awaiting the ultimate MPAA verdict before taking any other action on the pic. Distrib has made no attempts to license "Twist" since the differences with MPAA first developed.

Attitude of William C. MacMillen, Jr., ELC proxy, and Robert R. Young, head of Pathe Industries, which is the ELC parent, is that "Twist" is neither in intent nor in effect anti-Semitic, as suggested. It's understood the distrib outfit is determined to back up this feeling with a legal action vs. MPAA in the event the final ruling is against the film.

## Pic Rights to Four Broadway-Bound Musicals Tied Up in Unusual Twist

### Marquee Sadism

Most unusual title to come along for quite a spell was registered by Walter Wanger last week with the Motion Picture Assn. of America.

It is "Splendors and Miseries of a Girl."

## ELC, Jewel Named In 'Ball Game' Infringement

Eagle Lion Classics and Jewel Productions were named defendants in an infringement suit brought in N. Y. Federal court Friday (16) by Jerry Vogel Music, Inc. Action charges ELC and Jewel with wrongfully using Vogel's copyrighted tune, "Take Me Out to the Ball Game," in "The Jackie Robinson Story." Broadway Music, co-owner of the song's renewal rights, was named a party defendant.

Vogal asks an injunction enjoining the defendants from infringing through exhibiting "Robinson Story" and wants the positive prints of the film to be impounded pending the action. "Ball Game" was written prior to 1908 by Jack Norworth and Albert Von Tilzer. Former assigned his renewal rights to Vogel, while Von Tilzer turned over his to Broadway. ELC is distributor of the picture.

## Julian Lesser Teams With Carreras on 'Smith'

Hollywood, Feb. 20.

Julian Lesser will co-produce "Whispering Smith Investigates" with James Carreras Exclusive Films in Britain, starting May 14, using Exclusive's London production facilities. Lesser will contribute story and American stars, who are unset as yet.

Carreras gets distribution rights in the United Kingdom. U. S. rights are retained by Lesser with Rudy Moner and Alexander Paal, who are currently co-producing Robert Preston starrer, "Cloud-Burst," with Carreras in England. Distribution outside Britain and U. S. is shared.

British megger Anthony Hinds will direct on five-week schedule. Frank Spearman yarn has American railroad detective running down crooks in England.

## Theatre TV

Continued from page 3

phone process furnishes excellent pictures. While it will require another 18 months to two years of developmental research to get it operating on a commercial basis, they reportedly believe it offers sufficient advantages over systems currently in use to make it worthwhile not only for their own theatres to wait but perhaps for the entire industry. In addition to being the only-system able to deliver color, it's also the only direct projection method capable of operating from a standard projection booth. That factor alone could save exhibs considerable money.

As far as cost is concerned, the unit will reportedly be sold at something less than the \$15,000 which RCA has listed for its models in quantities of 100 or over. Over 100 theatres during the last several months have placed orders for RCA equipment, or that manufactured by some other outfit. Whether their pacts with the manufacturers will permit them to wait for the 20th process or whether they'll choose to do so, hasn't yet been determined.

Paramount, too, has been experimenting with big-screen video in color but, as yet, has not divulged whether it has accomplished its aim. If exhibs decide to sit out development of the 20th process, the resultant situation would be comparable to that of home TV broadcasting six years ago. At that time, the industry was almost completely stalled while waiting for the Federal Communications Commission to decide whether or not to approve CBS color video. FCC subsequently turned down the CBS bid, permitting black-and-white TV to get rolling.

Screen rights to four legit musicals due on Broadway are tied up by film companies as the result of a series of unusual twists in pic and stage adaptations.

Three of the four originally were straight plays from which films were adapted. Fourth was a book also screened. Now that all four are turning up anew in the form of stage musicals, the pic companies are finding themselves in partial ownership of the lensing rights, although in all cases the film versions were non-musical.

Originally a book and subsequently picturized by 20th-Fox, "Anna and the King of Siam" is set for production by Rodgers and Hammerstein, who have added the musical score. Show tries out in New Haven starting Monday (26).

With its title changed to "The King and I," new R-H entry is capitalized at \$300,000. But because of 20th's role in the production, the usual equal sharing of profits between sponsors and producers is being revised. Backers get 60%, with the profits confined to the U. S. and Canada and excluding pic rights.

The backers include 20th, which always invests in R-H productions. Film firm's participation in the show is wholly apart from the screen rights, which will be withheld by 20th because it regards its pic as relatively new and has important reissue value.

### 3 Other Cases

Same holds in the other three cases, with the film outfits refusing to release screen rights because they feel their pic represent good potential revenue when re-released.

Trio consists of "Tree Grows in Brooklyn," also a 20th pic, being produced as a stage musical by George Abbott; "My Sister Eileen," adapted from the original play by Columbia, now being considered as a musical by Richard Krakeur and Fred Finklehoffe; and "She Loves Me Not," being prepped for Broadway by Harry Kurnitz. "Loves Me Not" screen version was lensed by Paramount in 1934 with Bing Crosby and Kitty Carlisle in the top roles. This film had some music, including the hit tune, "Love in Bloom."

Among other situations linking Broadway and Hollywood is Par's ownership of screen rights to the original "Gentlemen Prefer Blondes." However, it gave up rights to the musical version, as presented by Herman Levin and Oliver Smith. Deal provides that Par collects 16 2/3% of the proceeds from sale of the musical if it's sold to pic.

Similarly, same firm owns pic rights to Booth Tarkington's original "17." If picturized again, as a musical, Par collects 16 2/3% of the lensing coin. Par also owned the original Damon Runyon story upon which "Guys and Dolls" was based. Picture company will collect 15% if the screen rights are peddled. Similar situation prevails with "Arms and the Girl." Par's ownership is 33 1/3%.

Similar to its "Siam" deal, 20th also owns 33 1/3% of the screen rights to "Carousel," as also produced by Rodgers & Hammerstein. Show was taken from "Liliom," play owned by 20th.

## College Gyms

Continued from page 1

be an acceptable alternative, since it's granted that TV cameras in a gym don't necessarily mean the presence also of gamblers and bookies. It would also prove a way of satisfying the vast alumni of most colleges, who could not crowd their way into the gyms.

Theatre TV interests are also scrutinizing the situation with an eye to the future. Exhibitors with big-screen video have long realized that their only chance for success is gaining exclusivity to the top sports events. Because of the Garden fees, the price would be exceptionally high if they attempted to bid for basketball games played at that emporium. If the games are moved back to the college gyms, however, the theatremen may have an immediate chance to snare exclusive video rights.

# Complete Revision of AFM Contract With Pic Producers Seen Via Tele

Complete revision of the major film producers' agreement with the American Federation of Musicians regarding films on television is anticipated when negotiations of a new deal are launched shortly.

Present pact, which was signed in 1946, expires next Aug. 31. Film-makers agreed to license to telecasters no pix which were made after the accord was reached.

Some provision which would permit new films on TV will be part of the new deal, it's figured. Among the industryites inclining to this belief is Herbert J. Yates, head of Republic. In his annual report to stockholders last week, Yates stated the firm believes the TV restrictions will be removed "in the not too distant future and we will then be in a position to capitalize upon our inventory of released pictures which we believe are particularly suitable for television."

Yates did not say how he intended to square the licensing of films to video with theatre operators, however. It's a well-known fact that the ops would take a dismal view of any producer contributing to TV's competitive stature.

This was firmly established last year when Gene Autry announced plans to engage in TV film production and reached the point where many exhibs threatened to boycott Autry's theatrical pix.

**No Major Films Into TV**  
Actually, despite any forthcoming change in the pact with the musicians, it's said exhibs need not fear that major-films will find their way into the new medium. It's pointed out that TV sponsors could hardly afford the large sums which producers would demand for top pix. Licensing fee obviously would have to at least meet the estimated reissue value of each film and this, it was said, would be beyond the reach of the telecasters.

Rep, as well as other non-major distrib, however, has an extensive library of westerns and other relatively low-budgeters which have been played out in the regular exhibition market and stand little chance of drawing additional coin via reissue.

TV, of course, represents an important revenue source for such product, particularly since there are so many such pix which now are only gathering dust in the vaults.

That the licensing of played-out film to TV is a real possibility has been recognized by many stock market analysts who have been touting pix issues.

In addition to recommending film industry shares because of improved trade conditions and Government defense measures, Wall Street brokerage houses, in statements to clients, have been citing video as the newly added market. This, they say, should mean improved finances for the film firms.

## Par Selling 7 Months Ahead to 3,300 Accts.

Under its security service contract, Paramount now is selling product seven months in advance to approximately 3,300 accounts. Security service pacts are offered only to theatres in small situations, usually those a long distance from the exchange city and where top rentals are not more than \$75.

Setup permits qualifying exhibs to contract for product on a pattern similar to that of the old blockbooking arrangement, except that each picture is negotiated for separately and a whole block is subject to 20% cancellation. Twentieth-Fox also is offering pictures to same class of exhibitors on a long range schedule. Companies can sell as far ahead as they have a definite schedule of releases.

## Wallis Preps Four

Hollywood, Feb. 20. Hal Wallis' production unit at Paramount goes into high gear this week with the start of "The Stooge," to be followed next week with "Peking Express." Also slated to tee off within the next few months are "The Scalpel" and "Son and Stranger."

Dean Martin and Jerry Lewis will co-star in "Stooge" with Norman Taurag directing. Joseph Cotten and Corinne Calvet play top spots in "Peking."

## Closer RKO Bally Ties

Closer coordination of the RKO studio and homeoffice promotion staffs is the aim of Don Prince, newly installed as the major's eastern publicity chief. He returned to N. Y. last week following Coast huddles with Perry Lieber and his studio publicity staff.

Prince will visit the Coast once every three months.

First new assignment to be made by Prince since he took over the pub department came last Friday (16) when he appointed Arthur M. Brilant to assume charge of commercial tieups. Previously assigned to Sunday newspaper features, Brilant, under the change, also will direct trade-paper publicity. On the Coast, Dick Mahn is in charge of commercial tieups, under Lieber.

## \$37,026,000 DIVVY IN '50 FOR PIC INDUSTRY

Washington, Feb. 20. Publicly reported film industry dividends amounted to \$37,026,000 in 1950, the lowest since 1945. Figures were announced last week by the U. S. Department of Commerce, which figures the announced dividends amount to about 60 or 65% of all dividends in an industry in any given year. By this yardstick the actual dividends paid in the motion picture industry last year would amount to about \$60,000,000. Compared with 1950's \$37,026,000 figure, the stockholders' take was a fine \$45,700,000 in 1949; \$54,205,000 in 1948; \$54,641,000 in record-breaking 1947; and \$46,714,000 in 1946. In 1945 it amounted to only \$23,665,000.

Biggest reason for the 1950 decline was Stanley Co. of America, WB theatre subsidiary. In 1950 its stockholders got only \$904,000; preceding year, the melon was a fat \$6,335,000.

## Legion Asks Cuts In Graetz French Import

What may prove to be another controversial film from a religious standpoint is the French import, "Dieu a Besoin des Hommes" ("God Has Need of Men"). Picture was produced by Paul Graetz, with 20th-Fox partially financing. It deals with a man who wrongfully performs the functions of a priest.

Before returning to France last week Graetz held several screenings of the picture in New York for the National Legion of Decency and other interested groups. Legion, it's understood, has recommended a number of cuts which the producer feels will affect the film's continuity if made. He's now weighing the recommendations.

Pierre Fresnay has the top role in the pic, which studies faith and religion on a primitive island off the French coast in the 19th century. When the only church on the island is left without a priest, the spiritual demands of the inhabitants force Fresnay into performing ecclesiastical functions that he has no right to do.

"Dieu a Besoin des Hommes" was screened last September at the Venice film festival, where it won a Catholic award despite some dissension which arose out of its religious interpretation. 20th-Fox released it in Europe, while Graetz's own A. F. E. Corp. will probably distribute it in the U. S.

## 'Miracle'

Continued from page 3

week, the management of the Paris theatre admitted paying "gratuities" to fire inspectors who had been ordered to scrutinize the premises from time to time. The admissions were made before a N. Y. Fire Department hearing which had been called to investigate charges that the theatre had been violating fire laws.

Herman McCarthy, attorney for several Paris execs who testified, claimed in a statement that the payment of "gratuities" was a common practice among all local film theatres. According to a fire marshal no further action is contemplated against the theatre.

## Metro's Ad Campaign

**As Co-op With COMPO**  
Cooperating with the Council of Motion Picture Organizations, Metro during the past week sent to all of COMPO's constituent groups and to Loew's own theatres a dummy ad page on a campaign to get people out of their homes and into town. Arthur L. Mayer, exec v.p. of COMPO, suggested the campaign several weeks ago as a means of helping the b.o. and retail biz in general.

Metro dummy indicates how local merchants, including exhibs, can join together to sponsor a full-page ad designed to encourage the public to get to town to shop and see a film.

## Film Festival

Continued from page 3

with the tag "Film Festival" or "Movies March On."

It was originally hoped to start the period in March of this year, but solution of COMPO's organizational problems have taken so long that that is now impossible. Decision may be made Friday as to the starting date, which could be either in the spring or in the fall.

## The Big Factor

Determining factor will be how long it takes to set up release schedules so that top product will be guaranteed during the period and so that it will be balanced industry-wide. That is to avoid an overabundance of one type pic in release and lack of another. It will require agreement among the companies which, it is assumed, will present no antitrust problem.

Project, as explained by COMPO exec v.p. Arthur L. Mayer at the New York session last November, is "to arouse widespread public interest in movie attendance by approaching the distributors to arrange their schedules so that the industry could make the period memorable as motion pictures' decisive affirmation and proof of its superiority to all competing forms of entertainment."

Whether the project is actually undertaken hinges, of course, on nod by the company prexies at today's MPAA meet. It is assumed the okay will be forthcoming, since the MPAA indirectly approved the project through its membership on the COMPO board, which voted for it in November. Likewise, it is expected that Skouras' enthusiasm will be contagious.

Project is one of three b.o. promotion plans adopted by COMPO, but the most attractive at this time since it requires minimum expenditure and effort. Others were for a national Starmakers Contest and for a touring film exposition. All that this one requires is proper release scheduling and extra advertising.

Curiously, although originally a COMPO project and currently being pushed by Mayer, the Film Festival may be set up outside the COMPO framework. The all-industry public relations body is in a sort of technical interim period pending final approval of its organizational format. It is understood, however, that it was Mayer who interested Skouras anew in the plan and the COMPO staff will probably be called upon to work on it if it is adopted.

## SELZNICK SHOOTING RETAKES ON 'EARTH'

Hollywood, Feb. 20. David O. Selznick starts shooting retakes today (Tues.) on "Gone To Earth," the Jennifer Jones-starrer which was made in England by Sir Alexander Korda in cooperation with DOS. Pic did weak biz abroad and Selznick hopes in a weeks to 10 days of retakes to put "photographic punch and dramatic unity" into it without sacrificing the original novel.

Christopher Challis, Technicolor cameraman who shot the pic, arrived here from England today (Tues.) to do the new lensing. Possibility of switching the title to "Gypsy Blood" is also under consideration as a b.o. hypo.

Distribution of the pic, it was said by a Selznick exec, is "a bridge we'll cross when we come to it." The Selznick Releasing Organization, which was originally to handle it, has been virtually disbanded, but could possibly be revitalized if it appeared profitable.

## Film Reviews

Continued from page 6

### Navy Bound

bolstered by some good ring sequences. Fishing scenes are nicely interpolated for additional interest. Script by Sam Roeca bogs down only in presenting the conflict between Neal and his foster brother, Ric Roman, but the family gets together satisfactorily at the finale.

A group of capables carry the footage along under Paul Landres' direction. In addition to Neal, they include Regis Toomey, as Neal's Navy captain; John Abbott, the foster father; Murray Alper and Paul Bryar, Neal's service buddies; Harvey Parry, a punchy fighter, and Roman. Wendy Waldron does okay as the slight femme interest.

Production mantling by William F. Brody answers the demands of release intentions, and technical assists are good, including lensing by Harry Neumann. **Brog.**

### Rogue River (COLOR)

Eagle Lion Classics release of Ventura Pictures production (Frank Melford, associate producer.) Features: Rory Calhoun, Peter Graves, Ellye Marshall. Directed by John Rawlin. Screenplay, Louis Lantz; camera, Charles H. Greenhalgh; music, Paul Sawtell. At Palace theatre, N. Y., Feb. 15, '51. Running time, 82 MINS.

Owens Rogers..... Rory Calhoun  
Fete Dandridge..... Peter Graves  
Don Dandridge..... Frank Fenton  
Max Bonner..... Ralph Sanford  
Giff H. P. Jackson..... George Stern  
Judy Haven..... Ellye Marshall  
Ed Colby..... Roy Engel  
Eileen Reid..... Jane Liddell  
Carlen Lancy..... Robert Rose  
Mayor Arthur Judson..... Stephen Roberts  
Bowers..... Duke York

"Rogue River," despite its picturesque locale and slick Cinecolor tinting, stacks up as only middle-of-the-road fare destined for the lower rung of the dualers. It's a mildly diverting cops-and-robbers affair set in Oregon.

Plot pivots on a lust-for-gold theme. A local police chief, via a unique will of an old prospector, is left a cache of \$70,000 in gold dust by the oldest though the cop had previously framed him for a crime. However, there's a hitch in the legacy. Local bigwigs claim the old guy was a participant in a local bank robbery and that's where the coin came from. Another fly in the ointment is that the cop must prove him innocent of the bank job to hold the coin. He resigns and demands payment. Before fadeout townspeople prove their case and the cop goes to his death fighting rather than return the ill-gotten legacy.

Rory Calhoun, as militant nephew of Frank Fenton, the copper, cracks things wide open when he finds that his gal, Ellye Marshall, fingered the bank job, and he's ready to turn her in when his uncle polishes him off. However, when Peter Graves, gendarme's estranged son, shows up, Calhoun gives him the damaging evidence. He takes it from there and money is returned after father's death.

Calhoun does well in a rather unsympathetic role. Graves gives an outstanding performance as the good Joe. Fenton does well as the avaricious copper, and Miss Marshall is an attractive blonde lure. Others are adequate in lesser roles. Frank Melford has provided good production. Other credits are standard. **Edba.**

### The Sinner (Die Sunderin) (GERMAN)

Vienna, Feb. 6.

German Styria Film release of Helmut Vomer production. Stars Hildegarde Neff, Gustav Frohlich; features Robert Meyn, Theo Tecklenburg, Vera Friedberg, Carl Vosscherau, Anne Bruck. Directed by Willi Forst. Screenplay by Forst; book, Gerhard Menzel; music, Theo Mackeben; camera, Vaclov Vich. At Forum, Vienna. Running time, 75 MINS.

The advance heat generated in German-speaking markets by Willi Forst's first-postwar directing job and Hildegarde Neff's return to Europe after a fruitless Hollywood visit was quickly cooled by the 75 minutes of this over-emotional, primitively-produced celluloid. Forst did not miss an erotic cliché from prostitution to incest down to homosexuality and nudity in this one. He cast an amateur actress and an aging Teutonic actor, and failed by either intelligent writing or direction to pull his film out of the backstairs romance class. Not for the U. S. as it now stands.

Story of "Sinner" is the fable about the bad girl with a heart of gold willing to do just about anything, but especially to peddle her charms to help the worthless artist (Frohlich), her one great love. But

the man with the paint brushes has a brain tumor, big headaches and insane rages that do much in the viewer's eyes to obscure any resemblance to a winsome lover boy.

To top the film's unpalatability for average audiences, it ends with a mercy killing and suicide, both handled with no trace of the serious thought or delicacy. Either treatment might have made the picture something to remember plot-wise despite talentless playing and coarse, jerky direction. **Isra.**

## John Balaban

Continued from page 3

exhib is finally taking the big leap from austerity into full recognition of video.

Previously, the only connection between the circuit's exhibition and video operations were flash spots over WBKB to herald current downtown picts, and occasionally those in some neighborhood houses. Other signs of its "if-you-can't-lick-'em-join-'em" attitude were manifest in color teevee demonstrations at the Chicago theatre last month and in its concerted theatre tele campaign started last year.

Balaban now reportedly wants to use video as a means of not only stimulating local film biz, but also to remagnetize the citizenry to the film habit via institutional means. Among several teevee packagers making the pitch to Balaban, none at last word have the inside track; nor have the agency specialists hit the target insofar as a suitable format is concerned.

### Balaban's Problem

Balaban's peculiar problem is hitting on a suitable programming idea arises from the in-and-out flow of pix playing the four B&K Loop houses. Two-week playing time clamp, which has been characterized as something more than irksome to the circuit, logically poses the question of why build up films for rival subsequent-run houses? B&K, which must set its pix loose to the nabes, might find itself helping everyone but B&K. Rather, were the circuit to gear its sales pitch institutionally, it's felt, dividends might begin to show over the long-pull.

As yet, Balaban has not divulged the extent to which his two operations will overlap, but reports are that he'll start only with the format-type tele show.

Preceding the current B&K intention is the desire of rival circuits to hitch up theatre-tele devices, a move which none of the circuit heads hereabouts is ecstatic about tackling, but which they feel to be almost a necessity at this time. Essanex circuit revealed that its big-screen operations will be christened at the Sheridan theatre, its northside key house. Oriental operator, Harold Costello, likewise said he'll make his bid shortly.

Jack Kirsch, Allied of Illinois prexy, has not revealed whether any of Chi's 150 Allied members are planning theatre-tele installation. Something of a hint toward Allied's recognition of video was echoed by Kirsch last week. In receiving approval of the city's finance subcommittee for indie theatre-owners to pay operating license fees semi-annually, instead of once a year, Kirsch had coyly blamed dwindling revenues on "bad pictures, bad weather, and perhaps television."

## Mich. Indie

Continued from page 4

that titles were misleading. "Two Weeks With Love" was thought to be too sexy for children to see, while "I'd Climb the Highest Mountain" was regarded as a picture about mountain climbing. More "family type" pictures were favored. The fact that 75% of the persons contacted watched the newspaper ads was regarded as important as it showed that the public was shopping for its entertainment.

As promised, all who answered the questions were sent passes, of which to date 75% have been used.

Denniston plans to continue the survey in order to keep in constant touch with the thinking of the public.



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catching a dame  
(or vice-versa)  
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at Broadway's Big **PARAMOUNT** Theatre

Produced by **SAM WIESENTHAL** and **W. R. FRANK**

Directed by **ROBERT PARRISH**

Screenplay by **WILLIAM BOWERS** • From a Story by **JEROME CADY**

BROTHERHOOD WEEK—Feb. 18-25

Believe It! Live It! Support It!

# Tradeshowsings On Lesser Scale As Par Drops 'Em

Despite Paramount's decision to eliminate trade screenings, other distributors were required to set up tradeshows under the old consent decree will continue to hold the showings for the time being. There are indications, however, that the showings will be conducted on a lesser scale than formerly.

Sole exception is 20th-Fox, which will continue on the same basis as heretofore. Reason given is that every 20th exchange has its own projection room and that no additional cost is entailed, even if only one exhibitor shows up for a screening. Under court decision in the Government's antitrust case, trade screenings no longer are mandatory.

Paramount's decision stemmed from a survey of projection room attendance of trade shows, ordered by E. K. "Ted" O'Shea, vice-president of the distributing company. After cataloging the data it was found that in many cases no exhibitor turned up for a showing, while in others the screenings drew only one or two theatremen. In a subsequent letter to the field, O'Shea wrote that the total lack of exhibitor interest was borne out by the "truly shocking figures received and convinces us firmly that other ways and means will have to be found to accomplish this purpose."

O'Shea suggested that it may be desirable to engage small theatres during the day for special showings, not only for exhibitors, but for the press and opinion moulders. Other pictures, he said, may lend themselves to evening previews in regular theatres with large audiences. O'Shea said this type of showing had been successful, particularly with comedies.

Trade showings no longer are mandatory, as they were under the consent decree in the Government's antitrust case against Paramount, et al. The law now provides that an exhibitor is entitled to certain cancellation privileges on pictures which have not been tradeshown prior to the signing of a contract. Tradeshows were continued so that an exhibitor could develop proper sales angles, but the theatre boys did not take advantage of the opportunity, according to the sales chiefs.

## Cole Asks Review Of Suit Vs. Loew's

Los Angeles, Feb. 20.

Lester Cole, through his attorney, Robert W. Kenny, filed a petition with the U. S. Supreme Court for a review of his breach-of-contract suit against Loew's, Inc. He is one of the "Hollywood 10" who refused to answer a Congressional committee investigating charges of Communism in the film business.

Cole claimed he was fired unlawfully from his scripting job and won a decision in Judge Leon Yankwich's court. Later the Ninth District Court of Appeals set the verdict aside and ordered a new trial.

## \$6,000,000 B.O. Drop In 14 Ohio Cities

Columbus, O., Feb. 20.

Film boxoffice receipts in 14 major Ohio cities for 1950 were \$6,000,000 under the take for 1949, according to P. J. Wood, secretary of the Independent Theatre Owners of Ohio, whose offices are here. Comparing figures on the 3% admissions tax for the two years, Wood found the tax raised \$1,078,166 in 1949 and only \$898,032 in 1950, a drop of \$180,000, which amount represents 3% of \$6,000,000. This is a plunge of 17% in receipts. On a statewide basis he figures the b.o. declined \$12,000,000.

## WB's 'Raton' Preems

Two world premieres will usher in Warner Bros. "Raton Pass" in Albuquerque and Raton, N. M., March 6 and 7. Round of premiere activities has been set up by Mort B. Wernstock, vice president in charge of ad-publicity.

Pic opens March 6 in Albuquerque and in Raton the next day.

## Marathon Asks 400G In Suit Vs. Eagle Lion

Claiming that Eagle Lion failed to sell and exploit "Closeup" and "Open Secret" properly, Marathon Pictures, producer of the pair of pix, has filed a \$400,000 suit against the distributing company in N. Y. supreme court. Named in the action, besides EL, were Eagle Lion Classics, Pathe Industries and PRC Pictures.

Marathon, headed by Frank Sateinstein and Robert Joseph, produced the films in 1947 and turned them over to EL for release in early '48. Plaintiffs charge that EL gave the pix the brushoff and did not do a selling job on them.

Supreme court Justice Hofstadter reserved decision last Thursday (15) on a motion by plaintiffs for examination before trial of William Heineman, William J. MacMillan, Jr., and David Melamed, execs of defendant companies. Marathon also seeks an accounting of the pictures' liquidation.

## Eastern Allied

Continued from page 7

distributors, particularly when they affected theatres of the same character and grossing capacity. Samuelson advised the Allied membership in such cases to take the matter to court and seek damages.

The Eastern Pa. membership unanimously approved all acts of its own officers and board during the past year and gave a modified approval to National Allied. The approval given the national group was "in accordance with the resolution adopted by Eastern Allied on Oct. 17, 1950. This resolution voiced the local group's objection to entering COMPO, and yesterday's qualified approval of national activities meant that the Eastern Pa. group was still standing pat on this issue.

The suit of Max M. Korr of Allentown against National Screen Service was not discussed at the meeting, but has been slated as the first order of business at Allied's next meeting here March 13.

Rembusch, who made the principal address, said Allied's TV committee plan is to get channels of very high frequency for theatre TV from the FCC before these allocations are gobbled up by other interests. RCA patents on theatre TV parts and equipment were a big stumbling block, Rembusch said, and the high prices asked were "ridiculous." He added that any large-scale theatre TV system was at least several years away.

Exhibits need have no fear of Zenith's Phonovision or Skiatron, or any of the several TV systems now being tried on temporary permits in larger cities, Rembusch said.

Allied president claimed that TV stations were operating in the red and it was a question of how long they could continue this expensive experimentation. The cost of theatre TV by coaxial cable he also ruled out as too expensive. When the FCC takes off the freeze on the very high frequency there will be theatre TV, and not before. That's why the Allied TV committee, of which Rembusch is chairman, will remain constantly on guard.

Abram F. Myers, general counsel of National Allied, gave a straight uplift talk and told members that all ills of the industry could not be laid to TV but could also be traced to installment buying, heavy home mortgages, car payments, etc. Myers said waves of recent adverse publicity have hurt films. He added that the motion picture critics should realize they have a service to the readers to fulfill. Samuelson introduced as guests Al Myrick and Charles Niles, president and treasurer of Allied of Iowa and Nebraska, respectively.

## Kerr Heads Cinecolor

Hollywood, Feb. 20.

John D. Kerr was re-elected president of Cinecolor for one year at the tinter company's annual meeting of stockholders. Other holdover officers are Carl Herzog, executive v.p. and treasurer; Alan M. Gundelfinger, v.p. and technical director, and Graham L. Sterling, secretary.

Board consists of Kerr, Herzog, Gundelfinger, Sidney S. Blake, Joseph J. Rathert, Francis Hann, Richard L. Rosenthal, Maxwell C. King and C. Kenneth Baxter.

## Briefs From the Lots

Hollywood, Feb. 20.

Penny Edwards and Steve Flagg drew top spots in "Million Dollar Pursuit" at Republic. "You're Only Young Twice" is the new tag on "Mr. Belvedere Blows His Whistle" at 20th-Fox. Fred F. Finklehoffe's next indie production will be "Porky Cop," based on a story by himself and Vern Alves. Wallace Ford returned to Warners "Painting the Clouds With Sunshine" after a week out with a broken arm. Lindsey Parsons bought "Mother Took a Nightcap," an original by John Cunningham, for indie production at Monogram. Tonie Selwart joined the "My Favorite Spy" cast at Paramount.

Ken McDowdow will produce "The Life of Gandhi" in India, bankrolled by the two maharajahs who financed "The River". Republic borrowed Sterling Hayden from Paramount to co-star with Vera Ralston in "Wings Across the Pacific". Jean Renoir will remake "The Flesh and the Devil" in Paris with Gerard Phillips starred. "Hot Lead" is the new tag on "Rustler's Range" at RKO. Robert Sherwood drew a role in Lipert's "Little Big Horn". Harry Hines celebrated his 40th year as an actor by signing for a featured role in 20th-Fox's "Mr. Belvedere Blows His Whistle."

Farley Granger signed a new five-year contract with Samuel Goldwyn. Metro bought "Dream Wife," written by Alfred Lewis Levitt, for a reported \$50,000. Walter Mirisch's next production at Monogram is "The Cattle King," based on a story by Dan Ullman. Dorothy Patrick drew the femme lead in Columbia's "The Big Gusher". Columbia purchased "The Golden Hawk," a novel by Frank Yerby, for production in Technicolor by Sam Katzman. Hal Wallis ready to close a deal for the purchase of "Horses, Horses, Horses," a novel by Robert Pressnell, Jr., as a co-starrer for Dean Martin and Jerry Lewis.

## Minimum Wage

Continued from page 7

within the proposed standards, since it would work a hardship on the small exhibitor.

Today's order, however, grants the following exceptions to the 75c minimum in film theatres: Cashiers, cleaners, porters and matrons are to receive 75c per hour minimum in cities of over 50,000 population and in all communities of Westchester and Nassau counties. This same group of employees is to get a 70c hourly minimum in cities from 10,000 to 50,000 and 65c per hour in communities of less than 10,000.

Ticket-takers and doormen are to receive a 70c hourly minimum in cities of over 50,000 population and in all Nassau and Westchester communities; 65c an hour minimum in cities of from 10,000 to 50,000, and a 60c hourly minimum in cities and other communities of less than 10,000 population. Ushers, ramp and checkroom attendants, various other unclassified service staff workers and messengers in film theatres are to be paid a 55c hourly minimum in New York City, Nassau and Westchester, and 50c hourly elsewhere in the State.

## FWC-Goldwyn

Continued from page 5

case and automatically compelled to give a deposition, summons was necessary, so far as George Skouras is concerned, for the reason he was not named in the complaint.

UA chain figures importantly in the case because of the pooled income arrangement which had been set up by the three Skourases—Spyros, George and Charles. Goldwyn side is claiming Fox-West Coast operated in a conspiracy with UA circuit, and claims the existence of the income pool proves the charge.

Deposition was given by Charles Skouras on the Coast over a four-day period. He also promised to appear at the trial. Alioto figures a full week will be required to take the testimony from George and Spyros. If the latter continues unavailable, Alioto will be required to make another trip from the Coast on March 20.

## Skirball-Manning To Roll 'Samara'

After holding John O'Hara's "Appointment in Samara" for five years, Skirball-Manning Productions will roll the film version of the novel within the next four months, according to Jack Skirball. Top femme role, he said, has already been handed Bette Davis. Bruce Manning is screenplaying. Distribution will be through RKO. Skirball returned to the Coast Sunday (18) after a four-day New York stay to attend the Music Hall preem of S-M's Bette Davis starrer, "Payment on Demand."

## UA's Coin Stand

Continued from page 5

about for means of getting capital gains deals. Thus they are psychologically ready to swing out on their own, as was the case during 1945-46, when indie production reached its peak.

They've been under the umbrella of major company deals—which they sought when trade conditions made the indie outlook rough three or four years ago—long enough to again have the urge for freedom which only the availability of a UA-type of operation can give them.

The whole situation is thus completely reversed from what prevailed when Krim started the Eagle Lion setup for Robert R. Young in 1947. That proved a rough and unprofitable struggle, since all the factors were against it.

Principal banks involved in indie financing, which for a year or more have been unwilling to make loans for production for UA release, are still loathe to advance such coin. Fortunately, however, Krim, Robert S. Benjamin, Matty Fox and others associated in the new UA setup, foresaw that possibility to the extent that they are prepared for the time being, at least, to put producers on the track of other coin. Part of this will come from the \$2,000,000 production fund being set up by Walter E. Heller & Co.

At the same time they are moving as rapidly as possible to re-establish the faith of the banks in UA, so that this all-important source of first-money financing will be available to producers as quickly as possible. The prime interest of the banks is assurance that UA will be in business—and operating well—the year or so hence that a picture is released for which financing is provided now.

Advance Coin to Slim The banks feel that the \$1,250,000 in operating coin advanced by Heller is too slim a margin to assure UA stability in light of its rundown condition. Furthermore, they dislike the idea that this advance is a secured loan and that no actual risk capital has been invested in the business.

Krim group, cognizant of both points, is taking steps to remedy the first. An additional sum of around \$750,000 is being obtained to bolster the operating fund. This is not coming from Heller directly, but through sources he has made available to Krim.

The new money, as in the case of the \$1,250,000, is a secured loan. Krim and his associates do not feel that they would be honestly justified in seeking any other type of money at this time.

But since they knew this would not satisfy the bankers, their plans have been so laid out that nothing will be asked of the banks. That is not to say that the banks in any sense will be ignored. They've been kept informed of the negotiations for acquisition of control and have likewise been told that the affairs of UA will be an open book to which they can have access at any time.

The thing the banks want to see principally is UA's weekly gross go up to something between \$300,000 and \$400,000. That would give the company close to \$100,000 as its share of the income and put it on a sound—if not highly profitable—basis. Gross has recently been running about \$150,000 a week, giving UA only \$40,000 or thereabouts as its share and putting the operation heavily in the red.

While there are plenty of opportunities for banks to make loans to other types of business now, they're anxious to maintain the indie business—and thus anxious to see the survival of UA. While other loans are made at 3% or thereabouts, the indies pay 5% or 6%, thus making this a particularly attractive field for the bankers.

## U.S. Symphs

Continued from page 1

survival. There is a lot of interest around the country in favor of getting the tax lifted, but the feeling isn't organized.

As to contributions to offset orch deficits, says Judson, "we're going to have to forget big gifts. We'll have to get thousands of smaller gifts instead." The Southwest, he says, is an exception. That area of oil-well territory, with its natural resources, has an expanding economy and will be expanding for another generation. Taxes don't cut into incomes as much, due to depletion setups, says Judson, and donors still can and do give big gifts.

\$1,494,000 Admission Taxes

There are now 28 major orchs in the country, says Judson, whose annual budgets total \$11,000,000. Their income is only \$7,300,000, leaving a deficit of \$3,700,000. This is made up at present by donations. But as time makes these donations more difficult to raise, symphs need other help. The major orchs now pay the Government about \$870,000 a year in admission taxes. Minor orchs pay another \$624,000, for a total of \$1,494,000. If this sum were remitted to the orchs, they'd be able to get by. And as non-profit making institutions, they're entitled to this tax remission, says Judson.

He points out how important good music is to America, and how much the public goes for it. Last year, 24 out of the 28 major orchs played 2,125 concerts to 5,100,000 people. In addition, they broadcast 336 concerts, to at least another 1,000,000 listeners.

The three leading orchs last year sold over 1,000,000 of their recordings, for a return to them of \$450,000. The two top concert bureaus (Columbia and National Concert & Artists Corp.) combined do an annual biz of \$10,000,000 to \$11,000,000. In addition to the 28 major orchs, there are 22 secondary symphs, and nearly 500 amateur and semi-pro groups in the land. The major orchs run to budgets of over \$100,000 each annually. The N. Y. Philharmonic's amounts to \$1,100,000; Boston and Philadelphia run over \$1,000,000 each; San Francisco spent \$468,000 last year; Los Angeles spent \$493,000; Dallas' budget is \$315,000; Houston's is \$350,000; Oklahoma City's is \$155,000. The secondary orch budgets run \$40,000 to \$50,000 annually. "In the face of this interest in good music, is it too much to ask for federal exemption on admission taxes?" says Judson.

## COMPO Snags

Continued from page 7

COMPO holdout was the Southern California Theatre Owners Assn., which is a unit of Theatre Owners of America. Defection by this group might be considerably more serious than that of the Pennsy Allied unit, since lack of unanimity among TOA member groups might force TOA as a whole to nix COMPO.

Actually, the Southern California outfit has given no real indication of whether or not it will go along with COMPO. But the fact remains it is the sole TOA affiliate to ask clarification of some points regarding the all-industry org's makeup.

Underscoring the importance of the request for the clarification is that fact that both Gael Sullivan, TOA exec director, and chief counsel Herman Levy will travel to L. A. for SCTOA's board meeting, set for March 8-10.

Sullivan and Levy will be on hand to supply the unit with all information on COMPO and this will be followed by a vote of acceptance or rejection.

Otherwise, TOA appears in favor of COMPO en masse. However, Sullivan has taken to prodding various of the national group's units into early meetings where formal votes can be taken. Aim is to have all TOA units in with reports on their stands on COMPO before April 4. This is the date for opening the three-day meeting of the TOA board, which at that time will cast its formal COMPO vote.

To date, only nine of TOA's 28 local units have acted on COMPO, all going on record in favor of the industry body.



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## Barkers Elected By Variety Tents In U.S., England

London.

C. J. Latta elected chief barker of Variety Club of Great Britain (Tent No. 36), succeeding Robert S. Woolf. Jack Hyton is first assistant barker and Charles Tucker, second assistant. Other officers elected at confab were William J. Kupper, reelected dough guy, and D. J. Goodlatte, property master. The canvassmen are J. E. Perkins, Lou Wilson, Max Thorpe, Tom O'Brien, Sid Hyams and Harry Green.

### Rowley Heads Dallas Tent

Dallas. John H. Rowley, of Robb & Rowley circuit, named chief barker of the Variety Club, Tent No. 17 here, for another term. C. A. Dolson was elected first assistant barker; L. M. Rice, second assistant barker; Meyer Rachosky, dough guy, and Don C. Douglas, property manager.

### Harvey New No. Calif. Barker

San Francisco. Rotus Harvey was elected new Chief Barker and Canvassman of Variety Club, Tent 32, of Northern California. Other new officers are Spencer Leve, first assistant barker; Charles Maestri, second assistant; Roy Cooper, dough guy; Nate Blumenfeld, property master.

### Tent 20 Renames Bob Bostick

Memphis. Robert L. Bostick, branch manager of the National Theatre Supply Co., re-elected Chief Barker of Tent 20, Variety Club after he had filled out unexpired term of Ed Williamson. Other officers elected are Robert Wilkerson, first assistant barker; Ben Bluestein, second assistant barker; Vernon Adams, property master, and Jack Sawyer, dough guy.

### Chi Tent Names Irving Mack

Chicago. Chicago Variety Club, which had delayed its election in respect to the late Walter Immerman, who died recently, elected Irving Mack, head of Filmack Trailers, as new chief barker. Johnny Jones was elected first assistant barker and Lou Renheimer, second assistant. John Balaban was reelected dough guy and Sam Levinsohn property master.

### Deering Elected

Houston. Francis Deering elected chief barker of the Variety Club here, succeeding Fred Nahas. Other new officers include L. C. Kirby, first assistant barker; Conrad Brady, second assistant barker; Ray Hay, dough guy; Al Mortensen, property master, and Fred Nahas, international canvassman.

### Dana Resigns As Pitt Barker

Pittsburgh. Pete Dana, recently elevated to eastern district sales chief for Universal, has resigned as chief barker of Tent No. 1 of Variety Club here. His first assistant, John Walsh, manager of Shea's Fulton, has been elevated to the top spot in the showmen's organization.

Since Dana intended to keep his home here despite the fact that his job would hold him in New York most of the time, Dana at first considered filling out his term as Chief Barker. However, he found that impractical and stepped out. Dana was elected last October, had only taken over the office a few weeks ago.

### Chisholm Inducted in Toronto

Toronto. Jack Chisholm, exec of Associated Screen News, was inducted as Chief Barker of Toronto Tent 28 of the Variety Club, with James G. Balmer and George W. Eby, both of Pittsburgh, present at the inaugural banquet.

### D. C. Tent Fetes Clark, McGrath

Washington. U. S. Supreme Court Justice Tom C. Clark and Attorney General J. Howard McGrath were guest speakers Monday (19) at annual Brotherhood Luncheon of the local Variety Club. More than 200 members, largest group ever to attend such a Variety Club Brotherhood luncheon here, were present. Chairman of the affair was Herman A. Lowe, chief of the Variety Washington bureau.

## Allied 'Exploration'

Continued from page 7

Yamins, of Massachusetts; Wilbur Snaper, of New Jersey, and Benjamin Berger, of Minnesota—was appointed to go to New York and beard the distributor lions in their dens.

The complaint of print shortage was raised for the first time since the last World War. Inferences were tossed around that the studios are hoarding rawstock against a possible future shortage and are issuing fewer prints of most films. The meeting authorized Abram F. Myers, general counsel and board chairman, to:

Take the matter up with the distributors and, if no satisfaction is received, to try and stir up COMPO to take some action. The association claimed that the exhibitor should be considered in any allocation of rawstock. If nothing comes of this, Myers indicated, he will take the fight to the National Production Administration to seek relief.

During the last war, it was pointed out, the Government and the studios handled the rawstock allocations, with no consideration of the special problems of the exhibitors. Now, it was contended, the theatre operator's rights must also be protected.

In the matter of compulsory arbitration, the association turned thumbs down on proposals that it sit down in a general conference with the distributors and other exhibitor groups. Instead, the Allied board authorized Myers to meet preliminarily with some of the industry leaders, particularly those who have been contacting him on the subject. It is understood that Metro has been the most active in seeking to have Allied join an arbitration association.

Myers Reports Back in May. Myers will have no authority to do more than obtain information. He was directed to report back to the Allied board meeting at Kansas City in May.

Other developments at the two-day meeting:

1. New York was selected for the next national Allied convention, which is to take place early in October. Allied of New Jersey will be host.

2. Reports on the Phonovision tests in Chicago and the Skiatron subscription video tests in New York were to the effect that this competition was not as severe as had been feared.

3. A report on color TV declared that the impact of color was terrific. The Allied Board decided to urge the studios to produce more color films for the theatres to combat future competition from color video.

4. A 14-state survey by William C. Allen alleged discrimination in the rates charged by National Screen Service. A committee was appointed to contact National Screen on this.

5. All national Allied officers were reelected. They are: Myers, board chairman; Truman T. Rembusch, president; Charles Niles, treasurer; Irving Dollinger, secretary, and Stanley D. Kane, recording secretary.

6. In addition, H. A. Cole was reelected chairman of the Caravan committee, with Niles also reelected. Two new members to the committee are Rembusch and Leo Jones, of Ohio, taking over from S. E. Samuelson.

7. Some of the plans were also discussed for Allied's drive-in convention to be held in Kansas City in May. It will be the first convention of drive-in operators.

### U. of Minn. Crew Off To Middle East for Shooting

Minneapolis, Feb. 20. U. of Minnesota filmmaking crew of five is off to the Middle East to make pix under State Department sponsorship. They're members of the university audio-visual department and they'll tour Iran and other Middle East countries in a truck that once was a national guard unit and now is fitted with \$15,000 worth of pix equipment and camping gear for the group. John H. Humphrey, assigned to do the writing, is one of the crew.

Project is part of the State Department's educational exchange program, according to Helge Hanson, new audio-visual department head. Films will be shown primarily in the countries where they're shot in order "to inform the people more about themselves." About six months will be spent abroad.

## Oscar Derby Stalled For Week, to March 29

Hollywood, Feb. 20.

This year's Oscar Derby has been postponed one week, from March 22 to March 29. Academy officials discovered that the original date fell on Holy Thursday. Tickets, invitations and programs for the event have not yet been printed, so the switch in dates will not entail any added expense.

American Broadcasting Co. has agreed to clear time on the air for the new date, and the Bulova Watch Co. has consented to the switch in time. The Derby will be held, as last year, at the Pantages theatre on Hollywood Blvd.

## Heineman to UA

Continued from page 1

saddle and had cleared up the status of Grad Sears, who has been serving as company's v.p. in charge of distribution. Satisfactory arrangement has now been worked out.

Sears will continue to serve as sales head until a new one is appointed. After that he'll stay with the company in a top policy position which is as yet undefined. Agreement to that effect was worked out in a highly amiable meeting among Sears, Krim and Robert S. Benjamin, one of Krim's associates in the UA ventures, last Friday (16).

Exact nature of the financial arrangement with Sears is undisclosed and, as a matter of fact, has not been fully worked out. It is understood, however, that he'll get the full amount due him under his five-year pact, which expires next Dec. 31 and his subsequent 10-year semi-retirement-type contract with the company. It is believed the payments will be rearranged over the 10 years and 10 months that the combined contracts have to run.

Sears has a total of \$460,000 due him under the two contracts from March 1 of this year until Dec. 31, 1961. Initial pact calls for \$2,000 a week salary and \$500 expenses, while the auxiliary contract gives him \$35,000 a year for consultative services.

### Advantages

The advantages of the spread-out, if the final settlement is worked out on that basis, is that the Krim regime will thus have succeeded in deferring about \$60,000 of Sears' salary beyond the initial three-year period of its tenure at UA. This is important in that it has three years in which to put the company on a profitable footing if it is to receive the 50% of the company's stock agreed to under the deal inked with owners Charles Chaplin and Mary Pickford last week. Any arrangements the Krim group can make for deferring commitments beyond the three years are naturally advantageous.

Sears would get \$180,000 in the 34 months under the original form of the contracts. He'll receive only about \$120,000 if the new deal is worked out.

Status of Sears, who served as UA prez for 1946 until last July and as distribution topper since then, was officially revealed by Krim in a wire to all branches Monday (19). This stated:

"For reasons of health and because he had always expected to retire at the end of 1951, Grad Sears has asked that we name a new sales head at this time. I am pleased to announce that Grad will remain with us in an executive capacity. I hope to be able to advise you within the next two weeks who the new sales head will be."

Sears lost no time in exhibiting his enthusiasm for the new Krim regime. He took an active hand Monday in an introductory staff session chairmanned by Krim, imploring the UAers to invoke every possible method for milking present product of the last possible dollar.

Trade reports are that top UA execs will take only \$500-a-week salaries until the company is firmly reestablished. The attraction for Heineman would be a chance to participate in ownership via a stock divvy by Krim and associates. Same applies to Max E. Youngstein, who resigned top Paramount pub-ad post last week and is expected to take a similar job at UA.

It is anticipated that Bernard Kranze, Heineman's assistant, will move up into his ELC spot when he leaves.

## Picture Grosses

### DENVER

(Continued from page 9)

Girl" (U), also Aladdin, Esquire, Webber, Smash \$25,000. Last week, "Operation Pacific" (WB) and "Surrender" (Rep), \$20,000. Esquire (Fox) (742; 40-80)—"Harvey" (U) and "Undercover Girl" (U), also Aladdin, Denver, Webber, Big \$5,000. Last week, "Operation Pacific" (WB) and "Surrender" (Rep), \$4,000. Orpheum (RKO) (2,600; 40-80)—"Gambling House" (RKO) and "Company She Keeps" (RKO). Nice \$16,000. Last week, "Grounds for Marriage" (M-G) and "Massacre Hill" (Indie), \$14,500. Paramount (Fox) (2,250; 40-80)—"Short Grass" (Mono) and "Blue Blood" (Mono). Fine \$11,000. Last week, on moveover. Vogue (Pike) (600; 60-80)—"So Long at Fair" (EL). Big \$3,000. Last week, "Blithe Spirit" (Indie), \$2,500. Webber (Fox) (850; 40-80)—"Harvey" (U) and "Undercover Girl" (U), also Aladdin, Denver, Esquire. Great \$6,000. Last week, "Cockeyed Wonder" (Col) and "Great Manhunt" (Col), \$5,000.

### 'Bonzo' Bright \$12,000 Tops Sluggish Indpls.

Indianapolis, Feb. 20. A February thaw doesn't seem to be what showbiz here needed because grosses are not as good this stanza as during recent big freeze. "Bedtime for Bonzo," which premiered here last Thursday, is top money film with brisk figure at Circle. "Great Missouri Raid" at Indiana is disappointing while "Cause for Alarm" slow in only 5 days at Loew's.

Estimates for This Week  
Circle (Gamble-Dolle) (2,800; 44-65)—"Bedtime for Bonzo" (U) and "Hunt the Man Down" (RKO). Stout 12,000. Last week, "Frenchie" (U) and "Under the Gun" (U), \$9,500. Indiana (G-D) (3,200; 44-65)—"Great Missouri Raid" (Par). Mild \$9,000. Last week, "Steel Helmet" (Lip) and "3 Desperate Men" (Lip), \$11,000. Loew's (Loew's) (2,427; 44-65)—"Cause for Alarm" (M-G) and "Three Husbands" (UA). Tepid \$7,000 in 5 days. Last week, "Vengeance Valley" (M-G) and "Mrs. O'Malley, Mr. Malone" (M-G), \$12,000. Lyric (G-D) (1,600; 44-65)—"Mystery Submarine" (U) and "Beyond Purple Hills" (Col). Thin \$3,500. Last week, "Madmen Goebbels" (Indie) and "Madmen of Gestapo" (Indie) (reissue), \$4,000.

### BALTIMORE

(Continued from page 8)

"Belle Le Grand" (Rep). Okay \$5,000. Last week, "Sands Iwo Jima" (Rep), \$3,700 on return date. New (Mechanic) (1,800; 20-70)—"Mudlark" (20th) (2d wk). Holding mildly at \$7,000 after \$10,200 opener. Stanley (WB) (3,280; 25-75)—"September Affair" (Par). Thin \$10,000. Last week, "Storm Warning" (WB), \$9,000. Town (Rappaport) (1,500; 35-70)—"Born Yesterday" (Col) (4th wk). Good \$6,000 after \$7,000 last week.

### BOSTON

(Continued from page 8)

"Midnight Melody" (Indie). Slow \$14,500. Last week, "September Affair" (Par) and "Bowery Battalion" (Mono), \$16,500. Orpheum (Loew's) (3,000; 40-85)—"Born Yesterday" (Col). Nice \$20,000. Last week, "Flying Missile" (Col) and "Stage to Tucson" (Col), mild \$11,000. Paramount (NET) (1,700; 40-85)—"Mr. Universe" (EL) and "Second Face" (EL). So-so \$11,000. Last week, "Sugarfoot" (WB) and "You're a Sweetheart" (Indie) (reissue), \$10,000. State (Loew) (3,500; 40-85)—"Born Yesterday" (Col). Oke \$10,000. Last week, "Flying Missile" (Col) and "Stage to Tucson" (Col), \$9,000.

### LOUISVILLE

(Continued from page 8)

"Letter To Three Husbands" (Col). Medium \$11,000. Last week, "Vengeance Valley" (M-G) and "Mrs. O'Malley" (M-G), light \$9,000. Strand (FA) (1,400; 45-65)—"Short Grass" (Mono) and "Sierra Passage" (Mono). Trim \$5,500. Last week, "Prehistoric Women" (EL) and "Two Lost Worlds" (EL), \$5,000.

## 'Valentino' Wow \$22,500, Frisco; 'Le Grand' Fair 14 G, 'Valley' Rich 19G

San Francisco, Feb. 20. Biz is on spotty side here this week. Preem of "Valentino" with appearances by film stars is boosting Orpheum to sock total. "Company She Keeps" is being helped by vaude lineup headed by Billy Eckstine to boffo week at the Golden Gate. "Vengeance Valley" looms fine at Warfield.

Estimates for This Week  
Golden Gate (RKO) (2,850; 60-95)—"Company She Keeps" (RKO) plus stage show headed by Billy Eckstine, Gil Lamb. Boff \$32,000. Last week, "Sun Sets at Dawn" (EL) and "Second Face" (EL), fair \$11,500 at 85c. top.

Fox (FWC) (4,651; 60-85)—"Belle Le Grand" (Rep) and "Pride of Maryland" (Rep). World preem with opening night fully highlighted by appearances by Duncan Sisters, Will Aubrey, Peter B. Kyne. Fair \$14,000. Last week, "Mudlark" (20th) and "Sierra Passage" (Mono), \$17,500.

Warfield (Loew's) (2,656; 60-85)—"Vengeance Valley" (M-G). Nice \$19,000. Last week, "Grounds for Marriage" (M-G), \$14,500.

Paramount (Par) (2,646; 60-85)—"Great Missouri Raid" (Par) and "Fingerprints Don't Lie" (Lip). Colorless \$17,000 in 9 days. Last week, "Operation Pacific" (WB) (3d wk), \$8,500 in 4 days.

St. Francis (Par) (1,400; 60-85)—"September Affair" (Par) (3d wk). Off to \$7,500. Last week, good \$9,500.

Orpheum (No. Coast) (2,478; 55-85)—"Valentino" (Col). World preem with opening day personals of stars including Eleanor Parker, Anthony Dexter, Patricia Medina, Joseph Calleja and Richard Carlson. Sock \$22,500. Last week, "Tomahawk" (U) and "Palooka Squared Circle" (Mono) (2d wk), nice \$11,500.

United Artists (No. Coast) (1,207; 55-85)—"Born Yesterday" (Col) (m.o.) (6th wk). Held to \$11,500. Last week, nice \$12,200.

Stagedoor (A-R) (370; 12-20-24)—"Cyrano" (UA) (5th wk). About \$6,500. Last week, nice \$6,800.

Clay (Rosener) (400; 65-85)—"Blue Angel" (Indie) (reissue). Sock \$4,000. Last week, "Dancing Years" (Indie) (3d wk), \$2,000. Larkin (Rosener) (400; 65-85)—"Blue Angel" (Indie) (reissue). Smash \$3,900. Last week, "Katrina" (Indie), 9 days, \$2,600.

Vogue (S. F. Theatres) (365; \$1-120)—"Trio" (Par). (5th wk). Slipped to \$5,000. Last week, \$6,000.

### ST. LOUIS

(Continued from page 9)

(Par) and "Bowery Battalion" (Mono), okay \$14,500. Loew's (Loew) (3,172; 50-75)—"Vengeance Valley" (M-G) and "Tougher They Come" (Col). Solid \$16,000. Last week, "Three Husbands" (UA) and "Great Manhunt" (Col), \$13,000. Missouri (F&M) (3,500; 60-75)—"Call Me Mister" (20th) and "Blue Blood" (Mono). Fancy \$14,000. Last week, "At War With Army" (Par) and "High Lonesome" (EL) (2d wk), huge \$15,000. Shubert (Ind) (1,500; 60-75)—"Seven Days to Noon" (Indie) and "Sierra Passage" (Mono). Trim \$5,500. Last week, "Edge of Doom" (RKO) and "Pride of Maryland" (Rep), \$5,000.

## New Distrib Co.

Continued from page 3

tures in New York, said last week that completion of final details rested with Decker, who recently sold his L.A. exchange to Robert Lippert. Decker is a veteran distributor of Los Angeles and Detroit and has rounded up top states-rights in approximately 15 cities to handle product of the proposed company. Kulick would distribute the pix from his exchanges in Buffalo, Albany and New York City. Production, Kulick said, would be financed 50% by the franchise holders and 50% by banking interests. If Frommless remains with Goldwyn, another production chief will be named. Before joining Goldwyn, Frommless was president of PRC prior to its merger into Eagle-Lion.



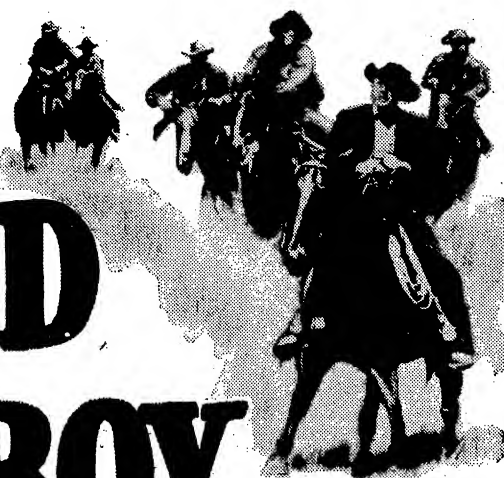


Red-Hot Romance Is The  
**BIG EXTRA  
 BOXOFFICE PULL**  
 in Paramount's Red-Hot Western

**GLENN FORD ★ EDMOND O'BRIEN**  
**RHONDA FLEMING**

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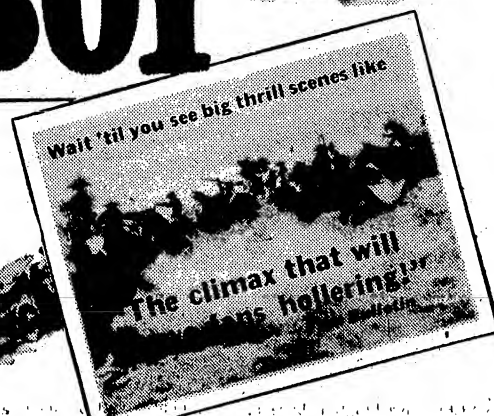
**THE REDHEAD**  
*and* **THE COWBOY**



**Produced by Irving Asher • Directed by Leslie Fenton**

Screenplay by Jonathan Latimer and Liam O'Brien • Based on a Story by Charles Marquis Warren

**PARAMOUNT** action as great as  
 "THE GREAT MISSOURI RAID!"  
 Be sure to play them both!



## Clips From Film Row

### CHICAGO

"Halls of Montezuma" set for 52 playdates on first and second "A" runs, hanging up a record in this area.

Tom Gilliam, 20th-Fox branch manager, back from hospital. "At War With Army" jumps off on first sub-run with 20 day-and-dates.

Lincoln Birthday matinees at Balaban & Katz houses brought in 20,000 paid admissions by kiddies. Special bookings included topical Lincoln shorts. Washington Birthday plans were expanded as a result of response.

Reissue success of "Salerno Beachhead" (ex-"Walk in the Sun") cued first sub-run bookings into five Essaness top houses.

### CINCINNATI

Albert Riesenbeck, manager of the Times theatre for several years, made manager of Capitol, one of three major downtown houses operated by Mid-States Theatres, Inc. He succeeds Col. Joseph Goetz, recalled to active duty with the Air Force.

Louis Wiethe and Willis Vance were re-elected as prez and first veepee, respectively, at annual stockholders' meet of the Theatre Owners Corp. Now in its fourth year, TOC is a buying and booking service which represents some 50 theatres in Ohio, Kentucky and West Virginia.

### LOS ANGELES

National Screen Service will hold a sales convention here Feb. 19-21, attended by district and branch managers from exchanges in Oklahoma City, Dallas, New Orleans, Denver, Salt Lake City, Seattle, Portland, San Francisco and Los Angeles.

Guaranteed Productions obtained rights from United Artists for redistribution of "As You Like It," produced in England by Paul Zinner in 1935 with Laurence Olivier in lead. Picture was first released in U. S. by 20th-Fox.

Manhattan Films International Corp. of Los Angeles will handle Discina International product in 11 western states under a deal consummated last week by Discina general sales manager Arnold

Jacobs with Robert I. Kronenberg, Manhattan prez. Involved in transaction are the French films, "Mamou" and "Paname."

Francis A. Bateman rejoined Republic as western division sales manager with headquarters in Los Angeles and jurisdiction over exchanges in San Francisco, Portland, Seattle, Denver and Salt Lake City.

### PHILADELPHIA

Managers Joseph Gulia (the Roxy) and John Rager, of the Jeffries, each make 10 telephone calls daily to residents in the vicinity of their theatres. If persons called know name of feature at either house, they get free ducats.

Sam Diamond, 20th-Fox branch manager, found a house in Germantown, and has moved back here.

Registrations for forthcoming 15th annual convention of Variety Clubs International now being taken. Registrations will be \$40 for barkers and \$20 for their ladies and should go to Variety Clubs International Convention at Bellevue-Stratford Hotel here where the confab will be held.

Spyros Skouras, John Hersey and Langston Hughes are to be honored at the membership enrollment dinner of the Philadelphia Fellowship Commission, March 1, at Bellevue-Stratford Hotel.

### BOSTON

State legislature House Bills, prohibiting projectionists and other theatre personnel be required to work more than six days each week, were withdrawn from the committee hearings by the petitioners.

Jim Tibbetts, manager of Loew's Orpheum, elected Vice-Commander of Macaulay Post, American Legion, special election being held to pick successor to Al Thompson, who re-entered the navy.

Booth equipment, seats, carpets and office equipment of the shuttered Old South theatre will go under the auctioneer's hammer. House has been closed for two years.

At the annual election of Independent Exhibitors of New England, held at Town House, Norman Glassman, of Rialto, Lowell, Mass., was named prexy; Irving Isaacs, Telepic, Boston, first veepee; Al Laurie, Adams of Dorchester, secretary; and Melvin Safer, Rhode Island, treasurer.

### PITTSBURGH

Bob Ruskin, of Columbia, elected president of the Colosseum of Motion Picture Salesmen, Lodge 31, for 1951.

Norbert Stern, head of Associated Drive-In Theatres, will operate new indoor house, to seat 1,200, which is to be part of a shopping center on Brownsville Road.

Frank Formoso resigned his Universal booking duties to take a job at Duquesne with the U. S. Steel Corp. Owen Cline, another Universal booker, left to join Hallmark Pictures organization in his home town, Philadelphia.

Exhibitors Service Co., seeking to keep in closer association with theatre accounts, assigned Frank J. (Bud) Thomas to duties of handling direct contacts.

Colonial in Clairton, formerly operated by the vet. exhib. Frank Panoplos, transferred to William Kanidakis. Panoplos continues to run the State there.

Mark Sanders, manager of Dipson's at Bradford, who has been ill for six weeks, back on the job again. His wife substituted for Sanders while he was licking pneumonia.

### MINNEAPOLIS

Westgate, indie operation, first Twin City nabe or suburban house to launch arty policy with Wednesdays to Saturdays each week devoted to foreign and unusual pictures previously having downtown first-runs.

Bill Elson, indie circuit owner, and the wife vacationing in Hawaii. Syd Volk, indie circuit owner, hibernating in Florida.

Gopher, loop first-run, had advance teaser ads for "At War With Army" on newspapers' TV pages. It also tossed prevue screening luncheon for press and radio announcers.

Jimmy Johnson, manager of Cedar, neighborhood house, passing cigars. It's a boy.

Aster, Don Swartz's theatre acquired from Minnesota Amus Co., continuing with twin bill "B" first-run policy.

Dick Powell to make personal appearances at RKO-Orpheum here

Feb. 28 opening day of "Cry Danger" in which he starred and which W. R. Frank, local circuit owner and Hollywood producer, co-produced.

Byron Shapiro, Columbia city salesman, promoted to post of Des Moines branch manager.

Return of 15 to 35 below zero temperatures and more snow again damaging boxoffice throughout territory.

### WASHINGTON

William Ewing, Warner flack, retires March 1 to try his hand at farming. Assistant to Frank La Falce, public relations topper and midtown theatre manager for the chain, he has been with company and its forerunners for 32 years. Ewing started with the old Crandall Theatres, stayed with them when they were bought out by Stanley Company.

Hep publicity job by Eagle Lion rep Max Miller has film row and drama columns agog. He managed to crash his "Prehistoric Women" team, Mara Lynn and Joan Shawlee, all over town's dailies, on local radio stations, into the National Museum and even on Capitol Hill. Result was best opening day the Metropolitan has had in years.

Practically every film exchange reserved tables for Variety Club's Brotherhood Luncheon last Monday (19).

### GREENSBORO, N. C.

Promotion of three Greensboro theatre execs announced by Kewitt High, city manager for Carolina, National and Center theatres. W. J. Evans, manager of the National, promoted to city manager, of the Granada and State, Bluefield, W. Va. Evans will be succeeded by Carl Dobbins, manager of the Center here since it opened in 1949. Dobbins will be succeeded by James C. Shepard, assistant manager of Center.

A. Fuller Sams, Jr., of Statesville, was elected president of Theatre Owners of North Carolina and South Carolina to succeed H. D. Hearn of Charlotte, who resigned because of ill health. Hearn also resigned his position as regional vice president of Theatre Owners of America.

### ST. LOUIS

Dickinson Theatres in Mission, Kan., remodeling the Capitol, McLeansboro, Ill., leased from the Pirtle Amus Co.

Owners of two picture theatres in Cobden and Norris, Ill., in St. Louis trade area, came up with new gimmicks to hypo biz. W. E. Waring, Jr., owner of Ritz, Cobden, inaugurated a policy of issuing a card, similar to a cafe meal ticket to every patron. Each time a ducat is purchased a square on the card is punched. When all have been punched, holder of the card is entitled to cuff admish for several months. J. A. Gossert, owner of the Tivoli, observed the period between Jan. 21-27 as "birthday week." East customer, prior to that period, was asked to record the date of their birth on a calendar. When that date arrived they received a cuff ducat from Gossert.

### KANSAS CITY

Durwood theatre circuit scheduled meeting of its drive-in theatre managers Feb. 28 in homeoffice here.

Bayard Grant, in charge of purchasing concessions and realty for Durwood Theatres, becomes veepee of circuit effective March 1.

Kansas Missouri Theatre Assn. set Feb. 27 as date for its second annual drive-in meeting. Meeting is open to exhibitor members only.

Motion Picture Assn. of Kansas City reelected Elmer C. Rhoden, head of Fox Midwest circuit, as prexy. Arthur H. Cole was made first veepee; Stanley Durwood, second veepee; Senn Lawler, secretary, and Sam Abend, treasurer.

### Kefauver Probe

Continued from page 1

nities are no longer using top names, the Colonial Inn, Hallandale, Fla., is shuttered along with others in that state. A heavy blow is also anticipated during the summer at Saratoga, N. Y. Senate investigation is being applied to politics in that resort and it's doubtful that casinos there will reopen. Atlantic City spots aren't expected to take a chance.

With gambling activity approaching a diminishing point, operators of gaming resorts will be looking for legitimate outlets for their dormant capital. Upsurge in change of cafe ownership is anticipated.

### Krim Orders

Continued from page 5

withholding from the company, plus the new pix, UA would have no new product ready to go into release for six or eight weeks. Krim is exerting pressure "to build up our revenues out of what we now have going through the mill."

His aim, of course, is to slash the weekly deficit at which UA has been operating and thus avoid, so far as possible, eating into the \$1,250,000 loan of working capital made by Walter E. Heller & Co., of Chicago.

Indies have virtually all indicated they'll now deliver previously-withheld product. That will give the company better than a half-dozen pix at once, which will be going into release starting about April 1. Krim also has advanced considerably on negotiations for additional product, some of it already in the can and some of which has yet to go before the cameras.

With the company currently losing as high as \$35,000 a week, the immediate problem is to close that gap. It is felt that a substantial nip can be taken out of it by pressure of the sales department and cooperation of exhibs. Both groups have been understandably resting on their paddles during recent weeks when it was uncertain whether the company would even remain in business. Krim group fears an inertia has developed which must be immediately beaten.

Exhibs will be asked to give their aid on the basis that they'll be contributing to the revival of a strong source of product. Krim's wire to the sales organization Monday said: "Now is the time for you and our exhibitor friends to rally to a common cause, no longer in an atmosphere of uncertainty, but with the sure knowledge that we are rebuilding for the future."

New York h.o. meeting was in the same vein. It was attended, in addition to Krim, by Benjamin and Matty Fox, his other associate. UA staffers included pro-tem sales chief Grad Sears, exec v.p. Pat Scollard, eastern division manager Nat Nathanson, western division manager Fred Jack, publicity chief Al Tamarin and exploitation topper, Mori Krushen.

### Stillman Delivers 'Queen'

Hollywood, Feb. 20.

Robert Stillman will deliver print of indie producer's second film, "Queen For a Day," to new UA management in N. Y. early next week.

It will be first film delivered to UA since the new management took over. Stillman's "Sound of Fury" was first delivered to the McNutt-McNamee group.

### Pickford-Chaplin

Continued from page 5

conflict with numerous other duties, including presidency of the J. Arthur Rank Organization in the U. S. and directorships of Universal and of Pathe Industries, parent company of Eagle Lion Classics.

Voting trustees have no duties but to elect the board. Directors, in turn, elect officers.

Trustees went through the formalities of naming an interim board yesterday strictly for technical corporate purposes. It is headed by Krim and its composition was said to be of no significance. An actual functioning directorate is expected to be named later. Board elected Krim prexy, as another formality. Names of other officers were said to be meaningless at this time.

It is anticipated the board will include Krim, Fox and Peyser, and possibly Paul V. McNutt, who resigned last week as board chairman preparatory to the Krim group's taking over.

Also a possibility for board membership is Frank L. McNamee, who resigned as prexy to make way for Krim, who'll hold that title.

McNutt, incidentally, is understood to have received about \$35,000 for his services during his seven-month tenure, ending last week, as board chairman, voting trustee and one of the holders of a three-man option on UA's stock.

McNamee, second partner in the option, joined with McNutt in giving up his interest in it, which was

a prerequisite to the Krim deal. The other member of the trio, however, has refused to relinquish his interest in the option, which may prelude a court battle. He is Max A. Kravetz, who engineered the deal by which McNutt and McNamee came into UA. He took for himself the post of corporate secretary and has been receiving \$800 a week salary. He refuses to resign, but will not be re-elected when the new board meets, so will automatically lose his office.

Whether he has a legal option is another point. Some lawyers take the view that relinquishing action of a majority of the option-holders dissolved it. Kravetz, backed by his attorney, Sol A. Rosenblatt, takes the stand that the exit of McNutt and McNamee gives him the entire option.

### 'Practical' Angle


Krim group, while unwilling to comment, is known to take the view that Kravetz's point, one way or the other, is meaningless on practical grounds. The option was for 7,200 shares of UA stock owned by Chaplin and Miss Pickford at \$4,800,000, exercisable in July, 1952.

If Kravetz chose to exercise the option he'd be in a minority stockholder position, since the Krim group at the end of three years (if the company operation is successful) will receive 50% of the firm's stock and Chaplin and Miss Pickford will hold another 4% (they each chose to hold onto 400 shares in the option given McNutt).

Price that Kravetz would have to pay is agreed by everyone concerned now to be completely out of line with reality, particularly for anyone in a minority position. Kravetz' maintenance of the validity of his option is thus viewed as a possible way of his recouping personal money (reported about \$30,000) he claims he expended in putting the McNutt deal together. Krim group is known to feel no necessity of making a settlement on that or any other basis. Even if Kravetz exercised the option, Chaplin and Miss Pickford could sell their stock to him without affecting the position of Krim and associates.

New syndicate officially took over last Friday (16) when Wright, who was escrow agent for the voting trust certificates, officially handed them to Krim at the Phillips, Nizer, Benjamin & Krim law offices in New York.

There's only one  
**Lord Tarleton**



The entire blockfront  
of ocean-privacy  
40th to 41st Sts.

COMPLETELY  
AIR-CONDITIONED  
Reservations,  
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**RADIO CITY MUSIC HALL**  
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Now in book form, the complete screenplay of the wittiest movie of the year

Written for the screen and directed by JOSEPH L. MANKIEWICZ  
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NOW A HILARIOUS MOTION PICTURE!  
"WILLIE and JOE" ...stepping from the famed  
battlefield cartoons and  
best-selling book



# Up Front

Bill Mauldin's



"Tell the Colonel I'm sittin' up with two sick friends."



"So Archibald gazed into her passionate blue eyes..."



"Why the heck wasn't you born a beautiful dame?"

Starring  
**DAVID WAYNE**  
as "Joe"

**TOM EWELL**  
as "Willie"



Directed by  
**ALEXANDER HALL**

with **MARINA BERTI • JEFFREY LYNN**  
**RICHARD EGAN**

Screenplay by **STANLEY ROBERTS** • Produced by **LEONARD GOLDSTEIN**

A UNIVERSAL-INTERNATIONAL PICTURE



# U-I's

## smash War Comedy "Up Front"

will be the first picture actually to list theatre names in national magazine advertising!

All key-city playdates in April will be listed in a special ad which will appear in **LIFE** (April 6), **SATURDAY EVENING POST** (April 4), before a readership of over 30,000,000!\*

\* Additional regular ads will appear in **LOOK**, **The AMERICAN LEGION** and **VETERANS OF FOREIGN WARS** Magazines

Another great U-I Showmanship **FIRST!**

## Benton Asks 'Voice' Probe to Attract Aid of Top Radio and Film Execs

Washington, Feb. 20.

A full-scale investigation of the "Voice of America," with the view to strengthening its impact and attracting top men from radio, film and other media to aid in its direction, was called for yesterday (19) by Sen. William Benton (D., Conn.) and Sen. Alexander Wiley (R., Wis.). The inquiry, which would be conducted by the Senate Foreign Relations Committee, would also determine whether the program should be taken out of the State Dept. and set up as a separate agency.

Declaring the "Voice" is due for "a great further expansion," Benton told the Senate the project should utilize more professional talent to achieve the maximum effectiveness. In New York, Chicago and Los Angeles, he said, "there are hundreds of outstanding men and women in education, publishing, journalism, broadcasting, motion pictures, public relations, and yes, in advertising, who can contribute to this enterprise, and who now only await the leadership. They would face unfamiliar kinds of problems, but under experienced direction they can learn what they need to know about foreign relations far faster than a foreign affairs expert can learn how to communicate to large groups of people."

The most important argument for taking the "Voice" program out of the State Dept., Benton said, is that it would offer a seemingly greater chance of bringing into the operation the best brains and talent in the country. The presently contemplated 13,000-man operating force, he said, "will be larger than the combined fulltime staffs of the AP, NBC and Metro."

It's inconceivable, he added, that any Asst. Secretary of State could bring into his ranks the top creative talent in these companies. But though Government can't compete with private business in salaries, he said, it can attract outstanding men

(Continued on page 42)

## WHOM Preems FM (Foreign Market)

FM for the Foreign Market is the slant of WHOM-FM, N. Y., which preems on Monday (26). Station was bought by Fortune Pope's multilingual indie from WMCA for \$7,500, and will take the air only 11 days after WMCA-FM suspended operations.

New frequency modulator will aim for segments of the N. Y. foreign language market that until now have had little representation on AM. It will be Gotham's first multi-lingual FM-er.

Within one week the station will devote four hours daily to original programming, becoming the first AM-owned FM outlet devoting the major portion of its sked to non-duplicated airers. From 4-8 p. m. programs will be beamed to the Negro and Spanish markets and additional non-duplicated shows and extension of the FM schedule are being considered. Current plans call for the station to air six and one-half hours daily, starting at 2:30 p. m. During the first week the AM sked will be duplicated.

## WM Files Damage Suit Over Plagiarism Charge

Hollywood, Feb. 20.

William Morris agency changed from defendant to plaintiff last week in a court action without precedent in recent years. After being sued, along with Irving Brecher, NBC and KFI, for \$100,000 for alleged plagiarism by Maxson Judell, which charge was later dropped, the Morris agency filed an action against Judell for malicious prosecution, asking \$51,000 in damages.

Judell had charged that the original defendants appropriated his material for "1,000 Reward," aired last summer by Brecher on NBC. When the suit was moved from Superior to Federal court, Judell asked for dismissal. Two days later Morris instructed its attorney to sue for malicious prosecution.

## Kirsner to Old Love

Ethel Kirsner, one of the more hep operators among the femme contingent in the realm of publicity-public relations, is back at the Columbia web reporting to George Crandall.

Miss Kirsner checked out of the network several years ago to join the public relations staff of Margaret Ettinger. Last week she returned to the Crandall camp.

## Grabhorn Exits In ABC Realignment

Continuing its split down the AM-TV middle, ABC network has realigned its personnel setup. Web's Gotham video key, WJT-TV, gets its first separate program manager, James S. Pollak. Burke Crotty has been promoted to assistant national TV program director and William Phillipson has been upped to assistant director of TV programming and operations.

At the same time web announced the resignation of Murray Grabhorn as veepee in charge of owned-and-operated stations and national spot and local sales. Grabhorn has not yet announced a new connection.

Pollak, currently TV program manager for the Souvaine Co. and previously with WPIX, N. Y., will give WJT-TV programming an identity separate from that of the network's. He starts March 5, day after he finishes work on the NBC-TV tribute to Richard Rodgers' 25th annl in show biz being aired March 4 at 9 p. m., which Souvaine Co. is producing.

Pollak, Crotty and Phillipson will report to Alexander Stronach, TV program veepee.

With Grabhorn leaving March 1, supervision of AM o-and-o stations and national spot and local AM sales will be handled by James Connolly, radio station relations v.p. Video o-and-o stations and national spot and local sales will be handled by Otto Brandt, TV station relations v.p.

WJT manager Ted Oberfelder and Earl Salmon, in charge of AM spot and local sales, will report to Connolly. WJT-TV manager Clarence Doty and Ralph Dennis, in charge of TV spot and local sales, will report to Brandt.

## World B'casting Disks Do \$10,766,513 Annual Biz; 'Dick Haymes Show' Leads

World Broadcasting System annual report reveals that \$10,766,513 was paid by 15,426 advertisers to stations for use of the transcription library's recorded programs and features.

Of the total, \$7,823,983 was spent by 8,041 bankrollers for 30 quarter and half-hour shows in the library. Remaining \$2,942,520 came from 7,385 sponsors who used World's feature program themes and its jingles for weather, time, gift occasions and specific businesses.

Most-sponsored airer in the world stable is "Dick Haymes Show," which is commercial on 537 stations. "Lyn Murray Show" is backed on 421 affiliates, "Forward America" on 432 and "Homemaker Harmonies" on 407. John L. Sinn, prez of the Frederic W. Ziv subsidiary, said that if material shortages hit the record industry, World would service current subscribers and limit number of new stations.

## Whitney to KSD

St. Louis, Feb. 20.

Bradford Whitney, director of the St. Louis Community Playhouse since 1946 last week resigned the job and joined KSD, the St. Louis Post-Dispatch owned and operated station as talent supervisor.

Since coming to this burg from Pasadena, Cal., Whitney directed the presentation of 25 plays. He has been succeeded by Don Lochner, formerly program director for radio station WEW.

## B'casting Industry Aids Brotherhood Week Fete With Kits, Cartoons, Copy

Broadcasting industry is marking Brotherhood Week (Feb. 18-25) with the aid of AM and TV kits prepared by the National Conference of Christians and Jews and with two vidpic animated cartoons produced by the American Jewish Committee.

NCCJ radio kit, wrapped up by a committee headed by ABC prexy Robert E. Kintner with the aid of Ted Cott, WNBC (N. Y.) manager, and Dorothy Lewis, of UN Radio, includes copy for live spots and a disk with transcribed spots by personalities such as Groucho Marx, Edgar Bergen, Jackie Robinson, Lionel Barrymore, Jack Benny, Loretta Young and Gordon MacRae. It also includes a list of tunes and disks on the brotherhood theme which local stations can use, and programming suggestions.

NCCJ tele committee, of which DuMont network director Mortimer W. Logwi is chairman, issued a kit containing audio and visual material for spots, suggested programs, TV film spots and a list of films on brotherhood cleared for video.

AJC has released "Sweet'n Sour" and "Three-Ring Circus," one-minute-long animated cartoons with songs by Tom Glazer. They are the first of a series written and directed by Lynne Rhodes with animation by Fred Arnot. Milton E. Krentz produced.

## Big Auto Coin Still Spent In Chicago Market

Chicago, Feb. 20.

Despite the slowdown of automobile production due to the military effort, Windy City radio and television stations are experiencing practically no cutback in the coin being spent by new and used car dealers. The steady pace with which the auto hawkers continue to use the two media has the time peddlers giving out with sighs of relief. At several stations the mileage merchants rank on top as time purchasers. And a mass withdrawal would deal a serious blow to local billings, particularly at the video plants.

Chief reason that the car dealers are sticking by their radio-TV ad budgets in the fact of a continuing falloff of new car production is the resultant upbeat in the used car market. Nearly all of the car peddlers are joint dealers, selling both new and used cars.

One of the best indications that the major motor men are sticking around was the renewal Roy McLaughlin, WENR-TV chief, came up with last week from Jim

(Continued on page 42)

## AFRA to Consider Revamp Of Upped Boston Platter Rates Following Beefs

Boston, Feb. 20.

Beefs by local advertising agencies and transcription companies regarding the newly-upped transcription rates, which went into effect recently, were given an airing at a luncheon meeting with AFRA representatives last week. New rates, which are retroactive to Nov. 1, are \$15 for spots plus \$8.60 for hour's rehearsal, as compared to old rates of \$7.20 for spots plus \$7.90 for rehearsal, a tilting of \$8.50, which account execs and recording companies are finding difficult to pass along to local advertisers.

Account execs pointed out that the new price is reacting unfavorably to radio stations, forcing advertisers to employ other media at a critical time in AM history. As a result of the meeting, AFRA has agreed to consider revamping of prices and will act on the measure at a meeting skedded for this week. Result is expected to be a lowering of rate for use of transcriptions in the Boston market only.

Bill Stewart, local AFRA topper, and A. Frank Real, national exec secretary, presented AFRA's side of the story, with reps of majority or agencies volubly protesting.

## Nets Mull Baseball Counter-draws; ABC Preps Quiz-Plus-Sports Series

### Gaynor, Farrell Comeback

To tie in with "Academy Award Week," Janet Gaynor and Charles Farrell are coming out of retirement to star in a "Lux Radio Theatre" revival of "Seventh Heaven." They capped the first Academy Awards for their work in the film.

Revival has been set for a March 26 broadcast, and it will mark the first time in about 20 years that they've done a radio show. Farrell now runs the Racquet Club in Palm Springs. Miss Gaynor is a housewife.

## Minn. Gangup On AM-TV Fraud Ads

Minneapolis, Feb. 20.

The state legislature is moving to tighten up the state's fraudulent advertising law to include products offered for sale over radio and TV stations.

Rep. Sheldon Beanblossom of St. Paul, the measure's chief sponsor, explained that "too often unscrupulous individuals have bought radio and television time and gone on the air making claims for certain merchandise articles that are untrue, deceptive and misleading."

Beanblossom says he has had complaints from the Better Business bureau which has had numerous calls from persons who assert they've been bilked into buying articles that turn out to be worthless.

"Other advertising media already are subject to the law and I see no reason why radio and television stations should not be included under its provisions," he declared. Stations themselves have reported they've been embarrassed on several occasions by claims made by some of their advertisers and that, in at least one instance, an advertising contract had to be canceled because of the material offered, according to Beanblossom.

## WFDR, N.Y., Into Packaging Biz With Its New Airers To Add to ILGWU Income

WFDR, New York FM indie, is entering the packaging business as a means of getting income to supplement its financial backing by the International Ladies Garment Workers Union.

Program topper Lou Frankel feels that the indie can develop new airers, give them a showcase on the station and then peddle them to other AM outlets and networks. WFDR would take a percentage of the package price, the rest going to the staffers, who create and work on the stanza.

Aside from bringing the FM-er additional coin, the system is expected to help its staffers by giving them an outside source of income. While they would be free to make the rounds with their own shows, the WFDR packaging operation gives them a workshop in which stanzas can be tested, a sales force and on-the-air auditions. If the purchasing network or station wanted the property exclusively, the FM outlet would yield it. Otherwise, it would continue on WFDR.

One of the shows Frankel is now pitching is "You Can't Scare Me," a panel series in which superstitions are explored. Others are "Iron Curtain Forum," which features refugees and exiles from the Soviet sphere; "Measure for Measure," a panel discussion of serious music, and "Jazz Saga," with Rudi Blesh.

Operation as a farm for the radio major leagues will also be a promotional activity for WFDR, pointing up its programming innovations.

Hartford—Mikeman Jim Strong of WTIC is the first member of the station's staff to be called into service during the current emergency. He had been with the station since June of 1949.

With the baseball season due to start within two months, non-baseball stations and networks are mulling methods to combat the inroads made by broadcasters airing diamond games.

Traditionally, the indie kilowatt-ers who give their skeds over to play-by-plays of the national pastime show strong rating increases during the April-October period. This year baseball's air following is expected to be even larger, with the Mutual web reprising the co-op "Game of the Day" it inceptioned last year, and the Liberty network expanding its daily diamond hook-up. Additionally, with the growth of the television audience, viewers watching the diamond contests are also expected to cut into non-sports listening.

ABC, to compete with ballcasts, is considering a big Saturday afternoon show, which will last a couple of hours, designed to latch onto ball fans. Projected series, which would take over the Saturday afternoon lineup when the Texaco-sponsored Metropolitan Opera broadcasts end in the spring, would combine a baseball round-up with giveaway elements.

Format would be along the lines of the web's "Stop the Music," in that prizes would be awarded to dialers who are telephoned and asked questions on strategy of the sport and the last minute news reported on the show. Aler, as projected, would give inning-by-inning scores on all the major league games, highlights and features, etc., with occasional recorded tunes. One call would be made in each quarter-hour period. Idea is that, aside from the lure of big prizes, fans would stay tuned for the scores and chatter.

While one school of thought es-

(Continued on page 26)

## CBS' 30 Shows For Summer Ride

Hollywood, Feb. 20.

Biggest replacement order in CBS history is confronting Hubbell Robinson and his Hollywood aide, Harry Ackerman, for the upcoming summer months. Total for radio and television will push 30, equally divided between the two mediums. Definite hiatus schedule will be drafted in Chicago next week when Robinson and Ackerman trim down the long list of availables.

Most of the replacing shows will be network packaged, with Hollywood supplying the bulk of the radio programs. In the tentative lineup are George Raft as "Rocky Jordan" in both the AM and TV versions "Great Grandfather," with Edmund Gwenn pencilled as the lead, and David Niven as possible choice for "Mr. Aladdin." Also on the list is Parke Levy's "December Bride" and a series starring Claudette Colbert, being set up by Frank Galen. Emphasis is on situation comedies and dramas. Cy Howard, creator and producer of "My Friend Irma" and "Life with Luigi," also has a new comedy in the works. Other staff producers, including Jess Oppenheimer and Larry Berns, are working on new comedy formats.

## Melvin Purvis New Prez Of S. Carolina B'casters

Greensboro, N. C., Feb. 20.

Former G-man Melvin Purvis, of Florence, was elected president of the South Carolina Broadcasters Assn. last week at its annual two-day meeting. An attorney and general manager of WOLS, Florence, Purvis is credited with trapping gangster John Dillinger when FBI agents shot him down outside a Chicago theatre.

Wallace Martin, of WMSC, Columbia, was named vice-president, and T. Doug Youngblood, WFIC, Sumter, is secretary-treasurer. Outgoing president, Dan Crosland, WCRS, Greenwood, became a director along with Frank Best, of WRNO, Orangeburg. Holdover directors are Raymond Caddell, WHSB, Hartsville, and Roger Shaffer, WSPA, Spartanburg.



# AFFILIATES: 'LOVE THAT NBC'

## NBC to Roadshow 'AM Blue Skies'

NBC and its SPAC committee of affiliate managers are so excited over the web's newly-promulgated sales presentation heralding radio as the most massive and economical of all present advertising media (a complete reversal on the NBC attempt to slash rates a couple months back), that it's been decided to "roadshow" the presentation.

SPAC requested that the "AM blue-skies" projection be taken on tour to all the network affiliates at a series of regional meetings. As result, out-of-town "preem" has been set for Hollywood, March 3, when Coast stations will assemble.

Presentation ties in with an exhaustive research project being undertaken by the web and designed to demonstrate the impact of radio listening on sales in the face of television inroads. Resolution passed by SPAC praised NBC for the aggressive spirit of its new sales plans. (Two months ago some of the key affiliates were all for scrambling the web because of the rate cut overtures.)

## NBC Symp Players Seen Shopping Around in Wake of Toscy Bowout

With the lamented bowout of ailing Arturo Toscanini from the remaining two concerts of the NBC Symphony's winter series of broadcasts, on medico's instructions, Bruno Walter steps into the breach this Saturday (24), along with Joseph Szigeti as soloist. Squibb Co., which contracted for the Toscy series of six, is continuing with the sponsorship, despite the exit of the renowned maestro.

Although Toscanini had hoped to reprise his cross-country tour with the orchestra in the spring under RCA auspices, it was definitely established last week that there will be no such tour this season in view of the serious recurrence of Toscy's knee ailment. (Tour last year was one of the most successful on the year's musical calendar.)

In view of the uncertainties attending Toscy's return to the podium next season (many attending last Saturday's broadcast from Carnegie Hall expressed the fear that it might be Toscy's final public appearance in America), conjecture is rife as to the ultimate fate of the orchestra itself. Under the Toscy helm the NBC symph, with its flock of virtuosi occupying the key desks, was concededly one of the finest, if not the finest, in the world. The musicians' high regard for the maestro, it's known, has been the motivating factor in keeping the symph aggregation together.

The likelihood of no more Toscy-conducted broadcasts, plus the growing apprehensions among the members over the increasing downbeat attitude of the networks in sustaining high-priced musicians and orchestra, is expected to cue some wholesale desertions of key men. It's no secret in longhair music circles that some have already been shopping around.

## Cincy AFRA Beefs On WCPO Firings

Cincinnati, Feb. 20. Charges that four of its members were discharged by WCPO, owned by Scripps-Howard Radio, Inc., because of union activities, were filed with the National Labor Relations Board regional office here Monday by Cincy local of American Federation of Radio Actors.

Richard Baker, executive secretary, stated in complaint that Warren Dentler and Ted Lee, announcers, and William Fields, disk jockey, were let out Feb. 12, and Eric Bose, announcer, was discharged last Oct. 4.

Mortimer C. Watters, general manager of station, said latest discharges were an economy measure for retrenching on AM to keep developing TV station facilities and programs. He cut continuous operating schedule of WCPO five hours, going silent from 1 to 6 a.m. Slashed eliminated Fields' 1 to 6 Club and closed news room at 7 p.m. WCPO-TV is on air from 7 a.m. to 1 a.m. on weekdays.

Baker said Dentler and Lee are officers of local and discharge of them and Fields came two hours after AFRA members voted 19 to 1 for a union shop.

## SPAC COMMITTEE. WEB IN LOVEFEST

By GEORGE ROSEN

The "new order" at NBC network won hands down last Thursday (15) at what was to all intents a "showdown meeting" between the web and the Station Planning Advisory Committee, representing the governing body of the affiliate membership. Prexy Joe McConnell and his surrounding echelon came up with its story for 1951, and the all-important SPAC body of key affiliate delegates bought it lock, stock and barrel. By adjournment time, NBC had not only won a complete vote of confidence, but had entrenched itself within the "affiliate family" as solidly as in the days when it had undisputed leadership among the networks in radio.

NBC made no effort to sell a bill of goods it didn't have; there were no fantastic claims or pretensions for the future. McConnell & Co. confined itself to a realistic presentation of what it was trying to do in its bid to recapture past glories and, in effect, told the affiliates: "This is our story, we hope you like it." The affiliates like it.

Forgotten was the near-rebellion among the affiliates of only two months ago, when some of the major stations threatened to secede because NBC tried to maneuver a reduction in the radio rate structure. The affiliates at that time were convinced—and so told NBC—that the network was selling radio down the river, and they wouldn't go along with it. Last Thursday the network was frank in admission of the error of its ways, and in a complete reversal of its thinking, came up with a presentation for 1951 designed to elevate the medium's stature to new heights. This was the affiliates' cup of tea, and the boys lapped it up in an unprecedented "good fellowship" session.

### Far Cry From Last Year

Last Thursday's meeting was a far cry from the SPAC huddle of a year ago, when there were ominous rumblings of WLW in Cincinnati deserting the NBC fold in favor of a CBS affiliation. Until that time, the "NBC family" of big-powered stations—the network's major claim to leadership and strength, even transcending programming—had remained intact. For the first time there was an uneasiness, for a WLW desertion, it was conceded, would inevitably invite a chain reaction affecting other big-league station affiliations. Fortunately for NBC, the WLW switchover never materialized. The NBC boys pulled in their belts and went to work in putting the finishing touches to the

(Continued on page 42)

## Engineers Bounced By Les Atlas for Profanity To Be Rehired by WBBM

Chicago, Feb. 20. Chi CBS veepee Les Atlas has agreed to rehire the trio of WBBM engineers discharged in January in the wake of the Rose Bowl profanity incident. Atlas's acceptance of the International Brotherhood of Electrical Workers' request that the technicians be taken back on a probationary basis came on the eve of an arbitration session set for Friday (16).

Engineers were bounced for failing to properly monitor a WBBM station break during the CBS airing of the Rose Bowl football game Jan. 1. A stream of profanity leaked out through a live mike as the announcers on duty argued who was to make the break. Three gabbers involved also were fired.

IBEW withdrew its request for arbitration last Thursday after a "full review of the facts" and asked that the station rehire the three engineers, who will be reinstated with full seniority, with the exception of the discharge period, when the six months probation ends.

## NBC Affiliates' 'Big Show' Blessing Despite Benny Topping New Nielsens

### NBC's 25th Anni

NBC and its Station Planning Advisory Committee of affiliates set in motion plans last week for the network's 25th anni hoopla, which gets under way June 1 and continues for the balance of the year.

Actual anni date is Nov. 15 (on that date in 1926 the web broadcast its first program from grand ballroom of the old Waldorf-Astoria hotel).

Plans for the anni high-lights are still in the blueprint stage, with a series of huddles on the agenda for the coming weeks. (Network's annual convention, to be held at Boca Raton, Fla., late in November, will tie in with the 25th anni celebrations.)

## Rate Hike May Put Nielsen \$700,000 Loss Into Black

A. C. Nielsen research operation wound up the past year with a reported \$700,000 deficit on its Radio Index service. The loss in TV was considerably less. If, however, Nielsen can effect his rate hike in radio (he's now in the process of negotiating with clients), the red ink would be converted into black.

Despite the losses incurred in radio and TV during 1950, Nielsen moved back into the profit columns on his overall operation, thanks primarily to his food and drug indexes—which remain his major services. In the previous year, the approximate \$6,000,000 operating costs in radio and to a lesser degree in television had resulted in an overall loss for the company.

Last week Nielsen signed Young & Rubicam to a TV contract, a move which will probably precipitate additional agencies coming into the fold in coming months, in view of Y & R's kingpin status among agencies with top billings and number of shows in video. Up to now, a number of the major agencies had been holding themselves aloof, allowing their old Hooper contracts to expire in the wake of Nielsen's takeover of the Hooper national rating projections.

## 5TH ARMY'S 250G FOR AM RECRUITING SPOTS

Chicago, Feb. 20. Upbeat in recruiting coin continues with Schoenfeld, Huber & Green mapping a \$250,000 campaign for the Fifth Army. Drive, covering 13 midwest states, will rely heavily on radio and TV spots and will teeoff March 1.

Spots will be narrated by Myron Wallace, replacing Paul Harvey, who recently figured in the ill-fated security "investigation" at the Argonne National Atomic Laboratory. Harvey had been used by the agency in the previous recruiting series.

## Searle-Parks Exit Chi As WMAQ Drops Show

Chicago, Feb. 20. WMAQ is dropping the National Home Institute show next week. Don Searle-Jimmy Parks package was aired twice daily on the station, with Philip Hayes gabbing the quarter-hour femme-angled show which bowed last spring. Two-pty strip failed to pick up more than partial sponsorship.

Searle and Parks have closed their Chi office.

The NBC "what-do-you-have-to-do-to-get-a-rating?" dilemma attending its projection of the Sunday evening "Big Show" as competition to CBS' Jack Benny, hit new degrees of variance and accentuated the intra-trade conflict last week.

Two facets stood out in bold relief as the NBC Station Planning Advisory Committee met in New York:

(1) The SPAC boys, as representative of the web's entire affiliate membership, got behind a resolution voting complete endorsement of the network's 90-minute, high-budgeted showcase, despite the web's inability thus far to sell 60 minutes of the stanza, and despite the Nielsen ratings which give all the play to Benny.

(2) On the same day that the SPAC contingent was passing the "Big Show" resolution, Nielsen released his newest ratings (for the week Jan. 7-13), which occasioned renewed chest-thumping on the part of the CBS fraternity. For it not only showed Benny holding down the No. 1 spot in the Nielsen rating parade, but actually coming up with a higher rating than a year ago.

New Nielsen gives Benny a 22.0 rating, a 3.6 increase over his previous tally. One year ago Benny also led the Nielsens, with a 20.8. The new Nielsen gives him a listenership of 9,219,000 homes, reflecting the increase in set circulation over a year ago, when the comic grabbed off an 8,563,000-home listenership. (Newest Nielsen release only projects the Top 10 among shows, with no indication as to the audience impact of "Big Show.")

Some of the SPAC delegates questioned at the meet in New York last week, were inclined to go along with the web programming execs in their conviction that somewhere along the line something is remiss, claiming that the Nielsens are underplaying the "Big Show's" hold on the public, and that a more accurate appraisal of cross-country likes would redound to "Big Show's" credit.

## Boca Raton Site For '51 NBC Meet

NBC's Station Planning Advisory Committee at its meeting in New York last week officially set Boca Raton, Fla., as site for the 1951 convention of the network and affiliates. (For the past two years the convention was held at White Sulphur Springs, W. Va.)

This year's meet will take place immediately after Thanksgiving instead of the earlier September-October dates of previous years.

New Orleans had tentatively been set for the '51 conclave, but subsequent queries revealed there were insufficient accommodations to take care of the increasing number of AM-TV delegates.

## WOR Asking Tele Set Owners What They'd Like to Hear on Radio

A campaign asking television set owners what they want to hear on radio is being launched today (Wed.) by WOR-TV, N. Y.

The TV indie is conducting a two-week drive in behalf of its AM sister, WOR, New York key Mutual web. Video copy says: "Radio asks a favor. Now that you have a television set, how can radio service you best? What kinds of programs do you want? When do you want to hear them? Would you like some programs shifted to different times?" Viewers are asked to send in postcards to the station.

WOR has previously had successful "Grievance Days" on which it polled dialers on their gripes and preferences.

# Educators on AM in Tele Swipe As NAB Rep Touts TV as Teaching Tool

"Is Television an Asset or a Liability to Education?" was discussed on ABC's "Town Meeting of the Air" Tuesday (13), and the evidence presented on the AM show generally took video to task. Part of the reason was that two of the participants, N. Y. U. prof. (and co-author of the FCC's "Blue Book") Charles A. Siepmann and Gen. Telford Taylor, counsel to the Joint Committee on Educational Television, are articulate critics of tele. Opposing them was Ralph W. Hardy, government relations director of the National Assn. of Broadcasters, who made a strong presentation of the industry's case.

Hardy aired the view that TV has tremendous educational potentialities and that if the educators can produce good programs with mass appeal, the commercial broadcasters would beam them. The emphasis, he said, is not putting TV to work for the educators, but putting the educators to work for TV.

Siepmann said that for school-rooms video was only of "marginal usefulness." What is needed more than TV, he argued, are more and better-paid teachers and smaller classes. As for its after-school influence, Siepmann charged, the indications are that tele is aiming at mass entertainment with quick returns for advertisers, giving cultural subjects the silent treatment. He warned, "TV can't serve both God and Mammon."

Representing the educators who want a portion of the new tele channels reserved for schools and municipalities, Gen. Taylor said present TV programming has little educational value. Educational TV, he said, wouldn't cut into the present audience but would expand it. He said he objects not to what is in the current tele diet but to what is not there.

Questions were fired at the speakers by Robert J. Landry, executive radio editor and now editor of Space & Time, who was generally critical of TV's present output; and Edwin A. Falk, Television Broadcasters Assn. counsel, who backed the industry point of view. Airer originated from convention of Secondary School Principals.

One of the key questions raised by commercial spokesmen was where educators will get the money for TV if they can't even support the schools adequately today. Reply was that if the educators lose the TV reservations now, they will be lost forever. Hardy answered that because licenses are renewed every three years, educators would get a crack at channels when renewals come up and they can afford to operate stations. Gen. Taylor retorted that in practice, because of the heavy financial investments, licenses are rarely taken away from commercial operators, and educational needs should be provided for now.

**PALS OF THE P.A.L.**  
With Stan Gurell, emcee; Dave Labovitz, guests.  
Producer-director: Bill Eth  
25 Mins.; Sat., 11:30 a.m.  
Sustaining  
WNIC, N. Y.

This Police Athletic League presentation is a vehicle for juvies' talent. Saturday a.m. broadcasts attempt to tie into public service programs where possible, with stanza caught (17) basing itself on the Brotherhood Week theme.

Main item was a play, "The Seedling," scripted by Ernest Kinoy for the Conference of Christians and Jews, sponsors of Brotherhood Week. The dramatic offering, excellently played by older members of the PAL dramatic workshop, was, however, too adult in conception and dialog for the ordinary kid audience. Balance of the airer was rounded by a couple of songs, "House I Live In" and "Bless This House," by a couple of the younger members; and a portion of George Washington's "To Bigotry, No Sanction" letter was read. Pianist Dave Labovitz provided musical background.

Even though the airer was probably a little out of its usual teen-age groove this stanza, it nevertheless showcased well the results produced by the organization's youth guidance program. Stan Gurell, the competent emcee, is an 18-year-old, and sound and special music for the drama were by Gordon Davidson, Ed Goldfarb and Al Cohen, all teenagers.

**MR. AND MRS. OPERA**  
("Noah and the Stowaway")  
With Ruby Mercer, Ted Haig, Atr Baer, Martin Kalmanoff; Richard Merson, Donald Johnston, Robert Falk, Louise Warren, Forrest Miller, Leah Crohn, Cecilia Liss, Morris Levinson; N. Y. College of Music orch, Siegfried Landau conductor; Martin Bush, announcer  
Producer: Jerry Sandler  
Writers: Miss Baer, Kalmanoff  
60 Mins.; Sun. (18), 11 a.m.  
Sustaining  
WNYC, N. Y.

Ruby Mercer and Ted Haig, who run the "Mr. and Mrs. Opera" program on WNYC, N. Y., devoted last Sunday's (18) full hour to a new one-act opera, as part of the station's current American Music Festival. Work, given its premiere, and titled "Noah and the Stowaway," has libretto by Atr Baer, Journal-American reporter and daughter of Arthur "Bugs" Baer, and music by her husband, Martin Kalmanoff. Duo appeared on the program briefly to discuss their activities, and their new opera, before the premiere. Their first opera, "Fit For a King," won the Robert Merrill opera contest last July.

Their new work made a commendable program, both musically and dramatically. "Noah and the Stowaway" is an imaginative satirical work, the story of a modern Noah's Ark at the end of the world, about 2,000 A.D., when after an atom attack, a few survivors are adrift in a lifeboat. These consist of Noah, and several mated animals—two elephants, two tigers, two snakes, two dogs, and a dove (of peace?), and a stowaway. The stowaway is human nature, who pops up at odd times to get creatures into all sorts of messes, and who always (so far, anyway) gets us out of them.

Music is good descriptive stuff, in conventional strain and rhythm mostly, but with body and character. There are irregular as well as regular rhythms in modern style. Music is lyric and dramatic by turn, the lyrical passages being the more appealing. There are some good individual melodies or songs, like "Dried Waters." Music is also pretentious at times, ambitiously loaded with motifs or themes, such as man's greed, etc.

On the whole, the opera is a meritorious work, and good listening; especially so, when produced as well as last Sunday. It was excellently sung by a well-chosen, competent cast, with able orchestral support, and a choice assist from Richard Merson as narrator. Siegfried Landau did a good job as musical director.

**MAGAZINE THEATRE**  
("I Smuggle For Uncle Sam")  
With Don McLaughlin, Vicki Vola, Leon Janney, others;  
Al Helfer, narrator  
Writers: Judy & Dave Bublick  
Prod.-Director: Chick Vincent  
30 Mins.; Friday, 9 p.m.  
Sustaining  
Mutual, from N. Y.

Mutual launched a new series, "Magazine Theatre," in the 9 p.m. slot on the web last Friday (16) night. The half-hour stanza takes over the former niche of "Cisco Kid," which now holds the 8-8:30 segment. Format for the new opus will be capsule versions of romance and adventure yarns culled from Magazine Digest with Al Helfer as permanent narrator.

Initiator, "I Smuggle For Uncle Sam," was a melodramatic yarn concerning obstacles encountered by a Government assignee in transporting a cargo of basic back used in quinine from Indonesia. Don McLaughlin, former GI in World War II, has been commissioned by his superior officer to arrange for the much needed drug and convey it to the U. S. for use in vet hospitals, where it's needed badly. Before the successful voyage home there are several entanglements that peril his mission, mainly a Commie-minded official who attempts to confiscate it after waylaying a native who is carrying the clearance papers. After some tense moments and other suspenseful interludes, all comes off well. McLaughlin gives an even, forceful interpretation of the stalwart, with nice assists from Vicki Vola, Leon Janney and others.

Al Helfer does okay on the narration. Judy and Dave Bublick provided a tight script that was directed in proper pace by producer-director Chick Vincent.

## Radio Followups

Although "The Big Show" had its moments Sunday (18), and these were pretty strong ones, the show as a whole was only average, especially when considering its talent lineup. It started slowly, the best thing in the first half hour being a dramatic scene from the legiter, "Billy Budd." Lineup was dazzling for its comedy names, but Beatrice Lillie wasn't surefire and Ed Wynn spotty. Fred Allen with spouse, Portland Hoffa, and Jack Carson, had their funny moments and could have been used more. The 90-minute show really hit a comedic highspot towards the very end, after Lauritz Melchior and Wynn had had a good comedy bit about opera. This came about when the tables were turned, and Allen and Carson "explained" the meaning of a popular song—in this case, "Tillulah Bankhead's" version of "I'll Be Seeing You." While Tallu sang, they tore the song apart. This really was hilarious.

Studio audience at N. Y. Center theatre consisted largely of people who came in from Boston and nearer New England points on the New Haven's first radio "Show Train." Topic furnished material for gags and chatter in the first half-hour that weren't too funny. The West Point choir of 180 cadets did a re-sounding version of "The Corps," and then came a memorable bit, in the court-martial scene from "Billy Budd," enacted by Dennis King and others, that was profoundly moving.

King followed with an amusing speech, a plea for funds for a broken-down Tallu, who now that she was out of legit was presumably out of work. Miss Lillie sang a song, "Not Wanted," and exchanged some weak gags with Tallu about men and dates. Allen and Miss Hoffa had some amusing moments, and Carson's interchanges with Miss Bankhead had point. Melchior, celebrating the 25th anniversary of his operatic debut in the U. S., gave a ringing rendition of an aria from "Tristan and Isolde," and then sang another Wagnerian excerpt, as Wynn tried to palm it off to the audience as just another selection from Bizet's "Carmen." Meredith Willson and his orchestra and chorus stood out with their rendition of "Hullabaloo." Tallu didn't have as much to do as in former shows.

Perry Como guested on the Frank Sinatra CBS show Sunday afternoon (18) and the scripters put the crooners through a feeble battle of wits. The badinage was strictly routine with the crossfire "insults" following a pattern as old as Fred Allen and Jack Benny but not half as clever. The talk, in fact, was aimed at the bobbysoxers in the studio audience who squealed with conventional fervor. Como, however, registered solidly with his rendition of "If," with Sinatra also showing up better on the vocals than the gab. Peggy Ann Ellis, another guest, also scored well with a pop number.

**MR. BIRTHDAY**  
With Hillard Edell, narrator, Cecil Cowles, Elfrida Norden  
Producer-director: Hillard Edell  
40 Mins.; Sat., 8 a.m.  
Sustaining  
WNYC, N. Y.

Solid entry in the Sat. kiddie program lineup, airer plays to a limited audience potential, however, in the 8 a.m. slot. Dual purpose of instructing and entertaining is achieved by blending music, story and contest elements via the pleasant narration of Edell (Mr. Birthday).

Stanza caught (17) was tied into the station's American Music Festival celebrated Feb. 12-22. It opened with a record, "The Clock That Went Backwards," illustrating the stages of musical development from the era of the caveman. This segues through smooth continuity to the story, "Emil, the Musician," with Elfrida Norden, who wrote the lyrics doing the narration and Miss Cecil Cowles, who composed the music, playing the piano.

After the playing of Frederick Pickett's suite, "The Funnies," Edell took over again to tell the story of "The Little Dog Who Forgot How to Bark," ringing in barnyard sounds—a surefire kid pleaser. Contest offered a prize for the best drawing to illustrate the story sent in by a listener. Segment concludes with Edell announcing who is having a birthday and explaining what his or her given name means.

Show, which is taped, is skillfully geared to mopey psychology by Edell who avoids playing down to his audience. Pacing and mood guarantee some of the educational content to stick.

**INSIDE ISRAEL**  
With Bartley Crum, announcer; David Leeds  
Writer: Crum  
Producer-director: Herman Young-lic  
15 Mins.; Sun., 1:30 p.m.  
B. MANISCHEWITZ & CO.  
WMCA, N. Y.

(A. B. Landau)  
"Inside Israel," 15-minute news digest which preemed on WMCA, N. Y. Sunday (18), packs a wealth of information into its brief time slot. Bartley Crum, author and former publisher of the defunct N. Y. Star, interpreted developments on the Israeli scene while announcer David Leeds preceded him with a one-minute roundup of news about Israel. A high point of the program was a five-minute recorded interview by Crum of Abba Eban, Israeli Ambassador to the U. S.

Let anyone be alarmed by the recent setback to David Ben-Gurion's administration over a religious issue, Crum emphasized that "often there is less to a cabinet crisis than meets the eye." He noted that the Ben-Gurion party will continue in office until a new election despite its parliamentary defeat. Waxed sequence with Eban threw light on Israel's attitude toward the Korean war and also explained how Israel is nearing agricultural self-sufficiency with U. S. aid.

While "Inside Israel" isn't as "insider" as the title would lead listeners to expect, nevertheless it contains ample material to whet the interest of those who closely follow Israel's activities. Crum speaks with a note of assurance and the recorded interview, which will be part of future shows, gives a documentary touch. Program appears to be ideal for such a sponsor as B. Manischewitz & Co., food processing firm.

**JANE GRAHAM CELEBRITY CIRCLE**  
30 Mins.; Sun., 3 p.m.  
Sustaining  
WOR, N. Y.

A half-hour interview session on a single personality should exhaust the subject and the listener as well. Jane Graham attempts a thorough job on her subjects and prepares a series of interviews with a lot of people connected with him. For example she preemed her display with Perry Como as the central figure. In a series of recorded talks with the singer, Miss Graham got in a lot of facts about this personality that were well known to his fans. Some of her questions had little direction or point and appeared merely as time-fillers.

This Como profile included interviews with his secretary, a song plugger, his barber, maestro Mitch Ayres who accompanies Como on his recording sessions, and the Fontane Sisters who appear with Como on his sponsored shows. Who among them will say anything detrimental about Como! Consequently, the session had the searching quality of a fan club paen. Como, of course, is a relaxed performer, has a sense of humor and was heard to advantage. This program is tape recorded in advance. The editing was fairly inexpert.

**UNSHACKLED**  
With Harry Elders, Butler Manville, Muriel Bremner, Carl Kroenke, Cornelius Peeples; Lucille Becker, organist  
Producer-Director-Writer: Eugenia Price  
30 Mins.; Sat., 11 p.m.  
PACIFIC GARDEN MISSION  
WGN, Chicago

Given a better-than-average semi-documentary handling, "Unshackled" hits the mark at which its aimed. Series, built around dramatizations of Skid Row case histories, is bankrolled by the religious group which operates Chicago's famous Lighthouse mission. Besides indirectly depicting the welfare work of the mission, program also is being used to raise funds. Scripting, thesping and format are all topnotch for show's purpose.

The true story of a salvaged Skid Row derelict told on segment heard (17) lacked some of the conflict necessary for a completely gripping tale but it moved at a good pace and was generally interesting, especially for the audience sought. Tale of the lad who ran away from an unhappy home at the age of 11 to spend most of his life as a West Madison street rummy before finding religion and happiness at the age of 57 was unrecalled adeptly. Entire crew of thespers was good with Harry Elders especially fine as the derelict.

Pitches for financial support were discreetly spelled by Bill Oliver.

**JEAN SABLON**  
Producer: Martin Goodman  
Director: Paul F. Adler  
Writer: Lawrence James  
30 Mins.; Mon.-Fri., 3:30 p.m.  
Participating  
MUTUAL, from N. Y.

Jean Sablou, the Gallic chanteur, is best remembered in radio for a 15-minute show he did some years ago on CBS, during which time he made his Continental charm and push a highly salable commodity. Now on a taped disk-jockey series, that same warmth and ability to get femme listeners to hug the loudspeakers is again evident. He should be a worthwhile incentive for the housewife to take a respite during this period.

Sablou, currently doubling from the swank Persian Room of the Plaza hotel, N. Y., has an excellent line of gab. His speaking voice is soft and insinuating and his tune renditions retain that Continental flavor which should make this session a listening landmark for the femme trade. Sablou's purrings aren't overdone. They appear to be a natural quality inherent in him.

His gab touches lightly on a number of items including bits about the music which he's disk-jockeying, life on the Continent and in South America with which he's familiar and other subjects. It's given a light treatment that's easy to take.

Program is at its best when he's doing his own recorded tunes. It's evidently done by design since he'd be a sucker to help build up anyone that would invite comparison. Platters, other than his own, comprise instrumentals and occasionally a femme singer turns up. The outside recordings give the show good pace and variety and are spaced so that his own selections get a more favorable setting.

Jose.

**BOB HAYMES**  
With Roy Ross, WNEW orch  
60 Mins.; Mon.-thru-Sat., 1 p.m.  
Participating  
WNEW, N. Y.

Bob Haymes, singer-songwriter and younger brother of singer Dick Haymes, now adds disk-jockeying to his other accomplishments, via an across-the-board stanza daily at 1 p.m. on WNEW, N. Y., which he teed off Monday (19).

In his new pursuit he injected an infectious personality over the airwaves, similar to that of his previous stints, mixing gay chatter, soothing vocals between his platter spinning chores and pitches for his sponsors, among whom are RCA Victor tele sets. All came over in likeable style that must have provided an entertaining and soothing interlude for listeners. His choice of platter tunes ranged between current pops and production tunes by topflight diskers.

Haymes should prove a valuable addition to the ranks of diskjocks with the multiple fans for this type program particularly the distaff audiences.

Edna.

**MARION MORGAN SHOW**  
With Joel Herron's orch  
Producer: Milton Bernard Kaye  
Writer: Harry Olesker  
15 Mins.; Mon.-thru-Fri., 7:15 p.m.  
Sustaining  
WMGM, N. Y.

"The Marion Morgan Show," in a time slot that has seen heavy traffic in quarter-hour musicals, is cast in much the same groove—light chatter plus songs—with this difference: Miss Morgan handles both the speaking and singing chores all by herself. Format for this type of airer calls for intimacy—a feeling the thrush did not quite succeed in projecting on initial stanza (19).

She delivered such tunes as "It's a Lovely Day, Today," "Be My Love" and "Thrill is Gone" with full voice that at times was almost strident. However, "Boy Next Door" and "Somebody Loves Me" were handled in a more ingratiating manner. More of this relaxed feeling in the delivery of lines and singing will produce a pleasant 15 minutes.

## Baseball

Continued from page 24

pouses the "beat baseball with its own appeal" theory, other program chiefs take the view that the best antidote is a non-athletic diet. These feel that music, audience participation or serials attract sizable audiences among groups that don't follow the sport. NBC, for instance, believes that it doesn't need to fight the horsehide menace because its airers appeal to a different audience.

ABC is thinking of skedding its baseball giveaway on Saturdays, because of the large male audience at that time.



# REPS ON (MOHAWK) CARPET

## CBS' Nine Out of 10 in New Nielsens

(Week of Jan. 7-13)

Programs	Current Ratings Homes (000)	Homes %	Points Change
Jack Benny Show (CBS)	9,219	22.0	+3.6
Lux Radio Theatre (CBS)	8,129	19.4	-1.2
Amos 'n' Andy (CBS)	7,836	18.7	+3.3
Edgar Bergen (CBS)	7,165	18.7	+0.2
Godfrey's Talent Scouts (CBS)	6,704	16.0	0.0
My Friend Irma (CBS)	6,704	16.0	+0.1
Walter Winchell (ABC)	6,327	15.1	+0.4
You Bet Your Life (CBS)	5,825	13.9	+0.3
Red Skelton (CBS)	5,615	13.4	-0.7
Hollywood Star Playhouse (CBS)	5,322	12.7	-1.1

## Audio & Video Recording in 700% Hike as B'casting Plays 'Tape Time'

Phenomenal growth in tape recording by networks, stations and agencies is pointed up by the fact Audio & Video Products Corp., eastern distrib of Ampex recorders and other equipment, hiked its recording activities 700% in 1950. As a result of the expansion, A&V has formed a subsidiary corporation, Audio-Video Recording Corp., to handle taping exclusively.

New outfit is doing both disk and tape work and has lines to all webs and stations in N. Y. Although these have their own equipment, when this becomes jammed or complicated editing is needed A-V is frequently called in. Company has been handling jobs in large quantity for ABC, CBS, various agencies, and governmental departments.

One of the reasons for the A-V recording boom is that no more of the large Ampex machines (No. 200) are being manufactured. Only 112 of these were made, selling for around \$4,000, and production was stopped because they would cost about \$6,000 apiece to make today. If a customer needs the heavy duty Ampexes, they have to be bought back, and reconditioned for the new users. U. S. State Department, for instance, has bought 23 of the machines for its use, as well as many of the newer and smaller model (No. 300), which is now being used extensively. While it lacks some of the flexibility of the larger model, it is more compact and has several advantages, such as faster rewinds. ABC web recently bought 36 of the smaller recorders and CBS also installed a large number.

U. S. Government is using the Ampex as its standard in "telemetering." Performance data on (Continued on page 42)

## D.C. Okays Bill For Monitor Stations

Washington, Feb. 20.

The House yesterday (Mon.) passed a bill authorizing the FCC to purchase land and construct facilities for broadcast monitoring stations, used by the commission in checking whether radio and TV outlets stay on their assigned frequencies and in detecting illegal operations. The measure stipulates a limit of \$25,000 which the agency may spend on any one site.

The measure passed just as acting FCC chairman Paul Walker testified in closed session before the House Commerce Committee on the Commission's legislative needs. He was understood to have included the monitoring bill and another measure which would apply mail fraud statutes to radio, previously recommended by the agency.

### Randau's Civil Defense Job

Washington, Feb. 20.

Clem J. Randau, newspaper and radio executive, has been named executive director of the Civil Defense Administration.

He is a member of the board of WNEW, in New York, and was formerly vice president of United Press and later the Marshall Field Enterprises.

## OUTSIDE BIZ CUES FIREWORKS

By BERT BRILLER

Movement of some station reps into allied enterprises, such as consulting for advertisers and serving as sales agents for programs, is stirring up a controversy that may force a re-appraisal of the entire situation.

Dispute involves the arrangement George W. Bolling Co., station rep, made with Mohawk Carpets, Inc., on the latter's backing radio shows in 26 non-television markets with Bolling collecting a 15% commission. Several stations, including KXLY, Spokane, have turned down the Mohawk biz with a blast at the Bolling deal, some nixing it after the order had been accepted. National Assn. of Radio Station Representatives board last month advised its members to ask their stations to reject the Mohawk biz on the grounds Bolling was acting as an "ad agency," and the explosive question comes up again at the NARSR board meeting in N. Y. Monday (26).

The objection raised to the Bolling-Mohawk deal by some reps and stations is that the Bolling firm is "working both sides of the street" by dealing with both stations and bankrollers. Fight is expected in the NARSR board meeting because Bolling is one of the 15 big reps in NARSR and because some other reps have expanded beyond straight representation activities.

It's pointed out by those defending the Bolling setup that last July three reps (Blair, Katz and Free & Peters) joined forces with Dryer & Weenolsen Productions to distribute "Sherlock Holmes" vid-pix. Last month United Television Programs, Inc., was formed by Edward Petry rep firm, Century-artists and Standard Radio Transcription Services to sell and distribute TV programs.

If these reps can sell things other than radio time, it's argued by some, a crackdown on Bolling becomes a question of "people in glass houses throwing rocks." Some reps feel perhaps the matter should be "allowed to die a natural death." Others maintain that the Mohawk-Bolling biz should be slapped down.

In his letter to Bolling, KXLY topper E. B. Craney said: "In Los Angeles a number of years ago there was a firm that started out (Continued on page 42)

## SCOTLAND YARD FILES PACTED FOR RADIO, TV

Radio and television rights to all Scotland Yard cases were sewn up this week by Jack Goldstein, former film publicist, and magazine writer Collier Small. Duo has set a deal with Percy Hoskins, crime reporter of the London Daily Express, to sift the Yard's files for the best properties for radio and TV.

Goldstein and Small are presently lining up a top-budgeted show based on the most famous cases. Casts have not been set, but they're dickering with both Francis L. Sullivan and George Sanders to play the lead role of a Scotland Yard inspector.

### Cleffer Crandall

"The Lord Is My Shepherd," a four-part choral work with organ accompaniment, composed by CBS press information director George Crandall, will have its broadcast preem Sunday, March 4, over CBS. Opus will be performed by the Trinity Choir of St. Paul's Chapel, conducted by Andrew Tietjen.

The musical setting of the 23rd Psalm was clefted by Crandall when he was a music student. Crandall, who once taught theory and piano at the Utica (N.Y.) Conservatory of Music, has also composed for organ and voice and in other choral forms.

## 'Forced Listening' Angle of Transit Radio May Take It to High Court

### SPG Wins at NBC

Hollywood, Feb. 20.

National Labor Relations Board certified the Screen Publicists Guild as bargaining agent for flacks working in the Hollywood offices of NBC.

Guild has started discussions on a labor agreement with the network.

## AM Role Decisive If A-Bombs Fall, AEC Topper Sez

Washington, Feb. 20.

Important role of radio in the event the nation is attacked, and the necessity for the broadcast stations to have properly trained newsmen, are emphasized by Charter Hespeler, chief of the radio-TV branch of the Atomic Energy Commission's public information service. Hespeler, former Washington manager of Mutual and wartime chief radio censor for the Office of Censorship, offers plenty of advice in The Quill, monthly publication of Sigma Delta Chi, professional journalistic fraternity.

"One sector of the mobilization front," Hespeler writes in part, "finds the radio newsmen in a much hotter spot than his press contemporaries. All popular pamphlets issued by the Federal Civil Defense Administration stress the importance of radio as a means of communication in event of attack on our country."

Further, in a narrative of a mythical atomic attack which assumes that some Coast cities have (Continued on page 40)

## Upped Hub Indie Coverage To Handle All Red Sox Games, Home and Away

Boston, Feb. 20.

WHDH, local indie, which last fall signed an exclusive two-year contract to air all Red Sox home games, has announced the upping of coverage to include all scheduled Sox games, at home and away. This marks the first time that any Hub team has contracted for full coverage. In former years, stations handling baseball broadcasts have split airings between the Sox and Braves, handling only the clubs' home games.

Curt Gowdy, ex-Mel Allen assistant, who was appointed chief baseball announcer for WHDH when Jim Britt signed an exclusive contract to announce Braves games over WNAC (last fall), will be assisted by Bob Delaney with the rest of the staff as yet unnamed. Atlantic Refining Co. and Narragansett Brewing Co. will continue to share sponsorship of the broadcasts and games will be heard over a special New England network in addition to the local outlet, WHDH.

TV pickups formerly were controlled by WHDH, a non-TV station, and were "farmed out" to WNAC-TV and WBZ-TV. But with the split in coverage with WHDH exclusively Red Sox and WNAC exclusively Braves, the TV formula has not been worked out. However, according to present plans, any TV pickups of Sox games will be simulcast.

The Braves-WNAC setup at present has skedged only home games airings, but full scale coverage of Red Sox will undoubtedly result in WNAC countering with complete coverage of Braves games. Bankrolled by Ballentine Brewing Co., Braves games will be described by Jim Britt, Lester Smith and Irving "Bump" Hadley, ex-big leaguer.

Washington, Feb. 20.

What looked a year ago to be little more than an amusing squawk by a few of the local citizenry against Transit Radio, developed last week into a serious issue before the U. S. court of appeals here. Upon hearing arguments on constitutional questions raised against the music-as-you-ride service, the three-judge court appeared deeply impressed and left radio folk wondering whether it would sustain the legality of "forced listening." A decision is expected in a few months. However, it turns out, it will in all probability be carried to the Supreme Court.

The case was brought to the court on an appeal of a ruling by District Judge Edward A. Tamm, who upheld the action of the D. C. Public Utilities Commission in allowing Transit Radio on busses and trolleys of the Capital Transit Co. The fight is being waged by a group called Transit Riders Assn., with two local attorneys, Franklin Pollak and Guy Martin, acting in a private capacity, carrying the ball.

Their case attracted the interest of Paul Segal, of the local law firm of Segal, Smith & Hennessey, who presented the constitutional issue before the judges. The American Civil Liberties Union also entered the case as intervenors for the Riders Assn.

The judges—Henry W. Edgerton, Charles Fahy and David Bazelon—showed keen interest in Segal's main argument: that a passenger (Continued on page 40)

## Transit Radio Ban Bill Up in N. Y.

Albany, Feb. 20.

A bill banning telecast and other audible advertising in subways, buses, trains, waiting rooms and other public travel facilities, was introduced (15) in the N. Y. Legislature by Sen. Thomas C. Desmond, Newburgh Republican. He explained that the measure would "protect citizens from an unwarranted form of intrusion and another irritation of daily travel."

Advertising via radio is "both useful and important in the business life of the state," Senator Desmond declared. "But to what form of it they want to listen, and when, all persons have the right to decide for themselves."

The bill is believed to be an outgrowth of the experiment with broadcasting in Grand Central Station, New York, last year.

## Rex Lardner's N.Y. Post Radio Column Protested By Newspaper Guild

New York Post's reprising of a radio-television column on Monday (19) is being protested by the Newspaper Guild of N. Y. New column is being written by Rex Lardner, and the journalists union contends that the paper should require Paul Denis, who wrote the feature until it was dropped two years ago.

Guild argues that when the daily dropped the column in an economy firing of 68 staffers, the axing was on the contractual basis that all employees discharged would be on the preferential hiring list for identical jobs for three years. That clause is in effect for another year.

Subsequent to his leaving the Post, Denis was signed by the N.Y. Compass to do a general Broadway column. He recently resigned from the Compass.

Lardner's column, which will appear Monday, Wednesday, Friday and Sunday, reverses the recent trend in which AM-TV press agents have seen their outlets for plugs dry up.

## Only a Few Hard-Goods Mfrs. Give Indication of Scramming Out of TV

Despite a tightening of the nation's economy because of the war situation, television will lose few of its sponsors as war casualties. Survey reveals an overwhelming majority of hard-goods manufacturers, those who will be hit hardest by the war, planning to continue their video advertising. Several of these have already renewed for next season and most of the others, so far as can be learned, will definitely be back next year also.

Several bankrollers, of course, have already ankled TV because of the war situation and a few others are expected to follow suit. As for the others, however, it's believed they're intent on maintaining their name and prestige before the public, even if their output of consumer goods is trimmed drastically. To date, few of these sponsors have received war orders from the Government, which would force them to cut back on their manufacture of consumer goods. While there has been some rationing of critical materials, such as nickel and cobalt, producers of such items as TV receivers have found substitutes for these materials and so have sustained their production.

Already picking up their options for a 52-week renewal are such manufacturers as General Electric, on CBS' "Fred Waring Show," Auto-Lite, for the same web's "Suspense," and Oldsmobile for CBS' Doug Edwards news show. Lincoln-Mercury, too, renewed this week for another full year of that web's "Toast of the Town." And other hard-goods advertisers producing such merchandise with shows on CBS have indicated to the web they plan to stay put.

While the other three webs (Continued on page 42)

### Dunham Quits KTTV

Hollywood, Feb. 20. Harrison M. Dunham, general manager of KTTV almost since it went on the air, ankled the television station over the weekend following a board meeting with toppers of the Los Angeles Times, which owns KTTV. No reason for the resignation was offered by either side.

No decision on a successor to Dunham as general manager is expected immediately.

## Double-Play On Yanks Puts WABD Rate Card on Spot

Arrangements completed this week for DuMont's WABD and the N. Y. Daily News' WPIX to carry simultaneous airings of all N. Y. Yankee daytime baseball games is regarded as putting DuMont on the spot as far as the WABD rate card is concerned. WABD's Class A rates are now 45½% higher than those of WPIX, and DuMont will be forced to prove to the benefit of agencies and clients that it can deliver enough additional viewers to support the higher rate.

What provides added interest to the race for viewers between the two stations is the fact that they'll be operating from identical transmitter locations and will be feeding identical events. Both stations are slated to move their transmitters to the tower atop the Empire State Bldg., N. Y., prior to the start of the baseball season. As a result, viewers for the first time will be able to compare directly the quality of transmission of the two stations. With that in mind, both stations are expected to go for an all-out promotional battle to lure viewers to their respective channels, which in the long run will benefit Ballantine's, sponsors of the game, as well as the Yanks. Contest for viewers will run through the summer.

In view of the current confusion over what effect video has on the gate receipts of sports events, the trade also attaches considerable importance to the fact that the Yanks assigned TV rights to WPIX for six years. Under the deal, the (Continued on page 30)

## Legit's ATPAM to Organize Video Flacks; Has Talent, Craft Union O.K.

Drive to organize the television field is about to be started by legit pressagents and managers, with at least tacit support of the principal talent and craft unions. At the Assn. of Theatrical Press Agents & Managers meeting last week, at which the organizing drive was voted, representatives of 11 other show business unions were present and indicated moral support of their organizations.

Although ATPAM has been making tentative moves to get into the tele field for the last few months, the present drive represents a more drastic step, as the union has decided to open its ranks to publicists and managers already active in TV, setting up a new chapter for that purpose. Also, this is believed to be the first time that representatives of so many independent unions have indicated a willingness to cooperate in such a campaign.

ATPAM, a relatively small union, even by legit standards, would presumably have a tough time trying to organize the huge field of TV. But with such organizations as Television Authority, Actors Equity, American Federation of Radio Artists, American Guild of Variety Artists, American Guild of Musical Artists, teamsters' union, scenic artists, stagehands, etc., joining in the effort, the tele companies, ad agencies

### Everything 'George' Now

Editor, VARIETY:

Things became quite "George" after the unfortunate experience of Friday (9) morning. I must explain some of the circumstances that caused the mess about which VARIETY wrote.

First, Jerry Lester put on a show the night prior to our leaving for Cincinnati. We boarded the plane after a good hectic scramble at 1:30 in the morning and did not get to bed until 7:30 on the morning of our appearance, so you must realize the guy was just tired, and there was no willful desire on his part to keep anyone waiting.

I think the bit about the swipe against Ruth Lyons on her show was not intended to be a nasty one, but was said in jest. After that appearance, our show had a press conference and, with no more rest, went into rehearsal for the show on Friday night. Again, there was no sleep to amount to anything, since we had to do two personal-appearance shows at the Music Hall on Saturday morning. The first one was at 10 in the morning, the second, at two in the afternoon. The attendance for both shows came to about 12,000 people and were both very well received. You may quote Johnnie Murphy as saying, "All in all, things were very 'George'."

Hal Friedman,  
Producer, "Broadway Open House."

## P&G Sets Up Own TV Production Unit For 'Fireside' Pix

Hollywood, Feb. 20.

Procter & Gamble has set up its own production unit for video and the next 39 "Fireside Theatre" pix will be made under own banner with Bing Crosby Enterprises, which produced last 40 of 103 half-hour subjects, getting only participation interest in negative cost in return for releasing rights after first-run.

Soap firm pays production cost, around \$16,000 per film, which Crosby paid originally, and charged off to P&G for first run. Frank Wisbar, who has directed and produced 30 films, heads the new production unit. New series gets under way April 1.

New production setup anticipates other vidpix being made here for soap, including "Beulah," which is now produced in N. Y. with Ethel Waters starred. Tentative plan is to have Hattie McDaniel double from her radio show.

## You Wanna Be a TV Comic? Then Stay Young, Muscular or Stationary

By MANNIE MANHEIM

Hollywood, Feb. 20.

### 'Hawf's' Triple Play

Minneapolis, Feb. 20. P. J. "Hawf" Hoffstrom, St. Paul Dispatch columnist-cartoonist, has landed sponsorship for three of his KSTP-TV shows, Minneapolis and St. Paul First National Banks on alternate Sundays, 9:30-10 p.m., sponsor his "Merry-Go-Round of the Twin Cities" and "Hawf's News Cartoons," respectively.

Paxton & Gallagher (Butterhut Coffee) have closed for his "Hawf's Weather Reports" (in cartoons) Mondays, Wednesdays, Thursdays and Fridays, 10:15-10:20 p.m. Clancy Drugs, Edina, Minn., has the same show Tuesdays.

## Prudential, Nash, 'Star Time' New Casualties on TV

Television suffered three major program casualties this week, two of them hitting the CBS web and the third one lopped off DuMont. CBS will lose "Nash Airlyfte Theatre" at the close of its present cycle March 15 and "Prudential Family Playhouse" after the March 27 broadcast. On DuMont, Food-Store Programs is letting its pact expire after the cycle finale next Tuesday (27).

"Airlyfte," half-hour dramatic series aired Thursday nights at 10:30, reportedly is a war casualty. With a shortage of critical materials looming, coupled with Federal loan restrictions that have affected car sales, the auto manufacturer has decided to drop part of its TV load. Other hard goods manufacturers, however, tentatively are planning to stick to video (see separate story).

As for "Prudential," series of hour-long dramas aired alternate Tuesdays at 8 p.m., the reason for its exit is reportedly the show's failure to buck the competition offered by Milton Berle's "Texaco Star Theatre" on the NBC web. Where Berle has consistently topped the rating parade, "Pulitzer" has compiled ratings ranging from 9 to 10. Because of the show's heavy budget (about \$25,000 per program for talent and production), it probably carries one of the most top-heavy cost-per-thousand figures in TV.

"Star Time" is believed to be a competitive casualty, provided by NBC's "Original Amateur Hour." While CBS has not decided on replacements for its two shows, DuMont is mulling the possibility of sustaining "Star Time" in the hopes of lining up another sponsor.

## Recent E-L Films Set For New WCBS-TV Series

New group of feature films, none of which is more than four years old, tees off Monday night (26) via WCBS-TV, key CBS outlet in N. Y. Pix, which will be open to participating sponsors, replace the Bobby Sherwood show, which is being dropped from the 11 p.m. to midnight cross-the-board slot. Features, all of which were released originally by Eagle Lion, will run seven nights a week.

Included in the package, which is believed to be the most recent film releases yet made available to TV, are such titles as "Repeat Performance," "Red Stallion of the Rockies" and "It's a Joke, Son," latter being the first feature produced by the original Eagle Lion firm. Group also includes 23 Eddie Dean and Lash LaRue westerns.

## TV Books 'Headache Time'

Dallas, Feb. 20. Two of Uncle Sam's income tax collectors will present a series of four telecasts here on WFAA-TV to clear up some of the March 15 headaches for local viewers.

Lawrence DuPont, special services director for WFAA-TV, will be seen on each telecast as the inquiring taxpayer who wants to know something more than where the dotted line is located.

In a recent issue of VARIETY an alarming paragraph appeared—alarming to the extent that it mentioned that NBC intended to ask a number of directors, technicians, producers and other backstage workers in television to submit to physical examinations. Many of TV's people were falling on their faces from overwork, and NBC intended to do something about it. However, nothing was said in the directive about the state of the performer's health, so my legion of followers urged me to discuss this subject for the benefit of the entire industry.

It is only natural that I was asked to submit a survey, as my readers have come to recognize me as an expert on television habits because of my previous papers on Video Dermatitis, Cigarette Choreography and the Manheim Survey of Mass Murders on Radio and Television.

This white paper will deal only with television comedians and their state of health. Dramatic performers, according to my findings, are not subject to the strain and demands of the comedian—besides, dramatic actors live longer than comics—so if we want to preserve television comedy, we must first preserve the comedian. Whether this is a noble task or not doesn't enter into the discussion—our job is before us.

For the purposes of presenting this survey as briefly as all surveys should be, I have classified television comedians into two categories—(1) the Stationary Comic, and (2) the Movable Comic. Now come the examples: Groucho Marx, in my studied, un-humble opinion, is a perfect "stationary" television comedian. During his telecast, from the time the curtain rises until the last dollar is paid, or not paid, Groucho is seated at a high table, his coat is off and he's smoking a cigar. On his lectern are all the necessary documents he requires for the ensuing hour. His only movement is the flicking of (Continued on page 42)

## Education Takes Over Detroit TV

Detroit, Feb. 20.

Education is the thing in Detroit television these days. Time was when new comics, puppet and variety shows cluttered up the station's publicly releases. Now it's scholarship in huge and repetitive doses.

This week, two new educational programs were announced. WJBK-TV, which just three weeks ago plunged into that field for the first time, has learned the intellectual ropes so quickly that it has added another classroom epic, WXYZ-TV took the plunge for the first time.

WJBK-TV's newest venture into brain-fare is titled "Wayne University TV Series," which will begin Feb. 26. It will be seen for a half-hour every school day. WKZO-TV in Kalamazoo also will carry the series. Monday programs will deal with economics; Tuesday, first aid and civilian defense instructions; Wednesday, science; Thursday, history, and Friday, arts. Wayne students will participate in each day's lesson.

WXYZ-TV's tieup with the U. of Detroit makes that institution of (Continued on page 38)

## NBC SIGNS BEN BLUE TO LONG-TERM PACT

NBC this week signed an exclusive long-term pact with comedian Ben Blue and the web's television program department is building a show for him.

Blue had a two-week trial run as emcee on the Monday and Wednesday night segments of NBC's "Broadway Open House," but his option was not lifted for that show. It's presumed the web linked him on the basis of his success as a one-shot replacement recently for Jack Carter on the "Saturday Night Revue."

## Pitt's Bigtime TV Suds Splurge

Pittsburgh, Feb. 20.

Duquesne Brewing Co. is about to tee off here in biggest splurge of local TV programming the town's seen yet. Sudsery has owned 8-8:30 spot Wednesday evenings on DuMont station, WDTV, since last fall but has used films for several months, waiting until now to produce its own live shows for the tri-state market.

Instead of the same diet each week, Duquesne will use four different shows a month, with an eye on catering to a variety of tastes. For one of the programs, brewery has signed Vladimir Bakaleinikoff, musical adviser for Pittsburgh Symphony Orchestra, and his Sinfonetta, selected group from within the body of symph itself, and Bakaleinikoff will feature, in addition to his music, classical soloists from time to time.

Another show will be a teevee version of Duquesne's longtime successful radio musical, "Welcome Aboard," which just faded from KDKA after nearly two years. It'll be batoned by Bernie Armstrong, who was the A. M. maestro, too, and is to highlight orch music and singing choruses with Jimmy Saunders as a permanent vocalist. Third half-hour will have a western hoedown setting, and is to star Slim Bryant and the Wildcats, hillbilly group here and still featured weekly on the air over KDKA by Duquesne crowd. Fourth show will be a variety revue m.c.'d by Harold V. Cohen, drama editor and columnist of the Post-Gazette and VARIETY mugg here, using top acts (Continued on page 30)

## Cantor May Breach Hope 'Comedy Hour'

Eddie Cantor may do an extra show on the Sunday "Comedy Hour" series on NBC-TV. Situation is being brought about by the fact that Bob Hope, originally slated for that slot, will probably postpone his show to April 8, and Martin & Lewis will follow April 15.

Deal is on for Cantor to step into the spot being left open by Hope's one week postponement.



# PABST COPS BLUE RIBBON BOUTS

## NBC Leads in Average Ratings

NBC led the field in average ratings of sponsored evening shows among the four major television networks last month, according to a compilation of American Research Bureau statistics by the NBC research department. Compilation revealed that the average NBC show is seen in 500,000 more homes than that of CBS, the second highest network, and that NBC's average home audience was up by 1,000,000 since November.

Following is the four network breakdown:

	No. of Programs	Average Rating	Homes Reached	Average No. of Stations
NBC	39	31.8	2,740,000	39
CBS	38	28.1	2,270,000	32
ABC	28	15.8	1,099,000	25
DuMont	13	11.2	706,000	15

## Costs Likely to Keep Down N.Y.-to-L.A. Relays Except for Few One-Shots

Current talk about which television shows may move to Hollywood when coast-to-coast relay facilities are completed, may wind up as only so much wishful thinking. Network execs have been giving the subject more careful thought during the last few weeks, and have come to the conclusion that the tremendous costs involved and lack of stations from the present midwest terminus of the cable to the Coast may rule out any N.Y. to L.A. relaying except for certain one-shot special events.

Chief deterrent, according to web spokesmen, is the cost factor. Under existing arrangements the cable and microwave charges are borne not by sponsors but by the networks. And, under the rate schedule set up by American Telephone & Telegraph, these charges represent a fixed factor which the webs cannot escape. Nets today are averaging about \$100,000 per month for networking payments alone. On a coast-to-coast link, they estimate the charge would be at least \$10,000 per hour. As a result, their payments to AT&T would be multiplied several times.

### Coverage Lack

Even that wouldn't be so bad, according to the webs, if they could gain more coverage with the move. But, under the AT&T's proposed (Continued on page 38)

## Sholis Hits NBC Viewing Figures

Louisville, Feb. 20.

Charge that NBC estimates on the number of families reached by television are inaccurate was leveled against the web's research department, this week by Victor A. Sholis, veepee of WHAS-TV, Louisville, which is affiliated with the CBS video web. According to Sholis, the NBC figures are based only on the coverage of NBC affiliates and fail to take into consideration the possibility that another station in a particular market might reach more viewers with its transmitter. NBC's affiliate in Louisville is WAVE-TV.

In a letter to Hugh M. Beville, Jr., chief of NBC's plans and research department, Sholis declared that his station has filed field measurements with the FCC showing WHAS-TV reaches 304,466 families within its 100-microvolt contour line. In contrast, he said, NBC's most recent estimate for the Louisville market shows only 256,400 families, "which I presume is based upon the theoretical coverage of your affiliate in Louisville." But, Sholis pointed out, WAVE-TV radiates a signal of only 7 kw, whereas WHAS-TV operates with 9.6 kw.

"It would seem natural," Sholis added, "that with this lower video signal you would end up with a smaller family potential for your affiliate. But I am concerned lest the NBC research department shinks the WHAS-TV market by almost 50,000 families. This is what may happen if you offer your affiliate's figures as the guide to the market, without clearly restricting them to the one station to which they apply."

## Berle's Second Layoff

Milton Berle, whose contract with "Texaco Star Theatre" calls for another two-week vacation period, may take his sabbatical on the March 20 and 27 shows. Date is not definitely set as yet, but these two weeks loom as the most probable.

Replacements won't be negotiated for until Berle definitely makes up his mind regarding the dates.

## CBS May Follow NBC Lead on TV Summer Discount

CBS television may follow the lead of NBC this summer in offering its clients a special incentive on rates if they remain on the air, ABC and DuMont, the other two major webs, plan to retain their present setup under which any sponsor contracting for a full 52 weeks is automatically entitled to a percentage rebate.

CBS last year operated under the latter system, providing its clients with a 10% discount when they bypassed the usual hiatus. Web spokesmen told VARIETY this week, however, that discussions are now under way to line up a greater percentage discount for the eight or 13 weeks during the summer when advertisers usually vacation. Purpose of such a move would be not only to entice current bankrollers to remain on the air but also to lure advertisers not presently on TV to pick up a show during the summer.

NBC expects to have its incentive plan ready for announcement to agencies by the end of the week. Various proposals were discussed by web execs with its Stations Planning and Advisory Committee last week. To date, NBC has decided to apply whatever discount it offers only on Class A time. Web itself will absorb the total rebate, without attempting to pass any of it on to its affiliates. Last year, (Continued on page 38)

## Edgar Guest Set For NBC-TV Daytime Show

NBC television filled the last remaining vacancy in its daytime program lineup this week by signing versifier Edgar Guest. Web plans to slot him in a cross-the-board series from 3:15 to 3:30 p. m., which will be offered to potential bankrollers on a participating basis. Program is scheduled for a March 5 teeoff.

New Susan Peters program preme the same day in the 3 to 3:15 slot. With the Bert Parks show presently aired from 8:30 to 4 and the Kate Smith show going from 4 to 5, the web's daytime schedule is complete. Guest, in addition to making with his rhymes each day, will also have two women guests on each program who are judged outstanding in their particular fields.

## TAKING PLAY FROM GILLETTE

It has suddenly been dawning on the sports world that perhaps the outstanding event, or series of events, in the realm of sports telecasting and broadcasting is the manner in which Pabst and CBS are taking the play away from Gillette, NBC and Madison Square Garden, N. Y.

Nobody's denying today that those Wednesday night Pabst bouts over Columbia (TV and AM) have become the blue ribbon events in the world of fistcuffs, although when Pabst initially pacted for the weekly pickups it had no idea that it would move in and dominate the picture. For years boxing was Gillette's baby; the razor and blade company over the seasons had spent millions throwing in its lot with the Madison Square Garden impresarios and NBC-TV. No one even came close as a serious rival.

Last fall's Joe Louis-Ezzard Charles championship bout from Yankee Stadium, N. Y., signalized the turn of events when Pabst let it be known that it was a serious contender for the boxing telecast-broadcast throne. And last Wednesday's (14) Sugar Ray Robinson-Jake LaMotta fight from Soldiers Field in Chicago was a clincher in

### Sports Hypo

It's conceded within the trade that two thrill-studded sports events on subsequent nights last week probably did more to hypo set sales than any of the regular programming fare in recent months.

Viewer reaction to the Sugar Ray Robinson-Jake LaMotta bout from Chicago last Wednesday (14) indicated that sure-fire sports events remain tops on the TV agenda (as witness the No. 1 Hooper rating pull recently for the Ezzard Charles-Lee Oma bout). And last Thursday night's one-basket decision favoring Niagara over St. John's, with the decisive ball teetering around the rim of the basket, was strictly one for the story books, calculated to send set sales spiraling in the N. Y. area.

The fight drew the largest Windy City video audience in history, according to estimates by the Commonwealth Edison Co., which supplies the city with electrical power. Power consumption during the bout jumped up 30-50,000 kilowatts, indicating most of Chicago's 850,000 video sets were in use.

establishing the Pabst supremacy. From a televiewing standpoint, it copied the year's major laurels for thrills and excitement, and although no special ratings were taken on the event, it's estimated that, when rating time comes up, it will be projected in the No. 1 spot.

Not that Pabst, in turn, isn't laying it on the line, just as Gillette did and is still doing. While there have been denials from the brewery and networks execs that these major championship events just happen to fall into the Wednesday night telecast pattern without entailing any added appropriations, it's reported elsewhere that Pabst forked over an additional \$75,000 to land last Wednesday's bout.

The upcoming Charles-Jersey Joe Wolcott fight March 7, and a scheduled Sugar Ray Robinson scrap in April, both events flying the Pabst colors, practically puts the blue ribbon champ tag on the CBS move-in.

## Lena on Cantor's TV

Eddie Cantor, helping mark Brotherhood Week (18-25), has inked Lena Horne to guest on his NBC-TV show Sunday (25). Besides singing, Miss Horne will join Cantor in a pitch on racial and religious understanding.

Cantor participated in ceremonies at New York's City Hall on Monday (19) as Mayor Vincent Impellitteri kicked off the annual Brotherhood Week.

## TV Show Costing 19G Now Will Be 50G in '55, Predicts NBC's Madden

Washington, Feb. 20.

### TV-While-You-Wait

In what was probably television's fastest act-booking job to date, Ed Sullivan lined up violinist Milla Ramon to appear on his "Toast of the Town" show Sunday night (18) after the program had already gotten under way via CBS.

Sullivan and his producer, Marlo Lewis, had scheduled a skit titled "This Way Out," to feature Nancy Walker and Douglas Fairbanks, Jr. At 7:30 p. m., half-an-hour before showtime, they learned that Fairbanks couldn't make the show. After casting about for a replacement, they found Miss Ramon, currently at the Latin Quarter, N. Y. nitery. Violinist had a quick run-through with orch leader Ray Bloch (while show was in process) and came on to do the final number.

Anticipating that there will be 27,000,000 television homes in four years, Edward V. Madden, NBC veepee in charge of video operations and sales, estimated here today (Tues.) that card rates in force at that time will require more advertisers with \$2,000,000 budgets. But TV's impact, he predicted, along with the growth of advertising, will attract the big money sponsors.

In a talk before the Washington Ad Club's first radio and TV seminar Madden predicted a 15-minute afternoon segment on NBC-TV costing \$5,000 today will cost \$14,000 in 1955, and a 30-minute evening segment now costing \$19,000 will cost \$50,000, assuming sets in use at 27,000,000.

Pointing out that only 77 advertisers spent \$2,000,000 or more in 1949 on all media, Madden expressed the belief that new TV money will come from several sources. "In the first place," he said, "We anticipate more advertisers with \$2,000,000 budgets. Second, we can count on long-term historical trends, which will show an increase of \$585,000,000 for national advertising in major media by 1955. Finally, since TV increases sales, and sales determine appropriations, TV will create its own increased appropriations."

But the fact that both radio and TV are "in the home" media does not mean that TV money should be taken out of the radio till, said Madden. Advertisers would be better advised to use both media in "companion selling"—TV for its impact in the largest markets and radio to reach the non-TV homes in those markets.

## RCA, Philco Peg Output to Wartime Survival Pattern

Considerable promise for continued production of television receivers, despite a critical shortage of raw materials occasioned by the Korean war, was held out to manufacturers this week by both Philco and RCA. Two outfits revealed plans for drastic reductions in the use of metals for video sets, which can mean survival for the industry in the face of Government-imposed cutbacks.

Philco veepee Leslie J. Woods unveiled his company's new receiver, which is to be in production by April, last week in Washington. New chassis weighs 12 pounds less than current models, effecting a savings of over 30%. Performance of the new receiver was said to be superior to present sets. A side-by-side comparison of new and present receivers, in which a Baltimore station was tuned in, showed better reception on the new model.

RCA turned over its findings on conservation of critical materials, as developed by the RCA Industry Service Labs, to the entire radio-TV industry. Highlighting the new RCA design are an electrostatic-focus video picture tube and the radical redesign of loudspeakers used in both radio and TV sets. According to RCA prez Frank M. Folsom, the new RCA speakers reduce cobalt content by 70%, brass by 90% and steel by 35%, and the new picture tube completely eliminates the use of anitico magnet. "These two RCA developments alone," Folsom said, "when fully applied to the industry's TV production, will reduce the cobalt content in the average receiver by almost 90%—a savings industry-wide of over 300,000 pounds of scarce anitico per 1,000,000 receivers produced."

Under the RCA program, conservation of materials is also extended to those used in home in-

(Continued on page 38)

## Lewis In as Producer On Frank Sinatra Show

The CBS Frank Sinatra TV show undergoes another production shift, with Marlo Lewis now stepping in as producer and Jack Donohue taking over the directorial reins. For the last few weeks Donohue had been assuming both director-producer chores.

Lewis had previously stepped into the production breach on a one-time basis some weeks back during one of the early intermittent overhauls on the show.

## Beer; Basketball Don't Mix in Ind.

Indianapolis, Feb. 18.

WFBM-TV has cancelled Ken Murray's show for the next four weeks because it immediately precedes telecasts of the Indiana state high school basketball tournament and has a beer sponsorship. The step was taken at request of the Indiana High School Athletic Association.

"The IHSAA requests we have no such sponsors of their contests or any programs with such sponsorship bumping either side of the program," Harry V. Bitner, general manager of WFBM-TV explained. He says the nix also applies to wine, liquor and tobacco advertising.

"We merely go along with their request," Bitner said. "It is a policy we inherited when we took over WFBM in 1938. It is not a question of dictating our advertising policy. The IHSAA feels more youngsters watching these contests than any other programs." They don't like to mix them with beer."

## Fairbanks' 'Prosecutor' Series Set for Release; On Shelf Three Years

Hollywood, Feb. 20.

First series of films ever made for television, Jerry Fairbanks Productions' 26 "Public Prosecutor" telepix, will be released by NBC on an open-end basis in individual markets after three years on the shelf.

Pix reportedly were made at a cost of \$220,000 with Fairbanks participating in the coin outlay and in the sales profits. They were lensed at a time when NBC felt that video time slots would be of 20 minutes duration. Each film runs 18 minutes, but can be stretched to half-hour through live participation.

John Howard, Anne Gwynne and Walter Sande are starred, with Cy Kendall, Evelyn Ankers, Mary Beth Hughes, Beulah Bondi, Lina Romay and George Chandler featured.

# Television Follow-Up Comment

"Big Top," the first large-scale television program to go out over CBS-TV from Philadelphia, has been sustaining since its start last July. Circus program occupied the 6:30 to 7:30 p.m. Saturday slot, but Sealest assumed sponsorship when the show switched to the 60-minute segment starting at Saturday noon. Obvious reason for move was to have virtually full-time unchallenged hold on juve, and even adult viewers, which the noon hour affords.

"Big Top" idea, created and devised by Charles Vanda, v.p. in charge of tele at WCAU-TV, has bona circus flavor from opening March to wild animal act. Addition of the Madison Square Garden Brass Kings adds the right musical atmosphere, and the array of acts lists all the customary Big Show attractions—unicyclists, acrobats, aerialists, rope twirlers, big cats, bands and clowns. Missing is the cluttered excitement and distraction of the three-ring original, which tends to take away some of the sawdust flavor of the real thing. Work of clowns also should be built up to get more yocks from kids in bleachers.

Acts are changed each week with deserved repeats for such spectaculars as George Keller's wild animal unit, with excellent camera coverage of the gaping jaws of the lions and leopards. High point both for the bleacher spectators, as well as the home viewers, is the trainer's entry into the cage without gun, putting the cats through their paces. Show is staged in Camden's Convention Hall and the Raymond Loewy sets and backdrops do much to mitigate the auditorium quality, which "Big Top" previously had. Commercials are integrated neatly into the show. Clowns distribute sponsors' ice cream bricks to the spectators, and a circus strongman lifts weights and flexes his muscles after drinking the sponsors product, with credits "tattooed" on his muscles and back.

Take an excellent cast, a memorable story, fine production and direction and set them against some of the best scenic backdrops yet seen on television and the result must be a memorable show. And that's what ABC's "Pulitzer Prize Playhouse" had Friday night (16) with its presentation of Maxwell Anderson's "Mary of Scotland." With Helen Hayes recreating the role she originated on Broadway in 1933, the show (with the exception of one technical fuff at the start of Act III) topped the best of this series, which has been generally stand-out. It's one to be rated with TV's all-time winners, such as Worthington Miner's "Studio One" production of "Julius Caesar" and Fred Coe's "Philco Playhouse" presentation of "Cyran de Bergerac."

Miss Hayes turned in a superb characterization as the ill-fated Mary Stuart, catching the full sweep of emotions of the proud and fiery but tender queen. John Emery, as her Lord Bothwell, and Mildred Natwick, as Elizabeth of England, topped the excellent supporting cast, both of them limning character studies to match that of the star. Rest of the players, under the deft direction of Frank Telford, helped bring Anderson's play to life, including Anthony Kemble Cooper as Lord Bonney, Chester Stratton as Rizzio, Romney Brent as Lord Moray, Richard Warlock as Lord Knox, and Barry Kroeger as Lord Throgmorton.

Schlitz Beer, bankrollers of this series, permitted producer Edgar Peterson to lavish an extra-sized budget on the program (the cost reportedly ran \$8,000 over the average weekly nut) and it was evident in the results. The several sets, excellently designed by James McNaughton, must have filled ABC's mammoth "TV Centre" and Telford's camera direction took full advantage of their size. Costumes were equally fine and the music backing and the lighting helped set the moods. Lawrence Hazard scripted the noteworthy adaptation.

Bobby Clark, given a chance to spout scripted dialog instead of being forced to ad lib his way through an hour show, came up with his best TV stint to date Sunday night (18) in Mollere's "Would-Be Gentleman" via NBC's "Comedy Hour." With a fine supporting cast, the comedy, in which Clark appeared on Broadway in 1946, played amiably, albeit a trifle slowly, and made for pleasant Sunday evening viewing. Clark is the second NBC video comic, inci-

dentally, to do a book musical instead of a revue, Jack Carson having played one on his stanza of "Four Star Revue" Wednesday night (14). It may offer a good way for the comedians to avoid the pitfalls of repitious revue-type sketches.

NBC producer-director Al McCleery attempted something new in his camera direction by concealing the lenses in the sets and under the footlights. Technique permitted good pickup of the performers in their frequent asides to the audience, but also gave too much the effect of a stage presentation. This factor, coupled with that of the curtains opening and closing at each scene, impaired much of the informality and intimacy which could have been accomplished if the show had been staged more for video.

Clark, who revised the dialog himself, scored with his antics as the nouveau-riche French peasant trying to line up a tryst with a marquise. Excellent supporting cast included Basil Rathbone as Count Durand; Mary Boland, as Clark's shrewish wife; Sarah Churchill, as the marquise; Walter Abel, as his "philosophy" instructor; Fran Warren, as his daughter; and Danny Scholl, as her boyfriend. While several tunes from Clark's Broadway production were spotted, Scholl and Miss Warren also duetted neatly on the current Hit Parade, "Be My Love."

Sets, costumes and other productions credits were good. Nelson Case did his usual competent job on the Frigidaire commercials.

CBS-TV's "Nash Airfite Theatre" mixed a Raymond Chandler mystery yarn with some Runyon-esque characters Thursday night (15) to provide an amusing half-hour whodunit. Whether or not the Damon Runyon flavor was in Chandler's original story, titled "Pearls Are a Nuisance," adapter Jerry Marvin injected plenty of it into the TV version. Dane Clark and Lionel Stander, headlining a sound cast, played it the same way and the result was not only a baffling mystery tale, but also high humor.

Clark scored what was probably his best video mark to date as a rough but affable young insurance salesman who lapsed into flowery speech while under the influence of liquor. Stander was stand-out as the friendly villain of the piece. Two of them carried virtually the entire show but the supporting cast was also good, including Constance Dowling, Lou Polan, Ed Harvey, Arnold Schulman and Gene Ruymann. Both production and direction, under the supervision of David Pressman, were excellent.

Closest thing to a strip tease on television was staged on NBC's "Musical Comedy Time" Monday night (19) with presentation of the Arthur Schwartz-Howard Dietz album, "Revenge with Music." For the Act II curtain, star Anne Jeffreys and Audrey Christie engaged in a hair-pulling contest, with the femme dancers picking it up from there in what wound up as a clothes-pulling contest. Scene, with the gals flying all over the set, was exceptionally well-staged. Camera's aptitude in pin-pointing the action, however, helped point to the way some of the gals got down to almost their bare essentials.

Fight scene was one of the few highlights in the show, which appeared to suffer from the necessary condensation into an hour-long production. As adapted by Steven deBaum, whatever story line was in the original was almost completely dissolved in the video version, serving mainly as an illusory peg on which to hang the fine Schwartz-Dietz tunes and a couple of variety acts. Production mountings this time were lush-looking as ever but Kevin Johnson's choreography failed to take full advantage of the spacious sets. Several of the dance routines had the performers crowded at the back and sides, making for a crowded impression.

Cast saved the tunes with generally neat performances. Miss Jeffreys, doubling from the current Broadway musical, "Kiss Me, Kate," scored as Maria and did a fine thrashing job on her tunes. John Raitt, called on for little acting, socked across "Anyone Lovelier Than You" and "You and the Night and the Music," in harmony with Miss Jeffreys. Billy Gilbert, as the governor, and Miss Christie registered solidly with the comedy and Miss Christie demonstrated

her fine way with a tune in "Two Face Woman" and "Never Marry a Dancer." Flamenco guitarist Vicente Gomez displayed his fine concert guitar and also appeared to advantage in a small comedy role.

NBC-TV's "Broadway Open House" is off on another comedian-testing fling with its Monday and Wednesday night segments, this time trying out Lenny Kent. Judging from Kent's work during the last week-and-a-half, it's still questionable whether he has the correct video touch to succeed. He's of the same frantic comedian genre as Jerry Lester, who's wrapped up the Tuesday, Thursday and Friday night stanzas of the show, but he lacks Lester's warmth and intimate personality. In addition, as has happened with so many of the comics tested for the show since Morey Amsterdam bowed out, Kent consistently forgets that he's playing to home viewers, pitching his stuff almost entirely to the studio audience.

Comedian is backgrounded by a fair group of entertainers, including Gabe Dell and Norman Abbott, dancer Estelle Sloane, the Day Dreamers' vocal group, Matty Malneck and his orch and announcer Bob Warren. Group played the three shows caught as if they were attending a house party, which is a good idea for the late-evening informality. But their material was seldom worth the energy expended on delivering it and, in addition, Kent several times was guilty of poor taste. That cigarette-chewing routine he pulled last Wednesday night (14), for example, was enough to cause any viewer to switch off his set, and his parody on a Nazi submarine film Monday night (19) was witless in these days when the Government must worry about protecting its interests in western Europe.

Ray Buffum is producing the Monday and Wednesday segments of "Open House," with Cal Howard as his associate and Don Hillman

## TV Film Review

VIENNA PHILHARMONIC ORCH  
Producer: Eugen Sharin  
30 Mins., Fri., 8 p.m.  
CAMPBELL MUSIC CO.  
WTIG, Washington, D. C.

This is initial local attempt to attract a strictly class audience. Sponsored, appropriately enough, by one of town's top music retailers and American wholesalers, DuMont distributors, show is first try at longhair TV music in this area. Teooff of the 13-week series last Friday (16) should create much comment in music and educational circles. Show consists of films made specifically for TV by Ambassador Films, with Eugen Sharin producing. Filmed in three segments, with as many different maestros, against a trio of backdrops, the pictures themselves offer variety and special interest. Setting for Mozart's romantic "Nocturne Serenade," for example, is the Presidential Palace at Salzburg.

Camera work, on the whole, is excellent, and in keeping with mood of the music. Every trick of the trade is used, closeups of instruments, hands and faces; montage effects; fade-ins; and thick shots. For the uninitiated, the sight of a full symphony orch in action, should be of special interest. For symphony fans, the sight of one of world's top longhair groups in action should be gratifying.

Sound track, on the whole, was rich and authentic, though there were some defective spots and resultant scratching. Selection of numbers was based on general appeal, with such classic faves as Schubert's "Unfinished Symphony" featured. Thus, though longhair in quality, numbers are familiar enough to have a pop appeal as well.

Commercials, dosed out in three 10-second breaks, followed class lines. For initial show, an introduction by Campbell prexy Earl Campbell with a plug for current National Symphony drive, lent appropriate flavor. Muriel Evans, ex of Hollywood, now a D. C. frau, appears to background the plush DuMont "Westminster," which show touts.

Show may be the answer to those televisioners who shun undivided attention to the screen, since photography is incidental to the music. Certainly it is a noble experiment, and one designed to garner friends -- 1 followers of the DuMont outlet. Lowe.

turning in a neat directing job. Snag Werris, the writer, has done much better with other comedians.

"Hollywood Screen Test" on ABC-TV has developed into a neat production with good dramatic values. Lately the stanza has been strengthened by adaptations of short story classics as the material with which the would-be film thespians (most of whom have had heavy radio or legit experience) are tested. Nell Hamilton, who serves as host, handles his chores in an easy, relaxed manner. And the format takes full advantage of the video studio, with the glimpses of the cameras and technicians adding the interest of backstage glamor. This is followed through in the commercials for Ironrite, with the "wardrobe mistress" plugging the mechanical ironer as she does the costumes.

On Monday's (19) edition, Anne Revere was the star with whom the talent was tested. Latter included David Orrick, who was fair opposite Miss Revere in a dramatization of a Richard Sherman Collier yarn, "He Will Never Know." Scene dealt with a marriage splitting up because the writer-husband had been using his wife as his model and parading her inner emotions to the world.

Second test was a sock piece on witchcraft in the Colonies, as the governor's wife pleaded with her husband to end the trials that sent "innocent women to their death on irresponsible accusations of hysterical witchhunters. It was effectively played by Miss Revere and Horace Braham.

An annoying feature of the airer is its constant repetition of the line that "you, the public, make the stars." The point isn't worth all the hammering it has been given.

"Philco Television Playhouse" on Sunday (18) offered an original script by H. R. Hays. The NBC-TV stanza dipped into American history for incidents in the life of Horace Greeley, editor of the old N. Y. Tribune, and Margaret Fuller, one of the 19th Century pioneers, who fought for women's rights and their freedom to tackle any job a man can, whence the title, "Let Them Be Sea Captains."

This segment of Americana, which is not generally remembered, provided the material for a mature drama with humorous touches. It involved some live issues, such as distaff rights, Utopian movements, compromising principles with economic necessity, etc. The differences between Mary Greeley, representing stern, repressive New England Puritanism, and Miss Fuller, who believed in the progressive education idea of giving children freedom, made an interesting theme. DuMont didn't completely resolve all the issues raised, but the play was stimulating.

Cast was good, with Anne Crawford registering neatly as Miss Fuller and E. G. Marshall effectively characterizing Greeley, with nice assists by Florida Friebus as Mrs. Greeley and David Lewis as the columnist Albert Brisbane.

Tailpiece was the introduction by Jay Jackson of the N. Y. Herald Tribune's Korea correspondent, Marguerite Higgins, relating her experiences to the fact that Miss Fuller was the Tribune's first femme European correspondent. Miss Higgins, who had only landed in Gotham on the broadcast day, showed traces of nervousness before the cameras, but her brief chat was interesting, timely and pertinent to the yarn.

Despite fact that Douglas Fairbanks, Jr. was held up in Washington, forcing cancellation of his sketched stint with Nancy Walker, Ed Sullivan's "Toast of the Town" on CBS-TV Sunday (18) wrapped up an entertaining package. Orch leader-vocalist Ray McKinley contributed a couple of neat songs, "Accentuate the Positive" and "You Came a Long Way From St. Louis." Yiddish theatre star Molly Picon registered strongly with "Heaven Help the Working Girl" and "My Grandma's Shawl" latter put over with emotional reminiscences of the immigrants who came to America. Sugar Ray Robinson did a bit of a gymnastic workout, which while not of great entertainment value in itself had the sock appeal of his having just triumphed over Jake LaMotta in the dramatic championship match four days previously. Kinescope recording of a previous Robinson appearance on "Toast" with Sam

Snead and Bob Williams was also used.

Lineup included slick juggler Rudy Cardenas and the Jay-walkers, knockabout comic trio, both of whom have had frequent clicks in their vaudeo guests. Rounding out the show were Paul Schoen, 10-year-old clarinetist who played the "Air Corps Song," and Milla Raymon, currently at the Latin Quarter, N. Y., who did virtuoso violin of "Hora Stacato."

Ken Murray's Saturday night display on CBS-TV has been improving consistently during this past season. The Feb. 17 show was highlighted by a tableau reciting the history of the Marine Corps. Sequence was fairly stirring at times, but amateur enactment by servicemen frequently spoiled its impact. Staging was excellent with film inserts of various actions in which the Marines participated. Color guard and Marine band heightened the patriotic fervor of the display.

The rest of the show measured up nicely with some good production work. Fiesta scene was a fast-moving bit which exhibited the top talent gathered together for this occasion. Dick Haymes, Dave Apollo and Raye & Naldi showed up effectively here. Apollo has gone back to his old act. With the aid of a Filipino trio he did some lines that he exhibited on the vaude stages for several decades. They held up well.

## Pitt TV

Continued from page 28

from local theatres and niteries. Cohen is local on the air for Duquesne, doing a Friday evening "Mr. and Mrs." session with his wife, Stephanie Diamond, on KDKA.

Duquesne is planning a big inaugural for the series next Wednesday (20), bringing on Kyle McDonnell from New York to act as mistress of ceremonies for the opener. She'll in turn introduce toppers on beer company's forthcoming four-way programs, and they'll present short segments from their formats.

Regular series gets the green light the following week, March 7, with Bakaleinikoff, and Armstrong, Bryant and Cohen following. The scheduling after next month may put each of these programs on only once every five weeks if WDTV's present plan to carry Jimmy DuMonte every fourth week goes through.

Duquesne's shows will be produced by Vic Maitland and Charles Urquhart, for the Walker-Downing agency, and directed by Pete Barker, executive producer at WDTV. They'll be the first programs Barker has taken over personally since the DuMont station here went live just three months ago.

## WABD-WPIX

Continued from page 28

two stations will carry all day games this season, with WPIX coming in for the night games on an exclusive basis. Starting with the 1952 season, the Daily News outlet gets the complete schedule exclusively.

WPIX will continue to carry the complete schedule of the N. Y. Giants, which is expected to give it an added advantage over WABD in the race for viewers. With both teams on its agenda, the station will be able to ballyhoo itself as "the N. Y. baseball station." In addition, WABD was forced to forego its hold on the Yanks because of conflicting network commitments. Fact that WPIX, as a strictly local operation, has a more flexible program schedule, is also expected to act to its advantage.

Exact details of the deal set by Ballantine's with the two outlets, which was handled by the J. Walter Thompson agency, were not divulged. So far as could be learned, however, it's believed that for the day games this year, WPIX will serve in effect as a temporary affiliate of WABD in order to take the baseball feed. Ballantine's, as a result, will be paying slightly less than the combined rate card on both stations.



**BOB HOWARD SHOW**  
 Producer: Wayne Wirth  
 Director: Jim Jacober  
 15 Mins.; Mon.-Fri., 8 p.m.,  
 7:15 p.m.  
 Participating  
 WOR-TV, New York

Bob Howard, who had been on CBS-TV, now does two daily strips on WOR-TV locally. The vet Negro vaudevillian knows his way around the keyboard and his vocals can be infectious. He's at ease, can toss in pianistic tricks that live up to a 15-minute solo stint, and lobs neatly with the cameramen and makes references to the shows and personalities that precede and follow him to build up the idea of a pleasant WOR-TV family. That relaxed attitude pays off at times in cute asides between lines of the lyrics and in his informal chatter direct to the viewer.

Yet the cheerful, effervescent personality he affects—with an overabundance of laughs—can grow monotonous. A few serious or straight comments, changing from his too-ingratiating attitude, would give the show more variety and depth. **Bril.**

**BROADWAY TO HOLLYWOOD**  
 With Bill Slater, Dorothy Claire,  
 Jerry Wayne, Alan Logan Trio  
 Earl Barton; guests  
 Producer: Ted Hammerstein  
 Director: Pat Fay  
 Writer: Edgar Higgins, Jr.  
 30 Mins.; Thurs., 8:30 p.m.  
 TIDEWATER  
 DuMont, from New York  
 (Lennen & Mitchell)

Airer is a magazine of capsule items of news, views and reviews, referred to on the show as "Headline Clues from Broadway to Hollywood." Show is parallel in the telecast news field to the magazine Quick. Format calls for high-tension, rapid-fire splicing and Bill Slater, who replaces George Putnam, was called on to deliver, although his other current stints in radio and TV have no journalistic connotations. So highly-paced is the show that even Slater, who can machine-gun syllables with the best, faltered on occasion. Nevertheless, he injected a surprising amount of grace and urbanity into this tightly strung segment.

Talk is illustrated stills and, in the case of play and pic reviews, with a quality meter on which a pointer registers the degrees of acceptability. On stanza caught (15), song and dance turns afforded contrast but not change of pace, because there were quickies, too. Dorothy Claire and Jerry Wayne gave good accounts of themselves in up-tempo solo stints and in a guest rendition of "Tennessee Waltz." Earl Barton appeared briefly in a whirlwind tap routine. Guest spot was given over to the visit by a group of distinguished medics attending the N. Y. meeting of the Mascoe Foundation for Medical Research. They gave their organization's plaque to Dr. Philip Hench and Dr. Edward C. Kendall, winners of the Nobel Prize for discovery of cortisone and its application to rheumatoid arthritis. Also present was 11-year-old Vivian Miller as visible proof of the effectiveness of the drug.

**NICK PAONE SHOW**  
 With Lorry Sisters, Gloria Lowery  
 Director: Pete Molnar  
 30 Mins.; Sun., 5:30 p.m.  
 Participating  
 WPIX, N. Y.  
 (J. Franklyn Viola)

Nick Paone, a comparative newcomer to showbusiness, has a fairly pleasant albeit amateurish show on behalf of a series of foods used mainly in Italo-American homes. This display is designed to get these products into a greater circulation into non-Latin domiciles.

Paone, who has done a bit of nitery work and who has achieved a degree of popularity among Italian elements, has considerable shortcomings as a comic. His zanyisms fall far short of their mark, but he does show up well in singing folk tunes. He gives these numbers more authority and fluidity than others which he does in a comedy vein.

Production on this show isn't on a very high level. There's a sister trio with little personality and a deadpan delivery, and an accordionist that does some expressive wailing.

The commercials rate par for the course, although a quartet of products getting a normal share of plugs is enough to drive even a top half-hour show out of gear. The mood of the show may have been forced off-balance by a lengthy wait by the performers before going on. The Paone session follows the hockey games on WPIX, and since the event spilled into the normal time for the Paone show, performers have had the edge taken off them. **Jose.**

**OPERA CAMEOS**  
 With Giuseppe Valdengo, Laura Castellano, Robert Bagar; David Ross, announcer  
 Director: Lou Ames  
 Producer: Carlo Vinti  
 30 Mins.; Sun., 6 p.m.  
 PROGRESSO BRAND FOODS  
 WPIX, N. Y.  
 (Carlo Vinti)

"Opera Cameos" is one of a series of WPIX shows aimed at connoisseurs of Italian music and food. This show is lifted by the high quality of its vocal performance but the production elements are negligible. The format, in fact, has been lifted intact from radio and has more aural than visual appeal.

The aural appeal, however, is limited to the music. This show, like a typical small radio station foreign language airer, is crammed with commercials. The plugs are slotted with deadly regularity before and after each number with David Ross handling the copy without much variation either. For some reason, the camera on the preem persisted in picking up Ross for the first few seconds of each commercial before shifting to the food displays. The glimpse of Ross reading his copy added nothing.

Robert Bagar, New York World-Telegram and Sun critic, also appeared somewhat uncertain on the preem show (18). He raced over his introductory comments which were marred by repetitious phrases and clichés. At one point, he showed his own dissatisfaction with his comments by a grimace after he had thought the cameras were no longer focussed on him. Bagar could use a prepared script instead of banking on his ad lib talents.

The two vocalists on the show, baritone Giuseppe Valdengo and soprano Laura Castellano, registered strongly with a brace of operatic selections. They worked solo and together on popular arias from Italian operas, interspersed with more popular folk melodies. Salvatore Dell'Isola bateded the studio orch. **Herm.**

**JUVENILE JAMBOREE**  
 With Gordon Tuell, Red Levy,  
 Tommy Atkin, others  
 Producer: Tommy Sternfeld  
 Director: Ted Baughn  
 60 Mins.; Sat., 2 p.m.  
 GENERAL ELECTRIC  
 WRGB-TV, Schenectady

"Juvenile Jamboree" has undergone changes since GE's main plant began to underwrite it. Red Levy now handles institutional advertising; interviews GE employees and reads community news. On the program viewed, Tommy Atkin—who for some time did a "Story Lady" program over the station—manipulated a dummy in a sequence that began as comedy and dovetailed into a drumbeating for GE's "package security" plan.

Otherwise, format is about the same. Gordon Tuell, at a desk on right of screen, interviews participants. They then center for a song, dance or instrumental number. Steve Hall piano-accompanies, out of lens range. Neophytes come from a 100-mile radius, their towns indicating excellent coverage for WRGB. Talent varies, most of it naturally being in an immature stage—ages range from six to about 13.

Present pattern grows a little monotonous over period of an hour. Tuell emcees rather easily and persuasively. Levy, working on a settee, is hearty, friendly and masculine. Miss Atkin did a fair, though spotty, job with femme dummy.

Producer Tommy Sternfeld, Albany dancing teacher and scout, is also producer of long-running "Teen-Age Barn." "Jamboree" should be a goodwill builder for station and GE. **Jaco.**

**DICK MCCUTCHEEN**  
 Director: Ralph Giffen  
 15 Mins.; Mon.-thru-Fri., 12 noon  
 Participating  
 WOR-TV, N. Y.

With WOR's news staff since 1947, Dick McCutchen made his TV bow last week in a 15-minute cross-the-board newscast at noon-time. Program attempts a world news summary in the allotted time. It comes off rather well, thanks to McCutchen's polished delivery of the "hot-off-the-wire" stuff.

Unlike most video newscasters, McCutchen does a large slice of his stint in a standing position. Only toward the end of the stanza Thursday (15) did he seat himself at a desk. Format breaks the airer into "war news," "national scene" and "news views." Last category uses stills of current news figures thrown on the screen with an accompanying commentary. It's a concise, workmanlike job. **Gilb.**

**THEY STAND ACCUSED**  
 With Dardy Orlando, Mary Clare, Maurice D. Copeland, Harry S. Ditchburne, Richard G. Finn, Charles R. Johnston; Jack Brickhouse, host  
 Writer: William C. Wines  
 Director: Sheldon Cooper  
 60 Mins.; Sun., 10 p.m.  
 Sustaining  
 DuMont, from Chicago

"They Stand Accused," one-hour courtroom drama which WGN-TV, Chicago, feeds the DuMont net Sunday nights, is one of the more interesting features to be found on video. Fictional cases brought before the bench are generally of broad human interest such as a man charged with committing bigamy, a woman who sues to be released from a mental institution and other actions along these lines. Roles of the principals and witnesses in the cases are portrayed by professional players while parts of the legal counsel and judge are assumed by practicing members of the Illinois bar. Sunday's (18) topic had a "man-bites-dog" quality to it. For the case concerned a burlesque stripper who sued a high school teacher for alienation of her husband's affections.

Following standard courtroom procedure, the principals were quizzed by their respective counsel and later cross-examined by opposing legalities. Only one witness was produced, the plaintiff's husband. While the jury (chosen from members of the audience) weighed the evidence after hearing summations from both attorneys, host Jack Brickhouse buttonholed spectators as to their reactions. It's a good means of filling the time interval during the jury deliberations.

Verdict on Sunday's show was another example of how strangely a jury will act upon evidence. It found for the plaintiff stripper despite the fact testimony showed her husband had only met the teacher three times over a 10-day period. Performances were good as was the work of the legal talent. An authentic touch was provided with the casting of Dardy Orlando as the plaintiff. She's a sister of burlesque queen Lili St. Cyr and a bonafide peeler in her own right.

Mary Clare was competent as the schoolmarm while Maurice D. Copeland was adequate as the husband. In view of the many lines to be remembered, it's to the credit of the small cast that few fluffs were made. Attorneys Ditchburne and Finn as well as "Judge" Charles H. Johnston expertly acquitted themselves. This was in contrast to some previous sessions where counsel occasionally bordered on the inarticulate. Obviously the quality of "The Stand Accused" varies from week to week depending upon the nature of the case, the casting and the lawyers available. But on the whole it's a fairly absorbing show of its type. For a peg to hang the program the courtroom judge points out at the close that "trial by jury is unknown under tyranny." Jurist also points up the duty of citizens to act as jurors. **Gilb.**

**ASSEMBLY**  
 With Chief Petty Officer Joseph Corey; guests  
 Producer: Sterling Quinlan  
 Director: Phil Ruskin  
 30 Mins.; Mon.-thru-Fri., 4:30 p.m.  
 Sustaining  
 WBKB, Chicago

This public service venture by the Balaban & Katz-owned indie stacks up as a good pitch for armed services recruiting. But it's handicapped somewhat by its afternoon slot which probably means it's missed by the male audience at which it's targeted. Chief Joseph Corey of the Chi Naval Recruiting office works the show with the poise of a professional, handling emceeing duties with easy friendliness.

Frame scene-gauging displays but the effect of same was likely lost by the late afternoon kiddie and/or housewife viewers. First half of the show was given over to an interview with a brace of officers of an Illinois National Guard unit with the brass calling on a couple of their non-coms to demonstrate mine detecting, mine disarming and booby trap handling. Despite the cramped studio demonstration came off well and tied in nicely with plug for enlistments. Whole pitch had a minimum of flagwaving generalities and was keyed to the individual level.

Later portion of the session limped slightly as Chief Corey answered a few questions about various service branches sent in by viewers. Mail pull apparently is slight so far as the Chief stressed the point pretty heavily and even read a couple of "I think your show is fine" notes. Trailer for pic, "Operations Pacific," opening at the P&K Chicago theatre seemed a bit out of place. **Dave.**

**PIETRO'S PLACE**  
 Producer: Jimmy Blair  
 Director: Benn Squires  
 Writer: John Fleming  
 30 Mins.; Thurs., 12 (noon)  
 SAN GIORGIO MACARONI  
 WPTZ, Phila.  
 (Lamb & Keen)

A situation comedy of Italian-American life, "Pietro's Place" centers its action primarily in the small cafe which gives the program its title. There is a small story skein which strings together each stanza, but each episode can stand on its own as a complete yarn. Setting and dialect makes for natural sponsor tieup and frequent use of "that good San Giorgio macaroni" cuts down the regular commercial time (2½ minutes, according to staffers).

Show caught had heavy theme of Americanism, with the innkeeper Pietro coining a phrase that purportedly brings him national press and radio recognition. An intellectual snob character cracks that America has "no nationality." To which Pietro's gives the squelcher "Heaven has no nationality, and I hear it's a pretty good place." A handy newspaper reporter gives the quip wide circulation and publicity, which modest Pietro sloughs off.

Dina Terranova, film player and network actor, is cast as Pietro and comes over neatly, offering all the volubility, warmth and speechless bits of emotion that have become par for leading Latin characters. Other roles are well handled by local players and there are no fluffs or action miscues. Stephanie Lester plays naturally the role of Pietro's daughter, and Len Hall registers with a character bit as a French "professeur." Music is worked in pleasantly by means of a strolling accordionist in the cafe, with Andy Arcari coming through nicely on the groanbox.

Cafe set is simple but realistic, and although only two cameras are employed clever lensing gives the effect of three or four. On the counter is a container for the Heart fund campaign, which cues use of other gimmicks for public service plugs. Partly to test strength of the reception, viewers are asked to send in for recipes written by Mrs. Ezio Pinza. Program is fed to WBAL-TV, Baltimore, and WGAL-TV, Lancaster, Pa. Three-city tieup is the first such venture by local sponsor. **Gagh.**

**BOB STANFORD SHOW**  
 With Bob and Agnes Stanford,  
 Easy Marvin  
 Producer: Bob Stanford  
 Director: Allan Potash  
 30 Mins.; Fri., 9:45 p.m.  
 Participating  
 WFAA-TV, Dallas

Labeled as the "Number One Local Funnyman," Bob Stanford has taken his entire cast and formed a combo-variety and guest show that is both appealing and merchandising. Stanford ushered in live show comedy with the beginning of TV in this area and has since held a daily sponsored 10-minute spot for the Frito Co. Capitalizing on the upsurge of set sales in the Dallas-Fort Worth area of well over 100,000, Stanford has the No. 1 show bucking mediocre films and kinnies.

Show is centered around Stanford, (maybe too much) who does fast line of patter, ad-libbing and camera flitter working in commercials in a "sneak-in," enjoyable fashion. Agnes Stanford is the Gracie Allen half of show and does some cute high-voiced skits and excellent pantomime and lip-syncs. Easy Marvin, the chameleon character, adds amusement to the skits with his zany roles and bits. While Stanford carries the entire show as well as the writing and producing, Allan Potash holds the production together with humorous camera angles, and tricky lightings. Direction is on par with many big web low budget productions.

Many firsts in TV were and will be introduced on the Stanford show. TV checker game with audience as opponent; each weekly winner comes down to play the first person who calls in on next show. Audience player gives directions over phone and Stanford moves for him. Checker board is tight on camera and audience can see each move. Magic tricks and parlor gags with folks at home having time to get necessary equipment to follow tricks on camera. Show also includes weekly guests who range from talent to unique occupations and local bigwigs. Show is crowded for 30-minute run but sponsor and audience response has assured its success. **Berg.**

Cleveland—With the sale of 26,421 sets in January, television units in the Cleveland-Akron-Canton viewing area now total 422,503.

**CAVALCADE OF BANDS**  
 With Buddy Rogers, emcee; Gene Krupa, orch.; Frank Sinatra, Jackie Gleason, Clark Gable, Marsha Van Dyke, Mello-Larks  
 Producer: Milton Douglas  
 Director: Frank Bunetta  
 Writers: Joe Cates, Coleman Jacoby  
 60 Mins.; Tues., 9 p.m.  
 DRUG STORE TV PROD.  
 DuMont, from New York  
 (Product Advertising)

Buddy Rogers, equipped with looks, charm and a knowledge of the band business, debuted as show's host Tuesday (13), one week before airer observed its first anniversary on the tele net. "Cavalcade," which features weekly guest orch and talent presentation was loaded with substantial names this stanza to give Rogers a strong send-off as regular emcee. Gene Krupa, who played in a Rogers band just before joining Benny Goodman as drummer, and Jackie Gleason and Frank Sinatra, both stars of their own TV shows, were the featured attractions.

Airer, designed as a danceband showcase, transfers the usual format employed in vaude and pix house stage shows to the tele studio with too little allowance made for the different medium. Problem of sustaining interest throughout a 60-minute diet of band numbers interspersed with vaude turns is mainly one for production, here only partially solved by lighting and camera-work. More might be accomplished, however, with a variety of sets and acts more firmly integrated into an overall show pattern.

Chore of lacing together components of the stanza caught was handled on the whole with aplomb by Rogers. However, he showed signs of pressing at times by directing his charm too self-consciously at the camera. Aside from this, forgivable in his first appearance on the show, he was deft in his intros and dialog, and drew effectively on his experience as a bandleader-musician. Competence in this latter department was strikingly exhibited during a band offering of "12th Street Rag," in the course of which Rogers played eight different musical instruments in turn.

Krupa's virtuosity at the drums was highlighted in the swing numbers solidly sold by his band, which was augmented for this occasion from 12 to 15.

Sinatra seemed to have voice trouble in the two numbers he sang, "My Blue Heaven" and "If." Showmanship and camera-wise deportment carried him through acceptably, however. These assets, plus an easy way with lines and fine timing, stood out in a dialog bit with Gleason. With a versatile delivery, played smoothly with Sinatra in a turn that missed somewhat, through laying too heavily on the tired theme of the latter's thinness.

The Clark Bros. (2) displayed their top-flight terping talent in a couple of tap routines; the Mello-Larks, three lads and a lass, took a run-of-the-mill quartet approach to a couple of numbers; and two unidentified gals, well-stacked and gammed, produced a tune by means of awkward cavorting on a musical staircase. Rounding out the complement of acts was Marsha Van Dyke, a looker who plays the fiddle.

**WITH THIS RING**  
 With Bill S'ater, guests  
 Producer: Charles Adams  
 Director: Pat Fay  
 Writer: Henry Myers  
 30 Mins.; Sun., 9:30 p.m.  
 Sustaining  
 DuMont, from N. Y.

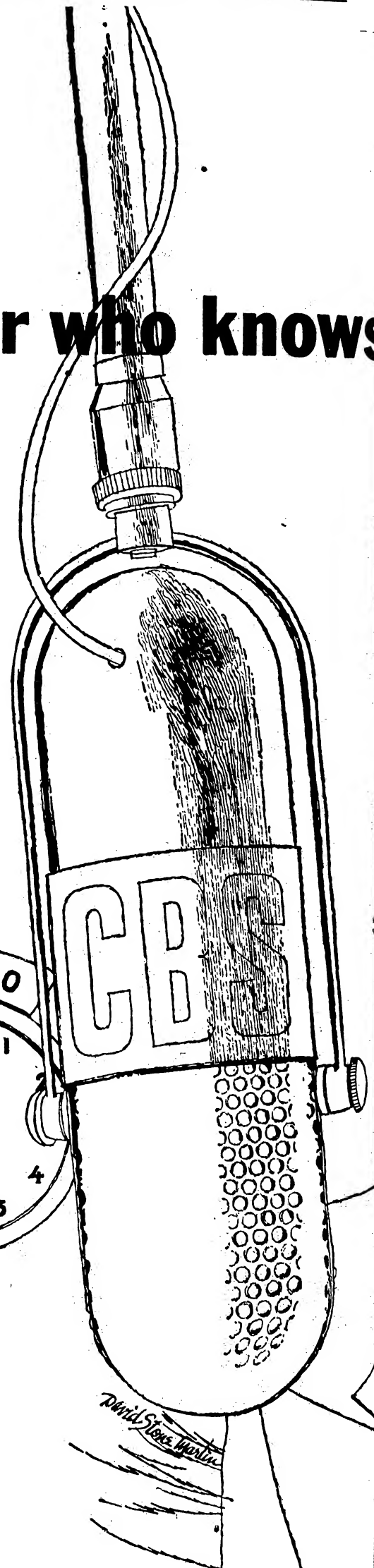
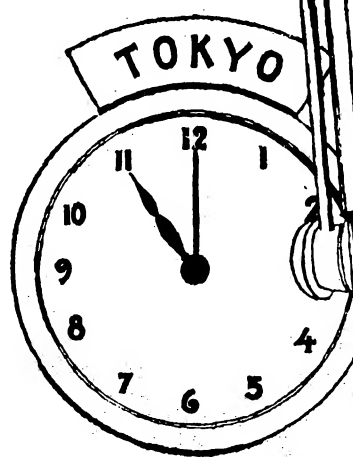
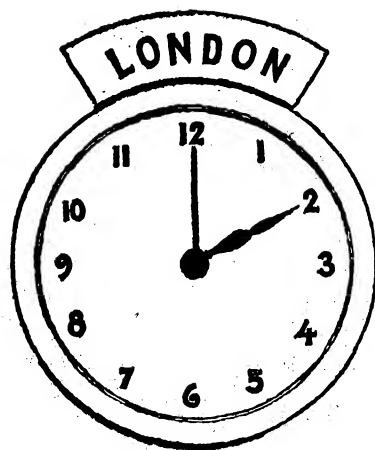
This audience participation show indicates its possibility as a neat session of entertainment once the wrinkles are ironed out of its format. It's an essentially good show and there's a good basis in fact for this program inasmuch as a few years of marriage can change the viewpoint of what once were starchy-eyed engaged couples.

Format has a pair of couples selected from the lists of those applying for marriage licenses answering problems sent in by married couples. A panel of judges comprises a duo who should know part of the score on marital problems. On preem show (13) it included actress Patricia Straight and writer-actor Quentin Reynolds. Latter two are married, but not to each other.

The engaged citizens air their views on the letters after which the panel voices its opinions. In a couple of cases, the questions were dramatized rather awkwardly, but these lapses didn't hit the overall quality of the show too hard. Miss Straight and Reynolds at the close of the show selected the duo who are to be given free honeymoon trips. Reynolds at first suggested that the boy and girl who appeared most animated be given the trip, but that was ruled out because it would suit the couples.

Slater confederated in a pleasant manner. **Jose.**

# For an advertiser who knows





# what time it is

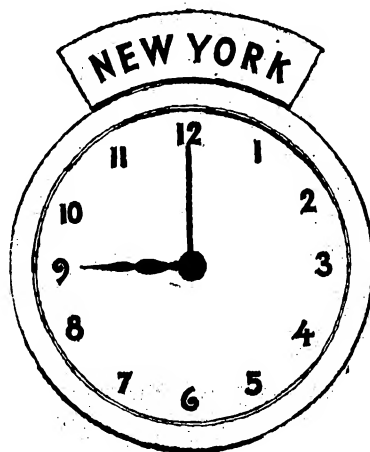
HEAR IT NOW is a program precisely tuned to our time... a time of insatiable appetite for news, and for knowledge about the people and places that make news.

Edward R. Murrow and Fred Friendly are today telling America the time. Using the same techniques which made their "I Can Hear It Now" records best-sellers, they provide listeners with radio's most illuminating, informative and dramatic program.

On this show, you hear the actual voices of newsmakers... a tired soldier in Korea... a foreman on a throbbing Detroit production line... a general telling of the urgent need for blood donations (a plea which brought the Red Cross more than half a million blood-donors)... a housewife trying to balance a family budget. Big voices and small ones... completing a clear picture of this uncertain, tragic, funny, fast-moving world.

John Crosby correctly predicted that it would be a program the whole family will listen to... "with an intensity of concentration not found elsewhere."

For an advertiser whose message deserves this "intensity of concentration," and who prefers to have his name linked with important and productive radio... it is time to consider Hear It Now... a CBS Package Program.



**The Columbia Broadcasting System**

## Solid Front Among Clear Channel Stations Vs. NARBA Seen Cracking

Washington, Feb. 20.

Rumors that the solid front of the clear channel stations against the North American Regional Broadcasting Agreement is beginning to crack were heard here last week. The treaty is now before the Senate Foreign Relations Committee for consideration and an all-out fight against it had been expected from the Clear Channel Broadcasting Service. Such an effort, it is now reported, may split the group.

Fear that defeat of the Agreement would result in channel raiding by other countries, and cause more damage to certain stations than accepting the pact, is said to be causing these clears to think twice. Some of the 50 kilowatt stations which will be helped by NARBA are also reported as reluctant to jeopardize their positions. Others not affected by the treaty are reported to feel they may not fare so well if the instrument has to be renegotiated, if it can be renegotiated—a doubtful possibility, according to experts.

Under the new NARBA, eight clear channel stations in the U. S. are affected, including two which are guaranteed interference protection to the U. S. border. These are WCBS in New York and WHAM in Rochester, whose frequencies are used by Jamaica in the British West Indies.

The other six U. S. stations affected are WNBC, New York; KFI, Los Angeles; WJR, Detroit; WCCO, Minneapolis; WMAQ, Chicago, and WBBM, Chicago. The new treaty permits Cuba to use their channels with directional equipment, giving the stations protection at least to a radius of 800 miles from their transmitters.

### Pressure on FCC

Under the existing NARBA there are 15 clears in the U. S. which receive interference from other North American countries, while under the new treaty there would be only eight, including the two which are protected to the border.

One of the real reasons the clears are fighting the Agreement, it is believed, is their desire to force the FCC to grant them higher power as a weapon to combat interference resulting from no agreement. The most outspoken opponent of such "superpower" is Chairman Edwin C. Johnson (D., Col.) of the Senate Commerce Committee, who served notice on the Commission last year that he would participate in the NARBA conferences to make sure the 50 kw limitation is observed.

Johnson, who favors a breakdown of the clears in order to make room for more strong stations, particularly in sparsely settled areas, has contended that the FCC has been planning to permit superpower. An application for 750 kw has been before the Commission for some years, awaiting disposition of the now almost-forgotten clear channel proceedings which began in 1945.

The clears contend the answer to the reception problem of the so-called "white areas" in the west, which are far removed from regional or clear channel stations, is more power. With this argument they have enlisted the support of major farm organizations, including the American Farm Bureau Federation, which have passed resolutions opposing the new NARBA.

Whether the farm front will go to bat against the treaty remains to be seen. One large organization is reported to have cooled off on its previous stand against the pact.

### McNEILL TV'ER LOSES

#### HALF OF PHILCO COIN

Chicago, Feb. 20.

With Philco dropping a half-hour of its sponsorship of ABC's "Don McNeill TV Club" web plans to slice the show to 30 minutes if another bankroller isn't found before the Philco cutback takes effect next month.

ABC likely will add a half-hour to its Wednesday night wrestling show which emanates from Chicago to fill the slot. Wrestling remote is beamed as a co-op.

### 'Ladies' in WABD Preem

WABD, DuMont's New York key, preems "Ladies Before Gentlemen" as a local show tonight (Wed.) at 10-10:30 p.m. Show has a femme, TV actress Cara Williams, as the lone antagonist to a male panel composed of Esquire travel editor Richard Joseph; Robert Sylvester, drama editor of the N. Y. Daily News; WINS (N. Y.) disk jockey Fred Robbins, and John (Red) Kullers, a "Brooklynese" thespian. WMGM (N. Y.) deejay Ken Roberts will be moderator. Stanza, packaged by Budd Getschal (& Richard), will be produced by Henry Misrock. It will be sponsored by Frost Stores and Crosley appliances.

Format will have Miss Williams seated on a pedestal and have her defend the distaff view, that "women should be kept on a pedestal," against the male panelists in a verbal "battle of the sexes."

## RTMA Now Trains Guns on Baseball; McDaniel as Prez

Chicago, Feb. 20.

Radio-Television Manufacturers Assn. voted at its winter board meeting here last week to get behind the industry drive to promote organized baseball. Trade group set up no kitty for the campaign but will channel the pitch to the local level through its dealer setups.

It was the RTMA which financed the wide distribution of the Jerry Jordan reports on video's impact on sports attendance. The Jordan findings indicated that teevee's effect on the gate was over-rated.

The board also named Glen McDaniel as its first fulltime prexy. McDaniel will take over April 1, resigning his RCA veepee post.

Tele set makers attending the confab reported that production for the first quarter of this year is off 18-20% from the peak period of 1950 but is still running ahead of the same three months of the previous year. Estimates as to the production dropoff during the current year ranged as high as 50%, with a definite decline in output expected during the second quarter.

### Kate Smith, Bert Parks Ratings Bare Bigtime TV Afternoon Potential

Conclusive proof of the vast audience potential for daytime television was furnished this week by Audience Research Bureau, which revealed that NBC's "Kate Smith Show" reached an average daily quarter-hour audience during January of 2,250,000 families. According to the NBC research department, this figure projects to 5,175,000 viewers, which virtually equals the average of 5,925,000 viewers for the average sponsored evening network program.

NBC compilation of the ARB figures for last month show Miss Smith topping all network daytime shows with an average quarter-hour rating of 25. Same web's "Bert Parks Show" took second place among the daytime entries with an average of 12.7 for each quarter-hour, while NBC-TV's "Remember This Date" was third with a 9.6. Runners-up included Robert Q. Lewis (CBS-TV), with a 9.2; Garry Moore (CBS), with an 8.1, and "First 100 Years," only soap opera in the group, which is also aired via CBS, with a 5.7.

ARB also revealed, incidentally, that NBC's "Broadway Open House," aired from 11 p. m. to midnight cross-the-board, had the following rating range during the period from October to January: 10.6, 10.8, 12.9 and 11.2.

### Millennium

Hollywood, Feb. 20.

The sponsor is only of secondary importance to the show as far as KTLA's "City at Night" is concerned. Santa Fe Railroad begins bankrolling the layout March 7—but can't even depend on having its commercials appear.

Contract stipulates that KTLA is sole judge of program material for the remote, which covers spots and events of interest in Los Angeles—and carries a clause authorizing the station to eliminate the commercials if it feels the occasion warrants. Station manager Klaus Landsberg explained he felt program couldn't be carried commercially if station decided to cover a charity or similar event.

## NBC, TV Affiliates Set Major Sports Events for Roster

Importance of sports programming to television, particularly where the local station is concerned, was pointed up to NBC video brass at a meeting of the web's Stations Planning and Advisory Committee last week in N.Y. At the same time the web detailed to SPAC members its plans for expanding its sports schedule, placing particular emphasis on the college football situation, which is expected to crack wide open in time for the networks to include football in their program logs for next season.

Affiliate station execs attending the SPAC meet stressed the role played by sports events in building a station's prestige in its local market. Most of the local stations, it was pointed out, are now operating at a profit. As a result, the establishment of prestige and goodwill on a local level among viewers has become the most important factor in each affiliate's competitive race with other stations in its market. NBC execs reportedly promised full cooperation in lining up as many top sports events as possible, declaring they'd be willing to clear regularly-scheduled programs off the air if they could win a bid for a major event.

As for college football, the SPAC members detailed that legislation pending in six different states may force the National Collegiate Athletic Assn. to rescind its proposed one-year moratorium against televised football. Bills have been proposed to that effect in the state legislatures of Illinois, Oregon, Minnesota, Washington, California and Iowa. Success of these bills, it's believed, will help open up the colleges to TV not only in those states, but throughout the country.

What may prove to be the biggest crack in the NCAA's anti-football blockade, meanwhile, is the Univ. of Pennsylvania. That school, it's been learned, has been flaunting the NCAA proposal by openly seeking bids from the four major TV networks for rights to its complete home football schedule next season. ABC, which carried the Penn games in 1950, has the right to top any other bid. Games are to be made available to any station desiring to carry them in Philadelphia, Penn's home area, but will be exclusive in all other markets with the web-turning in the best bid.

### Fiddler Zabach Set For Weekly WCBS-TV Show

Vim Stores has inked violinist Florian Zabach, ex-orchestra leader of the Strand, N. Y., for a weekly video show on WCBS-TV, N. Y. Aired will start Saturday, March 10, in the 11-11:15 p.m. slot. Agency is Frederick-Clinton.

Zabach will be backed by a small combo: Program is being backed by Vim on a dealer co-op basis with Hallicrafters TV.

Detroit — A talent-scout show starring chirper Dee Parker on WXYZ-TV has been purchased by Lords Jewelers through W. B. Donner agency. Contract is for a year. Show is titled "You're On, Dear." It will feature husbands or wives talent scouting for their better halves.

## From the Production Centres

### IN NEW YORK CITY . . .

It's a boy for the Arnold Perls (he writes the Pall Mall "Big Story" on AM-TV) . . . Art Gleason leaving Mutual to join Mel Allen in covering the Yankee ballcasts, which has MBS scouting for a replacement as second man to Al Helfer on its "Game of the Day" . . . WNEW vocalist Peggy Anne Ellis to guest on Frank Sinatra show . . . Art Whitney, writer for WJZ's Herb Sheldon, has added script chores for WCBS' Jack Sterling . . . Bernard Lenrow into NBC's "Road of Life" . . . Frank Behrens joins "Young Dr. Malone" regulars . . . Marion Morgan has launched a cross-the-board 7:15 p.m. ailer on WMGM . . . WWRL expanding Doc Wheeler 30 minutes daily and Fred Barr by a quarter hour daily . . . WOR's "10 Year Club" to hold its annual dinner at Hotel Beverly tonight (Wed.) . . . Lili Darvas added to "When a Girl Marries" . . . Ben Grauer has taped a lecture on special events reporting which will be played to Columbia U. studies . . . WMCA's Jerry Shad combo doubling into Hickory House . . . Leo A. Gutman has been upped to advertising director of all Frederic W. Ziv companies, including Ziv-TV, World Broadcasting and Cisko Kid Pictures . . . Max Wessels, WWRL German gabber, leaves March 31 for three weeks in Deutschland.

Steve Allen flew to Hollywood Thursday (15) for weekend with the family. Abe Burrows subbed on his TV show . . . WOR conductor Emerson Buckley to baton "Carmen" with Miami Opera Guild in Florida on Saturday (24) . . . Oscar Brand awarded certificate of merit by WNYC for his aid to folk music . . . Lorenzo Fuller hosted Prof. Frank Tannenbaum on his WLIB show last week . . . Richfield Oil feted its two CBS gabbers Larry Lescaur and Charles Collingwood on Friday (16) . . . Leon Levine to preside at afternoon session of Assn. for Education regional meeting Saturday (24), with Fred Friendly and Lyman Bryson participating . . . Sterling Drug has moved up its sponsorship of "News of Tomorrow" on ABC from April 2 to Feb. 26 . . . Dorothy Sands added to "Our Gal Sunday" . . . Leora Thatcher and Virginia Dwyer new to "Backstage Wife" . . . Athena Lorde and Owen Jordan new "Lorenzo Jones" players . . . "Front Page Farrell" additions include Peter Capelle, Peggy Stanley, Ivor Francis, Ronald Long, Eleanor Sherman, Jacqueline Billingsley and Jack Lloyd . . . Patsy Campbell featured on "Charlie Wild" Sunday (25).

Fort Industry's operations v.p. Lee B. Wallis and sales v.p. Tom Harker, and Allen Haid, manager of WMMN, Fairmont, W. Va., trekked to Cincinnati on biz . . . The Ken Marvins (he's a WOR announcer) have named the new son Christopher Campbell . . . Red Barber leaves for Dodgers Vero Beach (Fla.) training camp March 6 . . . Frank Youn, ex-flack manager for WPXI, assisting NBC public relations v.p. William F. Brooks in a groverhaleen post.

Actress Peggy Ann Garner and singer Richard Hayes to wed, Weintraub agency apparently played Cupid since both work for Weintraub clients . . . MBS veepee Bob Schmidt off on a three-week southern vacation . . . Macy veepee Victor M. Ratner (ex-CBS) off on a business trip to Europe . . . WFDR, Gotham FM indie, has sold "Hey, Taxi," a man-in-the-street show sponsored by the League of Mutual Taxi Owners, Inc. Show will be aired Friday at 9 p.m., starting March 2, with Glenn Adams as the inquiring mikeman. Deal involves promotion for WFDR in the cabs.

### IN HOLLYWOOD . . .

Hugh Davis, Chicago's Foote, Cone & Belding second-in-command, in town to put together a mystery show for Toni. Characters have already been picked so it's just a matter of casting for the daytime half hour on CBS . . . Paul Pierce is reverting to type and will be talking into microphones instead of writing and directing around them. Onetime disk jock, he leaves CBS, where he is head of the writing department, to do a daily half hour on NBC-TV for the Don Searle-Jimmy Parks National Home Institute . . . Jack Benny taped last Sunday's show in advance so he could be in Houston to receive the United Jewish Appeal's award for humanitarian service . . . Steve Allen was back on the KNX midnight shift last week but it was only a solo guest shot for his successor, Bob Hopkins . . . Hal Rorke, radio and TV topper for Thompson in Chicago, is making sure there will be no duet problems for Don McNeill's Breakfast Club. He's printing 1,200 tickets daily for the Earl Carroll theatre originations and 7,000 for the Shrine auditorium Coast wrapup. NBC's "Big Show" left behind many hurt feelings because of an inability to take care of all the demands . . . Les Tremayne is back on his old stamping grounds and could use a bicycle to get around to all his calls . . . To help out a fellow networker, Louella Parsons will take a show with Francis Scully . . . Sid Strotz, late of NBC, is at work on a marketing plan that will save shoppers much mileage.

### IN CHICAGO . . .

Chicago & Northwestern railroad begins its 15th year March 12 as bankroller of WMAQ's "400 Hour," emceed by Norman Ross . . . Everett Clarke hosting new WBBM talent hunt show aired Saturday afternoons for the Academy of Charm . . . Les Lear, manager of NBC's "Welcome Travelers," and Jim Ameche, WJFL announcer, were given Lateran medals for their work "in combating Communism and human distress" in Italy . . . Over 40 stations have signed for "Tune-Test," latest Walter Schwimmer giveaway package . . . Judith Waller, Chi NBC director of public affairs and education, vacationing in California. She's slated to address the Western Radio Education Conference at Stanford U March 3 . . . Foote, Cone & Belding veepee Hugh Davis on the Coast for a looksee at radio packages . . . S. Fante, Jr., prexy of KELO, Sioux Falls, S. D., an NBC visitor last week . . . Quiz Kid Darcee Richman awarded musical scholarship to study under Dr. Rudolph Ganz, prez of the Chicago Musical College . . . WBBM talent to do a two-day series of shows at opening of Rand Shoe stores next week . . . Monte Blue guested on Tommy Bartlett's NBC "Welcome Travelers" show Monday (19) . . . WBBM page Fred Paesel leaves March 9 for the Air Corps . . . NBC public affairs manager Ed Stanley here last week.

### IN WASHINGTON . . .

Advertising Club of Washington sponsored a one-day radio-TV seminar yesterday at Hotel Statler, with Ben Strouse (WWDC-Mutual) and Walter Compton (WTG-DuMont) chairmanning . . . One of highlights of affair was award of scroll to Linnea Nelson, retiring time buyer, after 24 years with J. Walter Thompson . . . Gene Klavan, WTOP-CBS disk jockey and humorist, takes his initial try at the web with his new show, "Happy Town" (Sat., 11-11:30 a.m.), which is being carried on net's Philadelphia and Baltimore outlets . . . Robert Hess, ex of Philadelphia Inquirer, and more recently with Universal Newsreel, checked in as new D. C. rep for Teleneews . . . Irving M. Lichtenstein, head of publicity and promotion for WWDC-Mutual, heads up station's newly-established department, which will encompass flackery, promotion, sales and merchandising . . . Manual Michaelson, ex of Washington Transit Radio, and Warren Boorum, formerly KRSN, Los Alamos, N. M., will assist Lichtenstein . . . Harvey Firestone, Jr., in town to receive contribution of over \$10,000 which Women's National Press Club raised via the Ted Mack VIP Amateur Hour for USO . . . WNBW-NBC handling local pickup for first exclusive theatre telecast of basketball, with Palace theatre, Albany, N. Y., picking up the Georgetown vs. Siena college game, played here last night (20) . . . WNBW's chaniocsey, Jeanne Warner, trekking to New York Sunday (25) night to guest on web's "Leave It to the Girls."

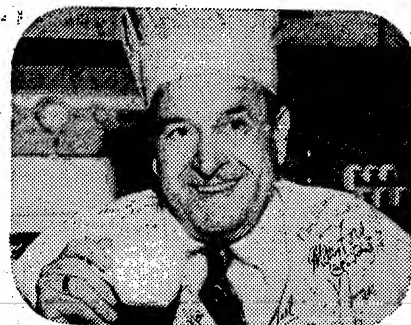




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## they sell by day



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8

Here are some of America's most successful salesmen.

They sell scores of products to thousands of eager customers.

They are invited guests into these customers' homes...invited because they are homemaking experts and entertainers.

Their endorsement of the products they sell gives people *confidence* in buying. Their record of sales successes is impressive.

Here are the salesmen who are setting sales records for delighted advertisers in the most vital markets of the land. They are leading spot television personalities who are unusually equipped to sell your product too. They sell when people buy...by day.

- 1 Kathi Norris . . . . . WNBC New York
- 2 Herbie Mintz . . . . . WNBQ Chicago
- 3 Chef Milani . . . . . KNBH Hollywood
- 4 Ernie Kovacs . . . . . WPTZ Philadelphia
- 5 Polly Huse . . . . . WBZ-TV Boston
- 6 Mildred Funnell . . . WNBK Cleveland
- 7 Nancy Osgood . . . WNBW Washington
- 8 Bob Stone . . . . . WRGB Schenectady—  
Albany—Troy



**SPOT SALES**

NEW YORK CHICAGO CLEVELAND SAN FRANCISCO HOLLYWOOD

## Television Chatter

### New York

George Tompkins, ex-McCann-Erickson, has joined Lennen & Mitchell as television director. Betty Betz launched a show for tenagers on ABC-TV last night (Tues.) at 7:15 p.m., sponsored by Edgewood Shoe Co., via Anderson

& Cairns agency. Carl Caruso, subbing for Kathi Norris, who is vacationing from her WNBT chores. Ben Grauer lensed for a Jurgens Lotion vidpic commercial series and has transcribed AM spots for Cheer, new Procter & Gamble soap product. Max Liebman, producer of NBC's

"Show of Shows," guest-lecturing on video at Columbia U's school of journalism March 21. Johnny and Penny Olsen, stars of DuMont's "Rumpus Room," off for a 10-day vacation, with Tom Reddy and Kate Murtagh replacing. Scripter Snag Werris pulling a neat switch by acting in the role of a TV writer on the revised "Peter and Mary" show via NBC. Edward Codel, Katz agency's video director, slated to speak before the National TV Film Council's luncheon meet today (Wed.). Louis M. Stumer rejoined the

Mark Goodson-Bill Todman package agency as sales coordinator, position he held prior to joining Music Corp. of America as an account exec. Peter Elgar Productions readying a 30-minute film dealing with worldwide refugee problems and titled "Time to Share," for release on video by the Protestant Radio Commission at Easter. Dick Prince publicly chief for the RCA Exhibition Hall, ordered to report back to active duty with the Marine Corps with the rank of first lieutenant. Young America Films turned over exclusive TV distribution rights for its film library to Sterling Television Co. John W. Christensen, chief engineer of the CBS engineering research and development department, demonstrated the web's color video system last Friday night (16) before the Radio Club of America. Attorney Jerome Rosenthal in from the Coast to finalize the deal for Marion Parsonnet to produce 132 Faye Emerson shows on film for Pepsi-Cola and to participate in a general sales meet of United TV Programs, new indie vidfilm distribution outfit. Jerry Katz resigned the theatre department of General Artists Corp. to join MCA's video department, where he'll work in the guest talent division under Johnny Greenhut.

George McGarrett, NBC production supervisor on "Saturday Night Revue," doubling into the same job on the Frigidaire portion of "Comedy Hour." Hal Janis is his associate on both programs. Carl Caruso subbing for Kathi Norris on the latter's WNBT daytime strip, while she vacations in Bermuda with her husband-producer, Wilbur Stark. Lewis M. Marcy joined NBC as supervisor of the sales planning division, replacing Lance Ballou, who joined the web's sales staff. Sara Jane Troy, formerly with Cecil & Presbrey, joined Affiliated Artists as assistant to Robert Mayberry, producer of CBS' "Ika Chase show." "Fashion Magic." Henry May, scenic designer on CBS' "Prudential Family Playhouse," marrying writer Jean Donovan Saturday (24). Leslie G. Arries, Jr., WABD staff director, named assistant to C. G. Alexander, chief of DuMont's program production department. Robert Q. Lewis returning to Gotham today (Wed.) after hopping to Chi where he subbed for Fran Allison on "Kukla, Fran and Ollie" for two broadcasts and made an appearance on the Dave Garroway show. With "Mr. and Mrs. Mystery" shifting to a half-hour Fridays at 7:30 p.m., Harvey Marlowe will now be directing two half-hour stanzas on WOR-TV that night. His "Trapped" is aired Fridays at 8:30 p.m. Les Wintz, former talent head of Wolff-Feldman agency, joins Bernard L. Schubert Productions in same capacity.

### Hollywood

Ralston-Purina will pick up the tab when "Animal Farm" bows on KECA-TV, March 23. Gov. Earl Warren postponed his scheduled KECA-TV telecast because of illness and no new date has been set. TV announcer-emcee Bill Welsh inked a deal with Capitol Records to narrate a series of "Sports Thrills" record albums based on outstanding sports events of the last 60 years. Ronnie Kemper and Carl Cons peddling a situation comedy they've packaged. Ada Leonard's layout set for Feb. 23 debut on KTTV. Andy and Della Russell's five-minute strip show for Schenley may be enlarged to 15 minutes. Carl Dudley hunting more space for Dudley Pictures. Joe Landis stepped in to produce and direct the Hollywood Palladium show on KLAC-TV, replacing Don Forbes and Charles Bulotti. Pacific T & T is completing the Omaha-Denver link and still expects to finish the transcontinental micro relay late this year. Young & Rubicam optioned "Sandy Cummings" "Agent from Scotland Yard" package for a possible series. Rolled initially for Bigelow Theatre, it stars Patric Knowles, Lynn Bari and Alan Mowbray. Vet radio director Tony Stanford was called to N. Y. by J. Walter Thompson agency to assist in production of the Jack Haley tele-show. Edgar Bergen's next vid-show for Coca-Cola, slated for April 27, will be filmed here. Buddy Moreno set for a regular spot on KTTV's "Hollywood Studio Party" layout. Bob Shannon will continue his present KFI-TV program after his new "Variety Revue" bows on KTTV in April. "Jump Jump of Holiday House" will be filmed by Consolidated Television Productions for Producers' Syndication Corp. release. James O. Anderson will star in "The Close Shave," Fireside Theatre film which Crosby Enterprises is making at Hal Roach Studios. Frank Wisbar is producing and di-

## Shell Oil, WNBT, N.Y., Tie Up With Life Mag on Use Of Pix for Tele Newscasts

Shell Oil and WNBT, N. Y., have made a tieup with Life for use of the magazine's photo-essays on Shell's five-minute video newscast. The Life pic will be used once weekly, starting tomorrow (Thurs.) evening.

For the past four weeks the news strip has been using Life's "Picture of the Week" on an experimental basis. However, feeling is that a single still picture fails to have audience impact unless it has immediate news significance. On the other hand, WNBT and Life editors believe that when a series of four or five stills telling a story is used, the narrative element interests viewers.

Occasionally an outstanding single pic will be used, but with a moving camera technique, closing up on various portions of the photo to convey a sense of movement and call attention to detail.

Fact that Shell, one of the country's biggest bankrollers of 15-minute radio newscasts on a spot basis, is using the five-minute TV news period, is considered significant. It's figured that quarter-hour shows are costly for local sponsors. Five-minute shows, however, have to be more than merely training a camera on an announcer. For this reason local news stanzas may profit by tieups with papers or magazines which have visual resources. In Shell's case, WNBT has made links with the N. Y. Journal-American as well as with Life.

recting. Milton Simon's Thunderbird Film Productions completed a pair of 15-minute pilot reels on a proposed ice-show vidpic series, spending \$4,000 on each. Charles R. Dorey directed. Louis Snader, who has been making only musical telecriptions up to now, will launch a series of 52 half-hour melodramatic telepic in April. Irving Pichel will direct. Kellogg signed to bankroll the "Wild Bill Hickok" vidfilm series on a national basis. Guy Madison and Andy Devine star in the series which William F. Broidy Productions is making.

### Chicago

Connie Russell, chirper on NBC's "Garroway At Large," in for a week at the Chicago theatre. Ditto for her colleague, Bette Chapel, thrashing at the Oriental theatre. Billie Burke guesting on Don McNeill's ABC tele show tonight (Wed.). Lucky Tiger Manufacturing Co., bankrolling Tuesday night segment of Tom Duggan's sportscast on WNBQ. Chi Motor Club spotting four 10-minute films on Windy City vid-stations this week. Mal Bellairs and frau bowed with problem strip, "What's Your Trouble," on WBBB for M. B. Motors. ABC program chief Fred Killian off to the Coast with the Don McNeill crew. Admiral Corp., picking up the tab for the WGN-TV DuMont beaming of the Golden Gloves finals next month. Jim Moran bowing off his tele-emceeing chores for a month's rest. Purex Corp., ordered twice-weekly participation in Norman Ross' "Varieties" on WNBQ. Art Jarrett is emceeing Wednesday night half-hour on WGN-TV built around Snader Telecriptions. WNBQ femme commentator Dorsey Connors to help pick St. Xavier College's Colleen Queen. Jo Paskins, WGN-TV publicity staffer, vacationing in Sun Valley. Tony Marvin signed by Sarra to narrate two teevee commercials for Gold Seal Wax. ABC's "Super Circus" cast trekking to Cleveland this week for p.a.s. Peter Lind Hayes and Mary Healy feted by Chi NBC Friday (16).

more than  
**400,000**  
sets now in the  
multi-billion dollar  
**WWJ-TV MARKET**

They're multiplying rapidly . . . and so are the sales of advertisers who use the visual selling power of WWJ-TV to push their products in Detroit.

When you're on WWJ-TV, you're on Detroit's NBC station . . . the station that TV's Detroit Tigers' ball-games, Red Wings' hockey games, big-time boxing . . . the station that's 2 years ahead of the others in age, in programming know-how, in production experience . . . the station that commands the prestige that naturally goes with leadership in public service.

It's as clear to advertisers as WWJ-TV's picture is to Detroiters, that WWJ-TV is the Number One buy in a market that is headed for its twelfth consecutive year of capacity production.

**WWJ-TV**

NBC Television Network

FIRST IN MICHIGAN Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERRY COMPANY

ASSOCIATE AM-FM STATION WWJ

**THE THREE SUNS**

MORTY "ARTIE" "AL" RCA VICTOR Records

Currently  
**Roosevelt Hotel**  
NEW YORK

Direction: MUSIC CORP. OF AMERICA





**DON'T LOOK NOW**

# **RAYBURN and FINCH**

**BUT YOU'RE**

**BEING FOLLOWED**

No, we're not talking about all those fascinated listeners who follow your antics every morning; nor about your following of faithful sponsors...

We're talking about all the paired disc jockey programs springing up on stations all over the country, trying to follow in your very successful footsteps!

No cause for alarm, though, Boys. WNEW is always being followed. As TIDE once reported, "Envious of WNEW's good fortune, stations everywhere have swamped it with requests to copy its programs, schedules, promotion schemes..."

Station managers know that your "Anything Goes" rating has been going up, Up, UP month after month, with January 1951 up 33% over last January!\*

So let them follow you; let them imitate your style, using teams of 2 or even 6 deejays... *What You've Got Will Always Keep You Leading the Parade!*

\*PULSE

*New York's favorite station  
for music and news...*

# **WNEW**

**1130 | ON YOUR DIAL**

## Webs Up 'Bicycling' of Kine Prints Due to Shortage of Raw Film Stock

Effect that the shortage of raw film stock is having on the entire television industry is pointed up by ABC-TV's having increased "bicycling" of kinescope recording prints from station to station.

With the film industry and TV competing for raw stock, and the manufacturers now rationing the celluloid due to defense needs, problem is a toughie. Although kines were expected originally to be used only for outlets off the coaxial cable, due to the freeze and the large number of one and two-station markets, tele is today greatly dependent on video recordings. On one show, for instance, 46 of its 53 outlets air it via kine.

ABC-TV, for instance, uses about 2,250,000 feet of raw stock each month, almost all of it 16m. Each week 40 programs, amounting to 20½ hours, are kined. Web ships out a total of 425 prints each week, accounting for 243 station-hours, to 63 different affiliates.

All the TV chains have voluntarily cut use of film. According to Bob Holland, ABC's manager of film services, on an annual basis, web has curtailed its use of stock by 5,000,000 feet, or around 17%.

Prior to last December, ABC had virtually no bicycling of prints on commercial shows, Holland said. Now 15% of its prints are being shuttled. Majority are screened by two outlets and some by three. First prints are played in about 10 days with the last screening in 20 days of original broadcast. Air express is used exclusively to transport the kines.

### Program Sked Problem

To date program schedules have not had to be juggled to allow for the bicycling. However, if the situation becomes more critical and more delayed broadcasts are required, the 20-day span may have to be stretched, Holland said, increasing the problem of maintaining topicality.

Many TV producers have already dealt with the time factor in seasonal shows such as at Christmas or when an advertiser brings out a new line on a specific date. In these cases segments of the programs or commercials are pre-recorded and inserted in the programs to be beamed on the desired date. Web cooperates with agencies and bankrollers in providing the pre-recording service at cost,

which is very low in relation to total costs.

Volume of kine work is so great that a large staff works in two shifts to get it out. ABC's film service department also edits feature pix, scissoring them to the required time and providing for commercial inserts. In some cases 40-50% of a pic has to be deleted to trim it to the allotted running time without destroying story essentials.

Aside from the physical problem of distribution, there's the technical problem of continually improving kine quality and of maintaining quality on a day-to-day basis, Holland said. ABC has its Vita-Pix process of recording, in which lighting, electronic, laboratory and operating techniques have been improved to approach the photographic quality of top pix.

## Jack Noone Appointed WPIX Sales Director

Jack Noone, formerly with the E. T. Meredith Publishing Co., was signed this week as sales director of the N. Y. Daily News' WPIX. Job has been open since Wally Duncan resigned several months ago.

Presaging a more aggressive move by WPIX to wrap up national and local N. Y. sponsors, Noone is also to be in direct charge of all sales, merchandising, sales promotion, development and service. He was formerly assistant to veepee E. T. Meredith, who operates WHEN, indie video outlet in Syracuse, N. Y. Prior to that, he worked with Hearst Magazines, Macfadden Publications and Tower Magazines.

## CBS Discount

Continued from page 29

NBC had a 2½% discount on 52-week deals added to a flat 35% rebate for the eight summer weeks. It's believed that the incentive plan this year will be nowhere near that drastic.

As far as the agencies are concerned, they like the plans in use for the last several years by ABC and DuMont. ABC provides a 12½% rebate per week on 52-week contracts, which, according to ABC spokesmen, can mean a tremendous net savings for advertisers. DuMont offers clients remaining on the air for a full year a 25% discount on their gross weekly dollar volume of business.

## 'Waldorf' Package

Ewing R. Philbin, Jr., and Robert Bergman have wrapped up a tele package, "Meet Me at the Waldorf," to originate from the Peacock lounge of the Waldorf-Astoria, N. Y.

Show is aimed at a daytime audience. Permanent cast would comprise Lanny Ross, Ed East, Hazel Dawn, Jr., Bill McCutcheon and Stan Freeman.

Dallas—New television show which has made its debut here, titled "Al's Pals," features a group of puppets created by Ben January, staff artist of WFAA-TV and the studio production man, Tom Palmer.

## N.Y.-L.A. Shift

Continued from page 29

setup, the new microwave link between Omaha, the present terminal, and San Francisco would provide for only one new station along the route—in Salt Lake City. Otherwise, until the freeze on new stations is lifted, the span is completely devoid of TV stations. Without the extra coverage, consequently, the webs will be unable to hike their rate cards to compensate for the tremendous increase in relay charges.

Another factor which must be taken into consideration, according to web spokesmen, is the time differential. In view of the costs, they point out, would it be worthwhile for them to feed a show which originates in N. Y. at 8 p. m., but would be seen in Hollywood at 5 p. m.? System of Coast repeats, such as that utilized in radio, would be necessarily ruled out. As a result, the only alternative would be to revert back to kinescoping. And that, the webs predict, may provide the answer to networking for some time to come.

Net spokesmen believe there would be a certain few shows that would merit the cost. These might include coverage of the Academy Award banquet from Hollywood, the Rose Bowl parade and football game from Pasadena or a heavy-weight championship fight from N. Y. or Chicago. But these, they point out, are one-shot events.

## RCA-Philco

Continued from page 29

stallations of video receivers. RCA Service Co. has achieved a savings of almost 50% in aluminum used for antenna masts during the first quarter of 1951, accomplished by the use of smaller tubing and stronger alloys. These measures, Folsom said, could lead to a savings of more than 2,000,000 pounds of aluminum per 1,000,000 receivers installed if adopted by the industry.

Philco's new receivers also include a new electrostatic-focus tube, which eliminates the need for magnetic focusing devices, which require scarce cobalt and other critical materials. Philco prexy William Balderston said the new receiver is the result of a long-range program started two years ago to develop a better receiver at no increase in price, despite rising costs. Philco, too, is inviting other manufacturers to visit its labs with a view to incorporating the Philco designs in their output.

New Philco receiver uses no cobalt, trims the use of aluminum by 68%, silicon steel by 58%, copper by 26%, nickel by 15%, and ferrite by 51%.

## Detroit TV

Continued from page 28

higher learning strictly non-partisan in regard to video. Just three weeks ago, the university and WJBK-TV inaugurated the "University of Detroit Round Table" program.

The new WXYZ-TV program, which began Monday (19), is titled "TV Classroom." The half-hour, thrice-weekly telecasts are made directly in the classroom during an actual school period. One subject will be studied each week dur-

## Inside Stuff—Television

Despite the gripes at the need for kinescoping shows, some advantages are secured by video recording. On a recent Coast-originated mystery drama, one tense scene had the central character wooing the girl, which incensed the father. At one point he rose dramatically—only to clout his head resoundingly against the mike boom. While the actual broadcast had that distracting mishap go out over the air, the offending bit was trimmed out of the kine which is transmitted to the east on cable and to the non-interconnected cities. Occasionally fluffs are edited out and a re-shot sequence inserted into the kine. On one commercial for an auto client, a stagehand wandered between the car and the camera. Kine technicians immediately called the director, who held the cast after the broadcast. The commercial was redone to replace the snafu plug in the tele transcription.

William I. Kaufman, co-casting director of NBC-TV, has come up with an interesting, carefully-researched anthology in "The Best Television Plays of the Year" (Merlin Press; \$4.50). Kaufman plans to make this an annual volume in which he selects what he believes are the "best" TV plays of each year.

Kaufman's book is especially interesting for the TV craftsman in that he also gives diagrams of stage settings, in addition to the full scripts. Included in this first volume are also some special articles on TV by experts in the field.

This marks Kaufman's second TV work in several months. Last fall he also brought "Your Career in Television" (in collab with Robert S. Colodzin), in which he told the ABC's of the business. The latter has a foreword by David Sarnoff, chairman of the RCA board.

Arthur Godfrey's morning radio show on CBS may be converted into a simulcast by the web. CBS took its video cameras into the Godfrey show yesterday morning (Tues.) for a kinescope audition of the complete 90 minutes.

It's believed that CBS may be considering the show also as a possible summer replacement for some of its evening video programs taking a summer hiatus. Godfrey cross-the-board airs usually runs through the summer on an SRO setup, as far as sponsors are concerned, with Robert Q. Lewis replacing the emcee while he takes his vacation.

ABC-TV has evolved a novel technique for on-the-air plugging of its shows, which it is using for its Saturday morning lineup of "Faith Baldwin Theatre of Romance," "I Cover Times Square" and "Two Girls Named Smith." During a station break a half-hour before "Baldwin" goes on, web cuts in to a camera in the studio where the show is in rehearsal for a pickup of the guest star, who gives a brief pitch for the upcoming story. At 11 a.m. there's a cut-in to the studio where "Times Square" is in rehearsal, for a similar plug. Same method is used to trailerize "Two Girls" during its rehearsal.

Bud Lanker's pitch on his "Hello Girls" morning show on WXYZ-TV, Detroit, for Valentine cards and gifts for a critically ill 13-year-old girl produced 3,500 pieces of mail in 48 hours. Results were surprising in view of the fact nearly everyone supposedly was glued to his set watching telecasts by Detroit's two other television stations of the highly sensational Kefauver Senate Crime Committee hearings.

ling the three separate telecasts. The first subject, seemingly a favorite for video presentation, will be economics. Psychology is scheduled for the second week.

Meanwhile, WWJ-TV, which scored another first with educational programs last fall, seemed content to rely exclusively on the U. of Michigan for its two-hour, once-weekly entry into ivy walls.

And Michigan State College, which so far has been left out of the television classroom, is taking steps to remedy the situation. It has just employed Dr. Armand L. Hunter, educational director of WFIL, Philadelphia, and chairman of the department of radio, speech and theatre at Temple U., to direct a special six-week television workshop this summer.

Knowing that it is slightly behind the pace, Michigan State isn't going to wait until the course works through the undergraduates. It's being offered only for graduate credit.

## Doris Fleeon Show

Dallas, Feb. 20.

Doris Fleeon has started a weekly commentary program to be aired for a quarter hour on WFAA here. Miss Fleeon has been doing political writing as a Washington correspondent for some time. She is a past prez of the Women's National Press Club.

Airing will be presented as a public service in cooperation with the National Federation of Post Office Clerks.

## NEW INDIE PREPS RELIGIOSO VIDPIX

Sacramento, Feb. 20.

New production unit, Religious Film Foundation, fled incorporation papers with Dorland P. Dryer, Daniel C. Tuttle and Porter L. Barrington as directors.

Company will combine animation with narration in the presentation of Biblical tales, starting with "Symphony of Life." Pictures will be aimed at church and TV distribution.



Courtesy of M-G-M  
Now appearing with  
DONALD O'CONNOR  
in "THE MILKMAN"  
(Universal-International)  
Management: WILLIAM MORRIS AGENCY

## CREATIVE COMEDY

Keep your act up-to-date with Sack Material by the Author of "Comedy Routines and Burlesque." Sample Act and Particulars FREE.

A. GUY VISK

Writing Enterprises

12 Liberty Street

Troy, N. Y.

# The Thing That Once Saved Radio Will Save Television: SITUATION AND CHARACTERIZATION

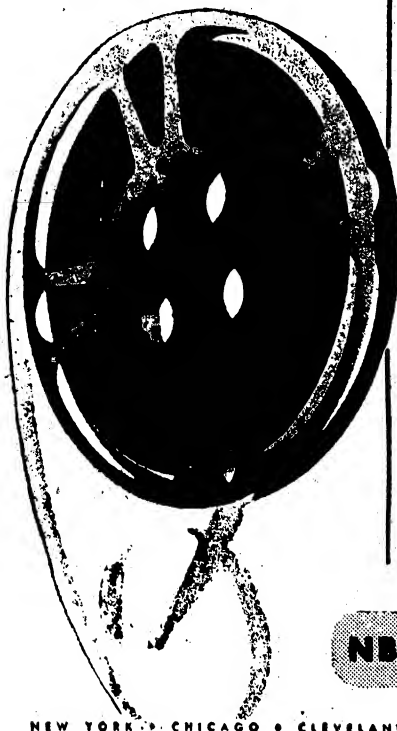
Radio burned up personalities and comedy material as television is now doing. Most of the attractions that lasted and sold merchandise for sponsors depended upon situation and fictional characterization (Amos 'n' Andy, the dramatic leads in soap operas, the detective shows with a characterized lead, the comics who became fictional).

With a broad writing and show business background, I have functioned successfully as a Format Constructor and Idea Man for many top-rating radio and TV programs, being retained by agencies, individual artists or advertisers on a free-lance basis.

FRANCIS DRAKE BALLARD, SCarsdale 3-6733



**Why you should  
use feature films  
in daytime spot  
television**



### Larger audiences

Many daytime feature films deliver audiences larger than nighttime local programming. For example:

	RATING
In Philadelphia—WPTZ's <i>Hollywood Playhouse</i> (12:30—1:30 PM Monday—Friday) . . . . .	16.6*
In Cleveland—WNBK's <i>Stagecoach Theater</i> (4—5:15 PM Saturday) . . . . .	15.3*
In Chicago—WNBQ's <i>Matinee Playhouse</i> (1—2 PM Monday—Friday) . . . . .	8.9*

\* Latest American Research Bureau Rating

### More commercial impact

Scheduling your commercials during a daytime feature film guarantees complete audience attention, unsurpassed impact on viewers.

### Increased product identification

Many stations (notably WPTZ, Philadelphia, WNBQ, Chicago and WNDW, Washington) offer in addition to one-minute commercials, product and sponsor identifications in other portions of the feature films...all for the price of a one-minute announcement.

### Lowest cost

Participations in daytime feature films are invariably lower (usually half the cost) of nighttime announcements.

### Where to buy

The best place to start your television schedule in daytime feature film programs is on one or more of the stations represented by NBC Spot Sales. Call your NBC Spot Salesman today and start reaping the benefits of television's most economical buy...*Daytime Feature Films*.

WNBK New York  
WNBQ Chicago  
KNBH Hollywood  
WPTZ Philadelphia  
WNB-TV Boston  
WNBK Cleveland  
WNBW Washington  
WROB Schenectady-Albany-Troy

\*Participations in Daytime Feature Films not currently available, but your NBC Spot Salesman has many other attractive daytime availabilities.

**SUCCESSFULLY** used by N B C stations for these programs are a great number of films selected from the library of Associated Artists Productions Ltd.\*

**NBC SPOT SALES**

NEW YORK • CHICAGO • CLEVELAND • HOLLYWOOD • SAN FRANCISCO

as advertised by NBC Spot Sales in Broadcasting, Advertising Age, Sponsor, *VARIETY*

## \* THE LARGEST and FINEST TELEVISION FILM LIBRARY including over 500 Features and Westerns

Realizing the vital role that film must play in television, Associated Artists some time ago started and has continued to build the largest and finest library of available feature motion pictures.

Careful and continued study of the use of film in television has proven the answer to better programming which can—and, indeed, has—delivered to sponsors ready-made audiences, and highly rated programs, almost from their inception.

We will be glad to work with you on your own television program.

**Associated Artists Productions, Ltd.**



## CIRCLING THE KILOCYCLES

**New Orleans**—Bob Smith assumed duties of program director of WBWV (15). He succeeds Ed Prendergast, who resigned to become asst. gen. mgr. of WBOK.

**Boston**—Don Gillis, formerly WBSM, New Bedford, and Bill Barnard, ex-WEIM, Fitchburg, have been appointed to the announcing staff of WHDH. Gillis will replace Don Shean, who has re-entered the armed forces and Barnard will replace Bob Delaney, who has been taken off staff assignments to concentrate on baseball announcing during the coming Big League season.

**Detroit**—Looks like Fran Pettay, WJR disk jockey, is going to work around the clock. He's just been assigned to a new hour afternoon disk show which will feature chatter with guests from the music and theatre world. Pettay also handles the early morning disk chores and is night program director of the station.

**Baltimore**—Al Ross, disk jockey, emcee and announcer for WBAL and WBAL-TV in Baltimore, has been appointed Director of Popular Music for both radio and television.

**Dallas**—Bert Mitchel, program director and assistant manager of WFAA-TV, will direct the third production of the Civic Playhouse, "The Silver Whistle," at the Playhouse here March 28.

**Cleveland**—Recognizing the growing need by industry for manpower, WXEL has instituted a series of news, sports and manpower programs for industrial sponsors. The movement, sparked by Jack March of the television station's sales staff, has already snared three sponsors of 15-minute stanzas: Cadillac Tank Division of General Motors taking "Bob Rowley with the News," three days a week; Cleveland Pneumatic Tool Co., "Manpower Headlines" on Saturdays, and National Screw and Mfg. Co., "Sports Desk" once a week.

**Hartford**—A total of \$81,571.60 has been raised by the combined WTIC-Hartford Courant Mile O'Dimes drive which closed on Feb. 3.

**Fort Worth**—WBAP and WBAP-TV have made some personnel changes. Jack Rogers has been named regional sales manager of the outlet. Thaine Engler, former commercial film director, will replace Rogers.

**Detroit**—A new contract has been signed by WXYZ with Specialties Distributing Co., Detroit DuMont outlet, for the sponsorship of Quentin Reynolds. Contract is for 13 weeks and was placed through Campbell Ewald agency.

**Cleveland**—WERE has completed arrangements to broadcast the

"World Theatre" series transcribed by BBC. Indie also will air hour-long circus show on two Sundays with Pepsi-Cola picking up the tab for duet with announcers Bob Wass, Ed Stevens, Gil Gibbons and Bill Reid handling action and interviews with Grotto Circus stars.

**Albany**—Russell B. Wilde, WABY general manager, and Johnny Lawrence, sports director of the 250-watt, have resigned their posts to join WOKO. Wilde, connected with Albany stations since 1936, becomes assistant general manager of WOKO. He also is resigning as secretary of Adirondack Broadcasting Co., present licensee of WABY. Lawrence, who broadcast Albany Eastern league baseball games over WABY for some time, will continue to handle that assignment on WOKO.

**Philadelphia**—E. Ormand Andrews and David Yanow have been added to the sales staff of the WCAU stations. Appointments, which are effective immediately, were announced by John S. DeRussey, general sales director. Andrews, who has been in food and drug merchandising, was formerly with the Harry Ditman advertising agency, here. Yanow started as a salesman and sportscaster for WEST, Easton, Pa., and was more recently with WIP, in this city.

**Regina, Sask.**—J. F. Sweeney has been appointed chief defense officer for Regina. Former news director for CKY, Winnipeg, he was unsuccessful recently in a bid before CBC governors for permission to operate a radio station in Saskatoon, Sask.

**Pittsburgh**—Duquesne Brewing Co.'s third "Welcome Aboard" song contest on KDKA was won by Irene Clawson, who won a 13-week contract on suds outfit's Tuesday night Silver Toppers program on that station. Runner-up, Donna Thomas, got a six-week deal on Slim Bryant's Thursday night quarter-hour for the same bank-roller. . . . Gene Kaufman, News-caster Louis L. Kaufman's son, only working a two-day-a-week shift at WDTV now because he's teaching social sciences at the University School. . . . Henry DaBecco, WJAS announcer, has enrolled at Pitt to study journalism. He's taking evening courses. Mike Andrews, first of WCAE staffers to go into the service, has been promoted to corporal at Camp Stewart, Ga. . . . Herb Davis, former producer of Gimbels teevee show, "Shopper's Revue," has gone to work for WPGH as a disk jockey.

**Fort Worth**—Norma Bellows, formerly of KXOL here, has joined the staff of WBAP here, in the promotion department. She replaces Margaret Caskey, who joins the local staff of KCNC.

## TECHNICIAN GUILTY IN WBT DYNAMITE CASE

Greensboro, N. C., Feb. 20.

Sterling L. Hicks was convicted of conspiracy to dynamite the transmitting tower of WBT during labor trouble in January, 1950. Judge John H. Clement sentenced the former technician for the station to two years' imprisonment. Defense is appealing.

Specifically, the Mecklenburg county superior court jury convicted Hicks of conspiracy to damage property belonging to the Jefferson Standard Broadcasting Co., operator of WBT here, and Duke Power Co., owner of the transmitter, about eight miles from Charlotte. Hicks got the maximum penalty—two years—on the simple conspiracy count.

This was Hicks' second trial on the charge of conspiracy. A jury last spring convicted him of simple conspiracy, but the supreme court granted him a new trial.

## Educ' 'Sugar-Coating' On Video Just Mental Doodling': Dallas Smythe

Chicago, Feb. 20.

The insertion of so-called educational items into standard video shows, such as quiz panels, is just so much "mental doodling." That's the opinion of Dr. Dallas Smythe who, as research director for National Assn. of Educational Broadcasters, took part in the week-long monitoring of N. Y. teevee programs which was later used as ammunition for the FCC hearings on educational channels.

Speaking at the Chi Television Council luncheon last week the University of Illinois professor described current attempts at educational video by the commercial stations as too sporadic and piecemeal to have any consistent impact. He suggested that the telecasters could improve the quality of their educational fare by relating their efforts to a planned, basic theme. But the fullest teaching potentials of the medium can only be developed by setting aside channels for the use of city school systems and colleges.

"There is no real competitive conflict involved. There ought to be enough channels for both the commercial and educational interests," Dr. Smythe stated. He said the educators asked the FCC for at least one channel in multiple-channel markets and a reasonable sharing of time in one-station cities.

## WWDC in Sold-Out Basis Due to Its Mutual Tie

Washington, Feb. 20.

Deal by which WWDC in Washington takes on the Mutual affiliation, effective March 11, will put the station on a practically sold-out basis, it was learned last week. WWDC's network affiliation will not affect its block-programming format which emphasizes sports, music, news and personalities. Station is getting its pick of the Mutual schedule, selecting 22 sponsored shows and top public service programs.

Station will not carry any Mutual religious programs, giving priority to its own religious format. In other respects too, says WWDC, it will be unlike other network affiliates in that it will also be the origination point for various Mutual new programs, including special pickups from the Capitol and the White House.

## Bormann's By-Line Award

Minneapolis, Feb. 20.

Leo J. Bormann, WCCO public affairs director, will receive Marquette university's By-Line award Feb. 25.

It's presented annually to an outstanding Marquette university journalism alumnus. Borman was graduated in 1935.

**Cincinnati**—WKRC-TV received a Community Chest award for outstanding public service during its campaign this year. Presentation was made by Brenton Grant, chest's public relations director, to U. A. "Jake" Latham, station's general manager, on one of the Frazier Thomas femme participation shows. Thomas made a pitch for chest funds on all WKRC-TV programs in a single day.

## Transit Radio

Continued from page 27

on a bus has a right "not to listen" and that this right is denied him on a vehicle equipped with Transit Radio, which he insisted is an "extra enterprise" and not a transportation function. "There is no escape from listening. That is the essence of Transit Radio," he pointed out, and cited various Supreme Court decisions in support of his argument.

## Public Convenience

When Daryll A. Myse, counsel for Capital Transit, argued that the only question involved is whether TR is a convenience to the public, Judge Edgerton asked whether passengers could be required to buy popcorn or contribute to the March of Dimes. No, said Myse, the transit company can only require payment for fares. "Well, then," the judge asked, "how can they compel people to listen?"

Judge Bazelon wondered about it, too. He suggested that the commercials coming over TR might be analogous to the transit company directing the passengers' attention to certain car cards. Would that be legal? he asked. Yes, said Myse, under the present regulations.

Lloyd B. Harrison, counsel for the PUC, argued that the only question involved is the validity of the PUC order. The PUC, he contended, could not consider constitutional questions. His argument was questioned by Judges Bazelon and Fahy.

Theodore Pierson, counsel for WDC, which has the local TR franchise, got a better reception when he argued that the question is "one of interests, not rights" and that one interest is in "silence" and one in "sound." He cited cases in which municipalities have been barred by constitutional requirements from interfering with use of loud speakers in public places.

However, when Pierson argued that "captive audiences" go back to the days of the 12 Apostles, who went to the market place and forced people to listen, Judge Edgerton disputed the analogy. Passengers in trolleys are there 30 to 45 minutes, he remarked, and "can't walk away."

In rebuttal, Seigel cited cases to show that public utility commissions can and do consider constitutional questions in making decisions.

Among spectators at the hearing were Max Goldman, chief of the FCC litigation division, and Hilda Shea, chief of the FM branch of the FCC law bureau. The Commission is looking into the legality of Transit Radio as part of an overall inquiry into functional and other specialized uses of FM.

## Radio's Atom Role

Continued from page 27

been hit with underwater atomic bombs, the handbook continues, "At 6:16 A.M., the Governor telephoned the Mayor of City X that he had just received information from intelligence authorities that all important industrial centers could expect attack momentarily by airborne atomic bombs. Radio stations in all port cities officially announced, prior to 6:20 A.M. (note time lapse—four minutes) that in event of atomic explosions, all persons would be safer if they remained indoors."

"In civil defense films seen by the writer, there comes the crucial moment when the hypothetical bombs fall. The camera goes very close up to a familiar object—the radio on the table. Through its speaker come firm words of instruction and advice and a calm newscast of what is known to have happened up to that hypothetical moment."

"Here is powerful proof of the need of calm, well-trained newsmen in our radio newsmen. Newsmen and announcers who handle news should read carefully the civil defense and Red Cross literature. Then have them build standard programs ready for instant use in an emergency. Play back these platters before the entire station personnel and keep them where anyone can get them when needed."

"When the emergency comes, try to get a live voice on the air. If unavailable, put on the standby platters."

## NAB-TV Sets Up Dues; 150G Budget

NAB-TV board meet in New York Monday (19) established a dues structure, mapped a membership campaign, set a \$150,000 budget for the first year's operations and formed a committee to find a TV activities manager.

Dues were established at the individual stations' highest published five-minute rate per month, with networks paying a flat \$100 monthly and encouraged to bring in their o-and-o stations. Setup is for the first fiscal year only, with a committee to make a continuing study and report on the dues picture's operation before April, 1952.

Committee selected to scout the field for a \$25,000-a-year TV manager, to work in conjunction with the NAB-TV president still being sought, comprises George B. Storer, of Fort Industry stations, chairman; Clair McCollough, WGAL-TV, Lancaster; Harry Bannister, WWJ-TV, Detroit; Campbell Arnoux, WTAR-TV, Norfolk; and Paul Raibourn, Paramount v.p. and head of the TBA committee which completed the merger with NAB.

Gene Thomas, WOR-TV, N. Y., chairman of the board, reported that NAB-TV decided to work with other industry groups in fighting the proposed 25% excise tax on radio and tele sets as an unfair tax on circulation, and to secure a reasonable interpretation of excess profits tax clauses to avoid discrimination against TV since it's a "growth industry."

Board also heard a report by Dwight Martin, chairman of the TV committee negotiating per-programming licensing with ASCAP. Another board meeting will be held by April 15.

## ABC-TV Expanding On Less Competitive Lanes

ABC-TV, whose big commercial spree came last fall after the other networks sewed up some key time periods on the cable, is continuing to push into time slots where there is less competition. Web is expanding its Saturday morning and early Sunday afternoon skeins.

Tele program veepee Alexander Stronach is shifting the Hollywood originated "Fun Fare," now beamed on Saturday mornings, to the 4 p. m. spot on Sunday. This gets the network on earlier and helps lead into its new "Pets and Pals" show, which goes in at 4:30 p. m.

"Acrobat Ranch" is being trimmed from 30 to 15 minutes and will be aired Saturdays at 10:45 a. m., ahead of the "Faith Baldwin Theatre of Romance." Series of films produced by Boy Scouts of America will take the 10:30 a. m. period.

## Your Top TV Sales opportunity

# WDEL-TV

Channel 7

Wilmington, Del.

In the Market which has highest income per family in the country

NBC  
TV AFFILIATE

Represented by

ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

**FOR COUGHERS!**

SCIENCE DEVELOPS AMAZING

**NEW COUGH DROP**

The One and Only cough drop that

**BATHES your THROAT**

WITH PLEASANT SOOTHING LIQUID MEDICINE

**LIQWID CENTER**

**COUGH DROPS**



DOUBLE QUICK DOUBLE ACTION COUGH RELIEF

Liquid Centers are now bringing quick relief to those suffering with racking sleep-robbing coughs due to simple colds. Begin today with this handy treatment. Medicated candy shells filled with real liquid cough medicine—combining the convenience of cough drops with the effectiveness of liquid medicine. So handy for pocket or purse. Ask your retailer today.

In beautiful metal boxes

**25¢**

Made by the makers of Iodent Tooth Paste



EQUIPMENT  
PRODUCTION  
STUDIOS

# RADIO DAILY

## TELEVISION DAILY

SPONSORS  
BUSINESS  
AGENCIES

NEW YORK, THURSDAY, JANUARY 25, 1951

### Radio-TV Audience Gains In 28 Cities

Radio listening and TV viewing has risen to a new high in 28 of 33 cities, according to the January Hooperatings Pocketpiece just released. In 22 of these cities 40 per cent or more of the homes called were using TV and/or radio in the evening. This is a record high in broadcast audience reception in Hooper's sixteen years of continuous comparative broadcast audience reporting. This high was achieved despite the fact that December, the month reported, is not normally the peak month of the year.

Cities with the highest per cent of evening set-use reported in the January Hooperatings Pocketpiece are:

City	Dec., 1950 Broadcast Audience	Per Cent of Increase Over '48
1. Cincinnati	49.4	38
2. Pittsburgh	48.9	35
3. Buffalo	48.5	28
4. Dayton	48.1	44
5. Milwaukee	47.4	30
6. Syracuse	47.3	39
7. Cleveland	46.9	35
8. Minneapolis-St. Paul	46.8	11
9. Philadelphia	46.8	64
10. Columbus	46.1	28

Compared with 1948, the last pre-TV year, the increase in the percentage in total broadcast audience also is unusually high.

Philadelphia, which boasts three TV stations of its own, shows the highest gain (64 per cent), while Dayton (44 per cent), Syracuse (39 per cent), and Cincinnati (38 per cent), also registered steady gains. The lowest gain is the Minneapolis-St. Paul section, which, although having two TV stations operating in its immediate area, shows only an increase of 11 per cent over 1948.

*Philadelphia advertisers—  
people who know  
Philadelphia best  
and who are on the  
scene to check results—  
spend more of their  
advertising dollars on  
WCAU and WCAU-TV  
than on any other  
Philadelphia radio or  
television station.*

# Manheim on Comics

Continued from page 28

his ashes and an occasional hand-shake with a contestant.

## No Croucho for Groucho

From this stationary position Groucho issues forth his jokes and convulses the millions who watch and listen. What does this have to do with the health of the nation's comedians? The reply is quite simple—Groucho preserves his health by remaining stationary—he makes no unnecessary moves; he doesn't dance, jump, leap, bounce or even dress in weird costumes. He saunters into the studio and saunters out—as far as I know he doesn't even perspire, but I haven't been that close to him.

Another stationary television performer is Ed Sullivan, who, unlike Groucho, doesn't sit down—but Sullivan remains almost stationary to deliver his introductions. He uses no gestures—he just stands there, presents the dog act, the golfer who broke 68, Margaret Truman and the roller skaters, without using any more effort than Marx. We now have two good examples of stationary performers.

If you want more, there's Sam Levenson. Except for an occasional shrug of his shoulders to enhance one of his stories, Levenson, the lovable, moonfaced monologist, remains status quo in front of the camera until he has finished his sermon of the night.

Further proof: The "small table" show, "This Is Show Business." Although not populated by comedians per se, nevertheless George Kaufman, Abe Burrows and Clifton Fadiman fall into the stationary division—and if they don't catch cold on the outside, there's nothing that they do on their telecast that would cause any illness to them.

George Burns is another case in point. Strictly a stationary comic, he stands at the proscenium arch, speaks his little piece, moves slowly now and then into the scenery to meet with his wife, and he does it all so carefully that one might hazard a guess that his physician warned him to take it easy.

## Berle's Stance

Now for the "movable" comics. These are the guys who worry the networks, their sponsors and their insurance companies. Naturally, the most movable comic is Milton Berle, and this man's stamina is really remarkable—but if NBC decides to include the comics in their physical exams, Berle is bound to be grounded in a few years. This doesn't mean that Berle is ill—or that he's going to be ill—it simply resolves itself into the fact that a movable comic's life expectancy can't be as great as a stationary one.

Berle is comparatively young, and should be useful as a movable for several years, and then, if he continues to be as clever as he has been, he'll no doubt join the stationary group.

Other movables, according to my survey, are Jimmy Durante, Bobby Clark, Ed Wynn, Eddie Cantor, Ken

Murray and Chico Marx. There are others, but these are men who have reached an age where, if they were working for an industry of some other type, they'd receive the gold watch, symbol of retirement. Our mission, then, is to preserve these men who have assumed the strenuous duties of television comedians—and we can't dismiss it by asking them to become stationary when their hearts tell them to be movable. Just how we preserve them is too difficult a problem for this document—but they can learn from a younger movable who is an exception to the survey.

Sid Caesar is this exception. Not only is he a fine artist, but he possesses the physique to match the medium. He was born and bred for TV—and this should be a warning to all youth who plan a life of comedy on television. They should train for it as they would train for any active sport. The future comic will be young, strong and muscular, and if he's smart during his formative years, he should become adept in such sports as football, wrestling, boxing, cross-country and lacrosse.

It is quite within the realm of believability that a wrestler with three book-jokes will be more acceptable to the networks and advertisers than an anemic character with a routine of the best belly-laughs ever ad-libbed from a prepared script. The future comics should bear in mind that the movable comedian will be the funny man of 1970 Television—and the stationary comedian will be as dated as the A&P Gypsies are today.

Jack Carson is another man of stamina who should be a delight to the sore eyes of the NBC execs who have ordered the TV physical. Carson, like Caesar, has the brawn for any type routine.

Fred Allen is a man who should take heed from this survey. Had Allen become a stationary comedian like Groucho Marx, he would not have had to chuck his TV show because of the demands upon his health. Allen, one of the foremost talents of our time, need not frolic about in the dizzy atmosphere of a production program—NBC should present him with a table and a chair—and, again like Groucho, he will become one of our leading stationary performers.

To sum up: If you want to be a television comedian, either be young, take Hadaool or become stationary.

## Excise Tax

Continued from page 27

that since the new tax was proposed it has received "an unprecedented volume" of correspondence from AM, FM and TV stations, both in and out of NAB, "vigorously protesting the passage of this discriminatory legislation."

The manufacturers will be rep-

resented by the Radio-Television Manufacturers Assn., which was directed by its board last week to take "aggressive action" against the tax. A new committee, headed by A. M. Freeman of the RCA Victor Division, is preparing the industry's case. It is expected to oppose the tax on the ground of discrimination.

Meanwhile, television set production continues at a high pace. According to preliminary figures supplied by RTMA, the turnout during a four-week period in January totaled 639,000, which is nearly equal to the rate of previous months. During the first week of February a production of 167,000 sets was estimated.

## NARTB

Continued from page 25

broadcaster, having been a vice president of Mutual and a station operator on the west coast.

The selection committee is composed of Ben Strouse of WWDC, Washington, secretary; James W. Shouse of WLW, Cincinnati; Robert D. Swezey of WDSU-TV, New Orleans; William B. Quanton of WMT, Cedar Rapids, Iowa; Patt McDonald of WHHM, Memphis; Harry R. Spence of KXRO, Aberdeen, Wash.; Allen M. Woodall of WDAK, Columbus, Ga.; and William Fay of WHAM, Rochester, N. Y.

## Audio & Video

Continued from page 27

rockets and experimental aircraft is recorded on the magnetic tape. Also, information picked up by radar defense can be coded onto the tape and then fed into the "brains" which fire guns and guide missiles.

Broadcasters are using tape more and more extensively to beam talent which may not be available at airtime and to edit out rough spots in programs. Tape also makes possible the "documentaries for ear" of CBS' "Hear It Now," which alone keeps 10 machines occupied continually.

Simulcasting has also meant a boom in use of tape. This entails taping of the audio while a show is being telecast and airing of the radio edition at a later time. Summer skeds of the networks, in which programs are recorded for beaming at the same Daylight Saving Time period in each time zone, has also upped use of tape. Recent uptrend in spot radio and split networks has also cued in greater use of tape.

Development has been speeded up by growth in multiple tape recording in which 10 machines or a 10-channel recorder can make 100 copies of a tape in about the same time it would take to process and press disk copies. A-V at present is the only outfit in N. Y. with such facilities.

Tape is also being used extensively in films and TV. CBS developed a system for synchronizing regular 1 1/2-inch tape (without sprockets) with its TV film. In editing it's cheaper to work with the tape than with celluloid sound track and the audio quality is better, according to reports.

A&V, which is only two years old, made a substantial profit in '50 and declared a \$4 per share dividend.

## Hard-Goods Mfrs.

Continued from page 28

haven't yet sewn up such renewals, they have had "no indication that any of these are not firm," as the sales chief of one network said. NBC's list of hard-goods sponsors includes RCA, Admiral, Ford and Ford Dealers, Norge, Motorola, DeSoto-Plymouth, Crosley, Frigidaire and Philco. Crosley has just renewed for another 13 weeks on "Your Show of Shows," but on the basis of Cincinnati reports, is planning to exit TV at the end of that cycle. ABC has Packard, Hudson, Goodyear, Bendix, Ironrite and Ronson, all of which look firm at this time.

Those bankrollers which have ankled TV for war reasons so far include Nash, for its "Airfyte Theatre" series on CBS, and Household Finance Corp., which bankrolled "People's Platform" on the same web.

## Reps on Carpet

Continued from page 27

to be a station representative company and then got all tangled up trying to be an agency. Soon they didn't know what they were doing and no one else could find out. We stopped doing business with them. We do not care to become a party to building up another such operation in the east. We are, therefore, returning herewith the contracts you have offered us as "consultant" for Mohawk."

Craney said Robert Bolling had "informed my people he was the advertising manager of Mohawk." However, Bolling Co. says Bolling never spoke directly with Craney, that KXLY had been contacted through the manager of another Spokane station and that there wasn't any possibility of "misrepresentation." Bolling feels it made clear that it was merely consultant for Mohawk, not an agency, that there is no agency of record on these billings. Rep says that in the 26 markets inked only KXLY has misinterpreted its relation to Mohawk.

Bolling says its deal is completely clear and open, without "hooks or chisels," that the biz has been placed at the national spot rate and the high station representatives, except where the station concerned has indicated billings should be direct. Rep outfit feels it's doing a service to the industry, tapping new sources of revenue by working on this test of a three-times-weekly program in non-TV markets for comparison with the three-weekly Roberta Quinlan video show on NBC-TV.

On the angle that station reps should stick exclusively to representation, it's argued by Bolling that even station owners "wear different hats at different times." Some station owners have entered the rep field, handling their own outlets and also other stations to help pay the freight.

## NBC Affiliates

Continued from page 25

new reorganizational pattern and new sales-promotion techniques under the McConnell banner.

NBC laid the whole picture on the line before the SPAC assemblage last week and the boys bought it. It was a complete vote of endorsement for McConnell's "realistic appraisal" of the program formulas innovated by Charles (Bud) Barry, program veepee, notably on the "Big Show," which the SPAC boys backed 100%; of the continued impact of board chairman Niles Trammell in carrying the ball on the flash plays; of the Ed Madden-John K. Herbert-Victor Norton backfield combo in gearing the operation to the "new thinking," and in the Bill Brooks-Syd Elges teamwork on the public relations-publicity front.

## Benton

Continued from page 24

"if their work is given the recognition and status it deserves."

The inquiry would determine to just what extent the "Voice" should be expanded. Benton said proposals to appropriate as much as \$5,000,000 for the propaganda job have been made.

The Benton-Wiley resolution, among other things, would inquire into (1) maximum utilization of radio broadcasting, by medium as well as shortwave, in reaching the people of the world; (2) development of a comprehensive worldwide program to produce and exhibit documentary and educational motion pictures; and (3) use of all other practicable techniques and media to contact people shut off from the free world by censorship and suppression.

Meanwhile, the Senate and House Foreign Relations Committees jointly scheduled a hearing for March 5 at which Asst. Secretary of State Edward Barrett will report on the "Voice" program.

## BARTON TO DIRECT AMOS 'N' ANDY VIDPIX

Hollywood, Feb. 20.

Charles Barton, won out over a score of candidates for the directing job on the "Amos 'n' Andy" television series. Final selection was made by Harry Ackerman, program topper here for CBS, who interviewed directors, mostly from pictures, for the last three weeks.

Shooting starts next Saturday at the Hal Roach studio, and each 30-minute subject will be spaced 10 days apart. Barton recently ended seven years with Universal-International, where he directed 10 of the Abbott and Costello comedies. Cast of "Amos 'n' Andy" is made up of live Negro performers, with Freeman Gosden and Charles Correll acting only in a supervisory capacity on production.

Blatz brewery sponsors the TV series, but time and network are still being added.

## Big Auto Coin

Continued from page 24

Moran, Man, Hudson and used car dealer who spent close to \$500,000 in the TV last year, is the town's headiest spender, and his moves are watched closely by the other dealers. The shows he renewed on WGN-TV—"The Courtesy Hour" variety program, and "Wrestlin' From Rainbo"—make him the NBC station's biggest local account.

Mora bankrolls a weekly feature film on WGN-TV which he's expected to renew also. The Chi Tribune outlet is another station where the car dealers comprise the biggest single revenue producing category. WGN-TV sales manager George Harvey just inked another dealer account with Fohrman Motors, launching a 90-minute film show last week.

WBKB likewise added some new car biz to its long list. A local Packard and used car merchant has picked up the Sunday night segment of its post-midnight "Night Owl" feature reel.

## TV Casualty

Only tele station to suffer a casualty has been WNBQ, losing the Chi Studebaker Dealers, who have bowed out of the Sunday night feature film. Hauser Nash is continuing its Saturday night film on WNBQ and its Wednesday night pic on WGN-TV.

AM-wise, the picture remains equally bright. John Carey, WIND commercial manager, states that car biz is holding steady, with five major auto accounts averaging \$1,500 weekly. Trend toward used car pitches is clear-cut at this indie, with second-hand plugs running about 75% of the total.

At WJJD, where auto revenue runs a strong 10% of the indie's total billings, the new year has seen a gain. Sandra Motors, a hefty user of video, recently bought an hour on Saturday and a half-hour on Sunday for an interview show featuring Bob Elson.

WCFL also came up with a new account with Martin Kelly bowing Feb. 10 with a half-hour disk show. George Isaac, commercial manager of the labor-owned station, reports dealer biz is up slightly over last fall when credit restrictions first went into effect.

The AM stations are also being cut in for a large bundle of spot coin from the smaller dealers unable to afford TV or AM programs.

SPECIAL MATERIAL COMPOSED AND ARRANGED for Radio, Television, Ballet and Productions of all types.

## MAURICE BARON

Staff Composer and Conductor, Radio City Music Hall, 1933-1945  
Free Consultation  
8 W. 45th St., New York 19 MU 2-7471

## WANTED

Reliable Agent or Representative by Lecturer for Personal, Radio and TV appearances.

References exchanged.  
Box A-123, Variety  
154 W. 46th St., New York 19, N.Y.

TRADE MARKS

THAT REGISTER IN DETROIT

We're proud of the successful company we keep on WJBK

OAKITE  
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STANBACK HEADACHE  
REMEDY  
SULPHA 8  
PACKARD MOTORS

BIRD'S EYE FOODS  
BON AMI  
BROMO SELTZER  
COLGATE DENTAL CREAM  
PALMOLIVE SOAP  
FEENAMINT

Follow these leaders and boost your sales!

WJBK-TV, a CBS and DuMont affiliate

WJBK-AM & TV-DETROIT

NATIONAL SALES HEADQUARTERS 488 MADISON AVENUE

NEW YORK 22 ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

AL TRACE Orchestra

ABC-TV Network for  
SENTINEL AND TELE-TRONICS  
also MARTINIQUE, Chicago — ABC and CBS Networks



# Will You Pardon Me for Blowing My Horn?

## 51.9 TELE-QUE RATING ON TV!

Tele-Que reports a sensational 51.9 rating for Freddy Martin's TV Show sponsored by Admiral in San Francisco.

Freddy Martin's "Band of Tomorrow" Show . . . one of most popular on the Video lanes.—WALTER AMES, L.A. TIMES.

## Biggest S.F. Opening since 1939!

Freddy Martin's opening in the St. Francis Mural Room biggest since 1939.—HERB CAEN, S.F. EXAMINER.

The St. Francis Mural Room resembled a New Year's Eve at Maestro Freddy Martin's opening.—JACK ROSENBAUM, San Francisco News.

## Capacity Biz at Las Vegas!

Freddy Martin, at the Last Frontier, is setting all kinds of records.—PAUL PRICE, L.A. DAILY NEWS.

Freddy Martin's success at the Last Frontier has become the talk of the town.—BILL WILLARD, LAS VEGAS MORNING SUN.

Freddy Martin's versatile band had first nighters calling for more.—HOLLYWOOD REPORTER.

**GALA OPENING  
AT NEW YORK'S  
STATLER HOTEL  
FEBRUARY 23rd**

## A SMASH AT CIRO'S

You just MUST see the Freddy Martin show at Ciro's—as clean and delightful and entertaining as any night club show in a long time—Treat yourself to a treat.—HERB STEIN, HOLLYWOOD REPORTER.

Freddy Martin and his orchestra is a hit at Ciro's.—PAUL V. COATES, L.A. MIRROR.

Freddy Martin and his orchestra . . . superb dance music . . . one of the greatest shows ever seen at Ciro's. Murray Arnold is a terrific pianist and a top notch comedian. Singer Merv Griffin is bound to wind up as a big star in the entertainment field, maybe another Crosby.—HARRISON CARROLL, HERALD EXPRESS.

## U-I's Best Musical Short

"Finest short we have ever produced."—WILL COWAN, U-I.

## New RCA Victor Hit:

"Aba Daba Honeymoon"



# Freddy Martin

Personal Management  
Arthur T. Michaud

and his orchestra



# Jocks, Jukes and Disks

By HERM SCHOENFELD

**Ralph Flanagan Orch.:** "On the Little Big Horn"—Hartzanfours, "Every Time I Fall in Love", "Slow Drive"; "On the Road to Mandalay"—"I'll Be With You in Apple Blossom Time"; "Ah, Sweet Mystery of Life"—Stout-Hearted Men" (Victor). Marking the first anni of the Flanagan band, Victor has issued four new singles which contain the best sides the Flanagan crew has cut. Band projects with a bounce and crispness, particularly in such instrumentals as "Slow Drive" and "Hartzanfours", for solid commercial impact. "Big Horn," an original, is a promising new tune smartly delivered by the **Singing Winds** vocal group. **Harry Prime**, band vocalist, also hits strongly on "Every Time I Fall in Love," another new pop.

**Peggy Lee:** "Yeah Yeah Yeah"—"Rock Me to Sleep" (Capitol). In "Yeah Yeah Yeah," Peggy Lee comes up with her strongest entry in some time. It's a boogie-styled number delivered colorfully by Miss Lee and slated for lots of juke spins. Flipover is a slower-tempoed number with a lowdown feel that's also aimed for the coin machines.

**Patti Page:** "Mockin' Bird Hill"—"I Love You Because" (Mercury). Patti Page has come through with a series of click numbers recently and "Mockin' Bird" doesn't let her down. It's a refreshing piece of material, on a folk theme, which Miss Page socks home via another duet with herself. Jack Rael quiet backs up. Reverse is a fair country tune, Jimmy Carroll orch accompanying.

**Ames Bros.:** "My Love Serenade"—"I Love You Much Too Much" (Coral). Another sock coupling by the Ames Bros., one of the most consistent vocal combos on wax. It's a toss-up between these two sides, both of which have hit potential. "Serenade" has a Latin-American folk flavor that's projected with solid impact. "Much Too Much" is an oldie on which Eddie Ames takes off for a fine vocal solo. Roy Ross orch backs up richly.

**Phil Harris:** "Oh What a Face"—"Southern Fried Boogie" (Victor). A followup to Harris' "The Thing," "Face" has some cute angles but it's doubtful whether the tune is strong enough to break through. There's also a lyric tieup with "The Thing" in this version. On the reverse, Harris bounces out a good boogie number with zest. Walter Scharf batons.

**Bing Crosby - Tommy Dorsey Orch.:** "Then You've Never Been Blue"—"You Gotta Show Me" (Decca). Teaming of Crosby's pipes with Dorsey's slidehorn on a couple of oldies was a good idea although these sides probably aren't destined for more than middling play. Crosby rides both tunes with a mellow voice and good beat while Dorsey's band supplies smooth swing backgrounds.

**Tony Bennett:** "The Valentino Tango"—"Beautiful Madness" (Columbia). "Tango," from the Columbia pic, "The Valentino Story," is a good number which Bennett builds into a dramatic opus with his sentimental tenor. Lyrics are delivered both in English and Spanish. On the flip, Bennett again belts a ballad with his commercial schmaltzy style. Marty Manning orch backs up neatly.

**Lisa Kirk:** "Charlie Is My Darling"—"Beautiful Brown Eyes" (Victor). "Charlie" is another of those catching old street numbers which might hit although the market isn't as strong this year for this type of number. Lisa Kirk handles the number in fair style with a choral background. She does better on "Brown Eyes," a lovely folk tune with good chances.

**Guy Lombardo Orch.:** "The Little White Duck"—"The Unbirthday Song" (Decca). Lombardo's cut of "White Duck" is another smooth job that could take the play away from the rest of the field. Lombardo handles it with a light bounce behind. Kenny Gardner's pleasing vocal. On the reverse, "Song" from the Wald Disney pic, "Alice in Wonderland," is cutely handled with Gardner and a trio handling the vocal.

**Gene Autry:** "Sonny The Bunny"—"Bunny Round-up Time" (Columbia). These sides are part of the rabbit song stampede for this Easter. Both tunes are tailored for the juve market with simple lyrics and uncomplicated beats. Autry handles them in unaffectedly pleasing manner, with "Bunny

Round-Up Time" getting a western treatment. Carl Cotner orch backs up.

## Album Reviews

**Jimmy Dorsey Orch.:** "Polkas" (Columbia). In this eight-sided set, Jimmy Dorsey is swinging in the two-beat polka mode with a commercial dance beat gloss. Using its free-wheeling jazz approach, band gets more variety of these polka tempos than the usual folk bands. **Pat O'Connor** and **Kenny Martin** team neatly on vocals on "We're Gonna Have Some Fun Tonight" and "Acapulco Polka."

## Platter Pointers

**Mario Lanza** has a couple of solid followups to "Be My Love," in "Ave Maria" and the "Vesti La Giubba" aria from "I Pagliacci" (Victor). **Bill Snyder** orch has a solid side in "I Can't Believe That You're In Love With Me" (London). **Three Suns** and **Larry Green** have an interesting side in "The Legend of the Glass Mountain" (Victor). On the same label, **Freddy Martin's** cut of the "Aba Daba Honeymoon" rates spins. **Lew Douglas** orch's cut of "Seven Wonders of the World" is okay. **Skip Farrell** vocalling with chorus (Mercury). **Jan August** has a sparkling cut of "Perfidia" for Mercury. In a different vein on the same label, **Albert Ammons** beats out a keyboard boogie version of "Swanee River." **Ray Noble** orch has good sides in "Sheik of Araby" and "Vampin," the Mellomen vocalling (Columbia). Solid chile instrumentals by **Rito Puente** orch on "Caban tie" and "A Burujon Juban" (Tico). **Jerry Byrd** strums "Over the Waves" in good style (Mercury). **Smith Bros.** have a fine side in "Just To Know That You're Around" (London).

**Standout folk, western, jazz, polka, religious, etc.:** Jack Rivers, "Shame, Shame On Me" (Coral). **Sonny Thompson**, "Smack Stack Blues" (King). **Charles Norris**, "What's Good For One's Good For All" (Mercury). **Myrtle Jackson**, "The Lord's Prayer" (Coral). **Moon Mulligan**, "Short But Sweet" (King). **Tiny Hill**, "Everybody Loves That Hada-col" (Mercury). **The Ravens**, "You're Always In My Dreams" (Columbia). **Starlight Spiritual Singers**, "Step By Step" (Victor).

## Razaf Suffers Stroke

Hollywood, Feb. 20.

Vet songwriter Andy Razaf suffered a stroke last week on the Coast. His condition, however, is reported as improving with medicals giving him excellent chances for recovery.

Razaf collaborated with the late **Fats Waller** on such hits as "Honey-suckle Rose" and "Ain't Misbehavin'." He has been living on the Coast for the last several years.

## Best British Sheet Sellers

(Week ending Feb. 10)

London, Feb. 13.

Petite Waltz ..... Leeds  
Tennessee Waltz ..... Cinephonic  
Beloved Be Faithful. Pickwick  
If ..... Lennox  
My Heart Cries ..... Morris  
Ferry Boat Inn ..... Connelly  
All My Love ..... Maurice  
I'll Always Love You Victoria  
1 Taw a Puddy Tat. Connelly  
Up the River ..... Leeds  
Autumn Leaves ..... Maurice  
Nevertheless ..... Chappell

## Second 12

In English Garden ..... Sun  
The Thing ..... Leeds  
September Song ..... Sterling  
Sleigh Ride ..... Mills  
Rudolph Reindeer ..... Chappell  
Orange Colored Sky ..... Morris  
Play Simple Melody ..... Berlin  
Just the Way You Are. Disney  
Patricia ..... New World  
Marshmallow World. Kassner  
Goodnight Irene ..... Leeds  
Au Revoir Again ..... F.D. & H.

## Disk Distributors

## Romance D.J.'s On Local Basis

Small-station disk jockeys, hitherto fluffed off by diskery contact men in favor of top jockeys, are coming in for a new service deal on the distributor level. Desire to snare maximum air time for a new record release is sparking a trend which finds disk distributors hiring flacks to make the circuit of local deejays. Pattern, which also covers the key jocks, is affording the small spinner recognition of the importance of his chunk of air time in the total picture.

Grass-roots operation is proving important in another field also. Diskery artists and repertory heads are establishing close liaison with distrib flacks who are becoming useful as critical sounding boards. Because of their contacts they are in a position of relaying to a&R chiefs reports from jockeys as to local audience reaction to their own and competitors' pressings—data that are of material assistance in guiding diskery releases.

Distrib deejay promotion is part of an intensifying two-pronged pitch leveled at spinsters by record manufacturers in accordance with a blueprint that obtains generally for all majors. Promotion on a national level continues with diskery publicists serving top jockeys with info and new platter releases. Since personal contact with the local deejay is possible relatively infrequently, the distrib is pitching in by covering the deejay rounds on a comparatively limited beat.

## Songs With Largest Radio Audience

Survey Week of Feb. 9-15, 1951

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Bushel and a Peck—"Guys and Dolls" ..... Morris  
A Penny a Kiss ..... Shapiro-B  
Aba Daba Honeymoon—"Two Weeks—With Love" ..... Feist  
And You'll Be Home ..... Burke-VII  
Be My Love—"Toasts of New Orleans" ..... Miller  
Best Thing For You—"Call Me Madam" ..... Berlin  
Dear Dear Dear ..... Goday  
Get Out Those Old Records ..... Lombardo  
Harbor Lights ..... Chappell  
Hullabaloo ..... Mills  
I Am Loved—"Out of This World" ..... Chappell  
I Love the Way You Say Goodnight ..... Remick  
If ..... Shapiro-B  
It Is No Secret ..... Duchen  
It's a Lovely Day Today—"Call Me Madam" ..... Berlin  
May the Good Lord Bless and Keep You ..... Pickwick  
My Heart Cries For You ..... Massey  
Nevertheless—"Three Little Words" ..... Chappell  
Night Is Young and You're So Beautiful ..... W & M  
Nobody's Chasing Me—"Out of This World" ..... Chappell  
Roving Kind ..... Hollis  
So Long ..... Folkways  
Tennessee Waltz ..... Acuff-R  
Thinking Of You—"Three Little Words" ..... Remick  
To Think You've Chosen Me ..... Laurel  
Tonda Wanda Hoy—"At War With the Army" ..... Paramount  
Use Your Imagination—"Out of This World" ..... Chappell  
Would I Love You Love You Love You ..... Disney  
You and Your Beautiful Eyes—"At War Army" ..... Paramount  
You're Just In Love—"Call Me Madam" ..... Berlin  
Zing Zing—Zoom Zoom ..... Robbins

The remaining 20 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

All My Love ..... Mills  
Always You ..... Dreyer-M  
Bring Back the Thrill ..... Maypole  
By Heck ..... E. B. Marks  
By the Kissing Rock—"The West Point Story" ..... Witmark  
Emma Lou ..... Frederick  
Goofus ..... Feist  
I Remember the Cornfields ..... Leeds  
In the Land of Make Believe ..... BMI  
Never Been In Love Before—"Guys and Dolls" ..... Morris  
Mocking Bird Hill ..... Southern  
Peter Cottontail ..... H & R  
Petite Waltz ..... Duchess  
Powder Blue ..... Forster  
Seven Wonders of the World ..... Paxton  
Super Song ..... Life  
Teardrops From My Eyes ..... Simon  
Thirsty For Your Kisses ..... Chappell  
Tonight Be Tender To Me ..... Life  
Velvet Lips ..... Lombardo  
Wait For Me ..... Algonquin  
When Our Country Was Born ..... Life  
You Love Me—"The West Point Story" ..... Witmark

† Filmmusical. \* Legit musical.

## Mambo Maestro's Dates

Lima, Peru, Feb. 20.

Perez Prado, Cuban Mambo specialist, contracted by Coca-Cola for Radio El Sol for 15 days starting March 1.

Will also do concert at Teatro Seguro.

## Robbins' 2-Month Tour On Spike Jones Piano Book To Enlist Kid Hawkers

Jack Robbins is embarking on a two months' tour March 1 to set up special distribution for his new "Spike Jones' Favorites" piano book in advance of the Spike Jones band tour through 28 cities. Robbins plans to hire about a dozen kids in each town to hawk the \$1 books around the auditoriums in which the Jones' crew will work. Since Jones usually plays in auditoriums seating up to 15,000 persons, Robbins is aiming to get maximum sales returns out of each date by saturating the audience with salesmen. The hawkers, who will handle the books like score cards at a ball game, will be on a commission basis.

Robbins opens his tour in Cincinnati March 1 and will swing back to New York via a series of one-night stops by April 13. The Jones book, which was two years in the making and comprises a flock of the bandleader's standards, has just come off the presses.

Robbins also plans to plug the Raymond Burrows piano teaching method book, another new publication, on the tour. Latter volume has been stirring interest among educators for its technique of keyboard instruction for youngsters in grade schools.

## Savoy's 25th Birthday

Savoy ballroom, Harlem, N. Y., celebrates its 25th birthday with a four-day celebration March 9-12. Opening March 12, 1926, the Savoy has remained under the continuous management of Moe Gale and Charles Buchanan.

## VARIETY

## 10 Best Sellers on Coin-Machines

Week of Feb. 17

1. MY HEART CRIES FOR YOU (3) (Massey)
2. TENNESSEE WALTZ (12) (Acuff-R)
3. IF (4) (Shapiro-B)
4. BE MY LOVE (5) (Miller)
5. SO LONG (4) (Folk-W)
6. YOU'RE JUST IN LOVE (3) (Berlin)
7. THE ROVING KIND (7) (Hollis)
8. HARBOR LIGHTS (17) (Chappell)
9. NEVERTHELESS (15) (Chappell)
10. A BUSHEL AND A PECK (7) (Morris)

## Second Group

- IF YOU'VE GOT THE MONEY (Peer)  
ABA DABA HONEYMOON (Feist)  
WOULD I LOVE YOU (Disney)  
PENNY A KISS (Shapiro-B)  
THINKING OF YOU (9) (Remick)  
ALL MY LOVE (18) (Mills)  
I'LL ALWAYS LOVE YOU (9) (Famous)  
THE THING (3) (Hollis)  
I STILL FEEL THE SAME ABOUT YOU (Odette)  
OH BABE (Alamo)  
TO THINK YOU'VE CHOSEN ME (Laurel)  
GET OUT THOSE OLD RECORDS (BVC)  
LITTLE ROCK GETAWAY (Feist)  
MOCKING BIRD HILL (Southern)  
LET ME IN (Oxford)

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Guy Mitchell M. Miller Columbia  
Patti Page ..... Mercury  
Perry Como ..... Victor  
Dean Martin ..... Capitol  
Mario Lanza ..... Victor  
Weavers-Gord. Jenkins ..... Decca  
Perry Como-Fontane Sis. Victor  
Guy Mitchell M. Miller Columbia  
Sammy Kaye ..... Columbia  
Ralph Flanagan ..... Victor  
Mills Bros. ..... Decca  
Betty Hutton-Perry Como Victor  
Mag Whiting-Jim Wakely Capitol

Jo Stafford ..... Columbia  
D. Reynolds-C. Carpenter MGM  
Patti Page ..... Mercury  
Tony Martin-Dinah Shore Victor  
Eddie Fisher ..... Victor  
Don Cherry ..... Decca  
Patti Page ..... Mercury  
Dean Martin ..... Capitol  
Phil Harris ..... Victor  
Georgia Gibbs ..... Coral  
Kay Starr ..... Capitol  
Eddy Howard ..... Mercury  
Guy Lombardo ..... Decca  
Les Paul ..... Capitol  
Les Paul ..... Capitol  
Bobby Wayne ..... London



# ASCAP Split Wide Open on Writer Payoff Plan, Procedure on Voting

With balloting for a new board slated to take place in the next couple of weeks, ferment in the ranks of the American Society of Composers, Authors and Publishers is rising over the writer payoff problem and the democratization of the Society's organizational set-up. Prime source for the dissension among the writers, however, remains the operation of the 60-20-20 payoff system.

To date none of the projected amendments to the current distribution plan have met the approval of the bulk of the lower-ranking writers whose spokesmen in the fight against the ASCAP hierarchy have been Redd Evans and Pinky Herman. According to them, all of the alternative payoff plans being considered by ASCAP's committee suffer from the defect of favoring cluffers now in the upper brackets.

ASCAP's committee, meantime, is continuing to mull various proposals to amend the 60-20-20 plan with accent in the discussions being on increased weight for seniority or the establishment of an "availability" criterion instead of the straight performance basis. One proposal, which has found support among ASCAP's committee, calls for allocating half of the current 60% five-year performance average fund to an availability rating.

ASCAP prexy Otto Harbach, meantime, is attempting to moderate the acrimony among the writers. In a letter to members he said: "Our problems are far too difficult to be solved by a hastily conceived formula. It will require patience and understanding on the part of everyone concerned with no undue consideration given to those who can yell the loudest." Urging a spirit of compromise, Harbach asserted: "Otherwise ASCAP will be easy pickings for many who would like to see us fall."

## Critics Want 60-20-20 Plan

Critics of the leadership, however, are firing away at the alleged (Continued on page 48)

# Col, London Swap Longhair Names

In an unusual series of artist swapping, London Records is loaning out several of its top longhair names to Columbia Records on special one-shot deals. Among the London artists who will cut under the Columbia label will be Kathleen Ferrier, British concert contralto who will record some Mahler songs and Clifford Curzon, British pianist who will etch two chamber works for Columbia.

In exchange, Columbia is permitting Ljuba Welitch, Met Opera soprano, to cut for London. Also being dickered is Columbia's loan-out of conductor Bruno Walter to London. Arrangement between Columbia and London is being handled on a one-for-one swapping basis with no coin involved.

Swapping deals between Col and London started accidentally several years ago when Giuseppe Valdengo, Met Opera baritone under contract to London, cut a "Madame Butterfly" album for Columbia without London's okay. Both companies, however, arrived at an amicable settlement with the swapping deal as one of the results.

## Sherer New Prof. Mgr. Of St. Nicholas Pubbery

Johnny Marks, St. Nicholas Music head, has named Bernie Sherer professional manager of the pubbery. As part of the firm's fulltime operating schedule, Sherer will appoint staffers in Chicago and Los Angeles after he takes over his post early in March.

St. Nicholas has been mainly active with Marks' tune, "Rudolph the Red-Nosed Reindeer" but is now taking on other pop tunes.

Manie Sacks, RCA artists relations chief, arrived back in New York Monday (19) after confabs with Victor and NBC artists on the Coast.

## COL. RECORDS SNARES 'TREE GROWS' RIGHTS

Extending its repertory of original-cast showtune waxings, Columbia Records has closed for the rights to "A Tree Grows in Brooklyn," legit musical by Arthur Schwartz and Dorothy Fields slated for production this spring. Show, being produced by George Abbott and Robert Freyer, CBS video casting director, will have Shirley Booth and Johnny Johnston as stars.

Columbia got first crack at the album rights since CBS is partially angeling the production along lines similar to RCA's bankrolling of "Call Me Madam."

# Flanagan Band To Gross 500G In Initial Year

Ralph Flanagan orch, which teed off on the road last March with a heavy RCA Victor promotion, looks virtually certain to gross near \$500,000 during its first year of operations. During its initial nine months of one-niter and location dates, Flanagan's band racked up a \$360,000 gross for itself. Total includes disk royalties and returns from the Flanagan, Hender & Woods Music publishing firm.

Marking its first year, RCA Victor is giving the Flanagan crew another promotional push with the release of eight new sides. Four disks, to be issued early next month to retailers, will comprise the full week's release of the diskery. Eight sides include six standards and two pops, one of which, "Little Big Horn," is being published by the Flanagan pubbery.

Flanagan, meantime, wound up on Sunday (18) a four-week stand at the Palladium ballroom in Hollywood where he played to \$53,000 admissions and grossed about \$65,000 for the ballroom for the best business in the last five years. Flanagan's crew will tour the far west for the next couple of weeks, threading back to the east via a series of one-niters. On March 24, the crew plays at Pottstown, Pa., and the following night plays at the Steel Pier in Atlantic City. Band comes back to the Meadowbrook, Cedar Grove, N. J., April 3.

## Coin Wrangle Cancels Ellington S. F. Date

San Francisco, Feb. 20. Duke Ellington cancelled out his Opera House concert last week because of lack of money, claiming local promoter Joe Reed "failed to live up to obligations." Reed blamed musicians union's interference, which Ellington denied. The cancellation was announced by Ellington from the stage at the Opera House after 1,500 fans had waited 40 minutes for music to start.

Money was refunded to the patrons. Al Celley, Ellington manager, said the bank had attached \$1,500 against \$2,700 box office receipts for money owed by Reed, which prevented payment to musicians, rental and standby salaries. Ellington had paid Reed out of his own pocket to pay standby musicians in Saturday's concert at Oakland Auditorium.

## Housewife Sues Autry On Song Infringement

Cleveland, Feb. 20. Gene Autry has been sued by a Canton, O. housewife, Mrs. Dolores Rader, with having allegedly stolen her song, "Sleepy Town Journey" in the Autry-written melody, "Here Comes Santa Claus."

Named with Autry as defendants in Federal Court are Columbia Masterworks Record Co., and Western Music Pub.

## COLUMBIA SETTING UP NEW PUB CONTACT PLAN

Columbia Records is switching to a new publishing contact system under which the diskery is setting one day a week aside for the pubs to submit tunes. Procedure, which is designed to give the artists and repertory staff more time on the creative end of disk making, was originally instituted six months ago at Capitol Records on the Coast and, more recently, was made the procedure at RCA Victor.

Mitch Miller, Col's a&r chief, adopted the plan after confabs with prexy Jim Conkling who was responsible for the Capitol a&r operation until joining Columbia. Conkling advised Miller that the one-day-a-week system worked out smoothly at Capitol with the pubs also expressing approval of the setup. At Columbia, pub contacting will be held on Mondays.

## Pic Group Buys H'wood Palladium

Hollywood, Feb. 20.

Palladium, name band terpery on Sunset Blvd., has been taken over by a new group headed by Edward Small, Irving Epstein and Jonie Taps. Final papers in the deal, involving upward of \$400,000, will be signed this week.

Stock of Mrs. Maurice Cohen, widow of the terpery's longtime operator, and other shareholders was purchased in the transaction which involved the building and goodwill is under long lease from the Los Angeles Times.

Operation will continue as it has in the past with Earl Vollmer continuing as manager. He has been with the Palladium since it opened a decade ago, serving as Cohen's assistant until the latter's death. Dick Cohen, son of the former owner, departs after 18 months of handling private party bookings.

New group, from the film end of the amusement biz, is expected to go in for more showmanship in selling the terpery's wares. Small is a longtime film producer whose "Valentino" opened last week in San Francisco. Epstein is with Fox West Coast Theatres, and Taps, now a Columbia studio producer, formerly was in the music field.

## Woolworth Chain Into Low-Price LP Field Via Remington Disks

Adding another major distribution channel for low-priced long-playing disks, the Woolworth chain is planning to carry Remington records in its record departments in many of its stores. Deal to purchase the low-cost LP's followed a trial merchandising period in the chain's Worcester, Mass., and Philadelphia outlets.

Up to now, Woolworth has only been carrying pop recordings at prices slightly below the regular retail tab. The Remington line will be sold at \$2.19 for the 12-inchers and \$1.69 for the 10-inchers, or less than half the price of the long-hair long-play disks under the major company labels. Remington disks have already made a considerable dent in the market via distribution in major department stores, such as Macy's, and large music retail outlets which, in many cases, have been pushing the low-priced line at the expense of the price-discounted major labels.

Remington disks are pressed on a plastic material similar to Vinylite. Latter is used by the major labels because of its uniform high quality. Plastic in the Remington disks, however, has reduced the cost of raw material of the average long-play platter to about 3c. Similar sized disks pressed in Vinylite cost considerably more.

## RUSH GUTHRIE TO HOSP

Woody Guthrie, writer of the hit song, "So Long," was rushed to Coney Island hospital, Brooklyn, Wednesday (14) to undergo emergency surgery for a burst appendix and peritonitis.

Hospital officials describe Guthrie's condition as good.

# AFM Stalemate Vs. Networks On Negotiations at Critical Stage

## HILL & RANGE PLUGGING TUNE VIA FREE VIDPIX

Hollywood, Feb. 20.

Hill and Range Music closed a deal with United Productions of America to make a two-minute vid-film of the firm's "Peter Cottontail" tune which will be delivered to 125 video outlets around the country. Pubbery is bearing entire \$10,000 cost of scheme which provides stations with gratis footage in return for free plugs.

Firm previously pulled the same stunt on "Frosty the Snowman." Edwin H. Morris also tried it, but on purely local basis. "Cottontail" is being done in complete animation. Tune gets solo-vocating against a capella background, thus escaping AFM bite.

## Robbins' Talent Scout Wax Firm As Co-op Venture

In a move to shift the music business' center of gravity from the diskeries back to the music publishers, Jack Robbins, head of Robbins & Sons, is projecting the formation of a cooperative recording company under the name of the Robbins White Label. Purpose of the new company will be to cut new tunes with new artists on an experimental basis with the eventual aim of selling the masters to the major diskeries for commercial distribution. Robbins is currently approaching a number of young publishers with the proposition to go into such a company with him.

Robbins said his projected experimental diskery was not aiming to throw the major platter companies out of the saddle. He noted it was only designed to give the publishing end of the business one vote in deciding how tunes should be put on wax. Rapping the present situation where decisions are in the laps of the artists and repertory staffers of the major wax companies, Robbins charged the pubs have been shut out to the point where they don't even know what artists are being put on their tunes.

Robbins' projected company will operate along lines similar to the companies now cutting demonstration disks except that it will be owned and operated by the publishers. The problem of finding new talent to cut the audition will be licked, according to Robbins, by the publishers resuming their oldtime function of talent scouts. Teaming of the artists and tunes under publisher guidance, Robbins said, will give the pubs an important say in the diskeries' interpretations of the material. If, moreover, the demonstration disks are sufficiently strong, pubs will be permitted to sell the masters to the majors.

Creation of such an experimental diskery by Robbins follows through on an idea that he had five years ago when he was chief of the Big Three publishing group. That idea finally resulted in the formation of the M-G-M label, which also was set up by the pubbery to wax tunes owned by Metro with artists which it controlled.

## Up Scale in Cincy RKO For Spike Jones 2-Niter

Cincinnati, Feb. 20.

A \$1.23 to \$3.08 scale has been set by RKO for its flagship 3,100-seat Albee when Spike Jones and His Musical Depreciation Revue of 1951 takes over March 1 for two night performances. One night is a policy deviation for RKO houses here.

On previous visits, Jones and his combo appeared in the indie 2,500-seat Taft theatre.

Negotiations between the American Federation of Musicians and the four major radio and video networks entered into a critical phase this week as industry reps began presenting their counter-proposals to the union's series of stiff demands. Overshadowing the formal negotiations, meantime, was a reported private meeting between NBC prexy Joseph McConnell and AFM prexy James C. Petrillo last week. While content of these discussions were not disclosed, knowledge that NBC had previously made a separate deal with the AFM rankled other company execs.

Industry reps adjourned the bargaining sessions last week for a couple of days after Petrillo informed them that further meetings would be fruitless unless they had something concrete to say. Up to then, industry reps confined their activities to questioning the AFM negotiations about the meaning of the union's demands. After huddling by themselves, however, the network spokesmen came up with their counter-proposals.

It's understood that the networks are ready to grant a 10% hike in scales, the maximum allowable under the Government's freeze formula. Key AFM demands for elimination of all disks on radio and TV during cream programming time and the payment of a 5% royalty to the Music Performance Trust Fund are still meeting firm resistance by the industry.

To date no appreciable progress has been made towards reaching a settlement. Although some of the execs in the union's locals are becoming slightly impatient, it's understood that every avenue for agreement will be taken before any possible blowoff.

## Enters TVA Talks

Chicago, Feb. 20.

Intervention by James Petrillo's American Federation of Musicians may throw a last-minute hitch into the local Television Authority negotiations. (Continued on page 48)

# Col. Royalties To Pubs Up 39%

Indicating the marked upbeat in Columbia Records business starting late last year, diskery's royalties to publishers for the quarter ending Dec. 31 climbed to 39% more than the previous quarter. Upped pub royalties were accounted for by the big-selling Gene Autry disk, "Rudolph, The Red-Nosed Reindeer," which was parlayed with several mild pop hits and the normal Christmas rush for such showtune albums as "South Pacific."

Pub royalties paid by Decca Records, while also rising, were only 5% higher for the period as compared with the previous period. Decca's biz, however, had been keeping on a steady keel through 1950 with no sharp drops or hikes in pub royalties from quarter to quarter.

## Records of Knowledge

### Enters Kidisk Field

Richard Morris, son of the Hollywood producer Boris Morris, is heading operations of a new kid diskery, Records of Knowledge, which will specialize in education material. Firm is issuing song albums framed around famous American historical figures.

Initial release is set for early next month with the company arranging for distribution through Douglas-Bruce in New York and distrib in other key cities.

## Heywood's Musicomedy

Eddie Heywood, jazz pianist currently appearing at Cafe Society Downtown, N. Y., is currently writing the score for a new musical comedy, "Summertime," which has a book written by Malvin Wald, film writer.

Chuck Vincent, radio-TV director, has taken an option on the musical with plans for a summer theatre tryout this coming season.

**AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS**

Weekly chart of the records on disk tickets programs as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity among the community. Top Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and tickets will vary week to week to present a comprehensive picture of all sectors of the country.

# VARIETY WEEK ENDING FEB. 17

Weekly chart of the records on disk jockey programs as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos.	Pos. No.	Artist	Label	Song
1	2	3	4	5
1	1	11	Guy Mitchell-M. Miller	My Heart Cries for You
2	3	7	Perry Como	If
3	4	10	Mario Lanza	Be My Love
4	2	14	Patti Page	Tennessee Waltz
5	5	7	D. Reynolds-C. Carpenter	M-G-M
6	6	9	Guy Mitchell-M. Miller	Aba Daba Honeymoon
7	8	8	P. Como-Fontaine Sis	Roving Kind
8	37	2	Fatti Page	You're Just In Love
9	8	7	Weavers-G. Jenkins	Would I Love You
10	11	3	Tony Martin-D. Shore	So Long
11	18	19	Paul Weston	Penny a Kiss
12	10	4	Eddie Fisher	Nevertheless
13	24	3	Mel Blanc	Columbia
14	13	13	Phil Harris	Bringing Back the Thrill
15	34	6	Les Paul	I Taught I Taw a Puddy Tat
16	25	5	Jo Stafford	The Thing
17	16	2	Billy Eckstine	Capitol
18	18	4	Billy Eckstine	Little Rock Getaway
19	9	7	Vic Damone	Columbia
20	20A	1	Bobby Wayne	Decca
21	20B	4	Bill Kenny-G. Jenkins	Let Me In
22	20C	5	Perry Como	It Is No Secret
23	45	2	Rosemary Clooney	Decca
24	29	8	Dinah Shore	Victor
25	12	21	Sammy Kaye	Columbia
26	14	14	Perry Como-B. Hutton	My Heart Cries for You
27	18	8	Weavers	Harbor Lights
28	27A	7	Decca	Victor
29	1	1	Lisa Kirk	Decca
30	13	7	Helen O'Connell	Decca
31	7	10	Georgia Gibbs	Capitol
32	4	4	Guy Lombardo	Decca
33	1	1	Benny Lee, Mary	Decca
34	37	3	Fontane Sis	Decca
35	37	2	Mindy Carson	Decca
36	45	7	Russ Morgan	Decca
37	45	2	Dean Martin	Decca
38	26	4	Bob Dewey	Decca
39	37	2	Doris Day	Decca
40	1	1	Tennessee Ernie	Decca
41	11A	1	Lorry Raine	Decca
42	1	1	Eddy Howard	Decca
43	1	1	Dean Martin	Decca
44	13	14	Eddy Howard	Decca
45	4	4	Ralph Marillere	Decca
46	12	12	Mills Bros.	Decca
47	29	2	Hugo Winterhalter	Decca
48	1	1	Toni Arden	Decca
49	1	1	Vic Danone	Decca
50	49	2	Patti Page	Decca
51	21	21	Eddie Fisher	Decca



*Startling? It's Flanagan!*

# EIGHT BRAND NEW SIDES BY FLANAGAN

Once Again America's Newest Dance Band Favorite Comes Through With  
4 Records, 8 Great Arrangements In One Exciting Release

## RALPH FLANAGAN

America's No. 1 Band in Bill-  
board Disc Jockey Poll ...  
No. 1 in Motion Picture Daily  
Poll ... No. 1 Band in Martin Block Poll ... etc. ...

✓ 20-4066 ON THE ROAD TO MANDALAY

✓ 47-4066 APPLE BLOSSOM TIME

## RALPH FLANAGAN

Holder of All-Time Attendance  
Records at the Meadowbrook, Co-  
dor Grove, N. J.; Westview Park,  
Pittsburgh; King Phillip Ballroom,  
Wrentham, Mass.; Walled Lake, Detroit; Convention Hall, Asbury Park, N. J.; Castle  
Farms, Cincinnati (Indoor); Peony Park, Omaha (Indoor) ...

✓ 20-4067 EVERYTIME I FALL IN LOVE

✓ 47-4067 SLOW DRIVE

## RALPH FLANAGAN

Two Commercial Radio Shows  
in One Year ... Currently for  
U.S. Army and Air Force Over  
287 ABC Stations Every Monday, 10 P.M. EST ... Chesterfield Cigar-  
ettes This Last Summer ...

✓ 20-4068 ON THE LITTLE BIG HORN

✓ 47-4068 HARTZANFLOURS

## RALPH FLANAGAN

Grossing Over \$400,000 in  
First 8½ Months on Tour ...  
With 14 Weeks of Location  
... Over 2,000,000 Records First Year ... Including No. 1 RCA Victor  
"Designed for Dancing" Rodgers and Hammerstein Album.

✓ 20-4069 AH SWEET MYSTERY OF LIFE

✓ 47-4069 STOUT HEARTED MEN



**RCA VICTOR Records**



## CAPAC to Get \$305,000 Licensing Fees in 1951; 44G for Canadian BMI

Ottawa, Feb. 20.

Copyright Appeal Board made little change in fees to be paid to Composers, Authors and Publishers Association of Canada, according to announcement from three-man board today. Radio stations will pay CAPAC \$304,482, compared to the 1950 fee of \$292,718, the Canadian Broadcasting Corp. and indie stations splitting a 14c-per-receiving-set rate.

Broadcast Music Inc. will get

\$43,548, at a rate of 2c. per each licensed radio set, with CBC included in the levy this year, although BMI did not request it. CAPAC's request for \$1 a loud-speaker on operations of Rediffusion, Ltd., Montreal, was cut to 50 cents. Firm pipes music into homes and restaurants but board considered the domestic service still experimental.

Among other decisions by the board were: refusal of CAPAC request for licensing of all using its works, but permission for society to inspect the books of any customer; approval of CAPAC request for permission to tax filmers with non-film stage show policies; refusal to impose television fees until Canada actually gets video.

### Top Songs on TV,

(Alphabetically Listed)

Week of Feb. 9-15, 1951

(Based on copyrighted Audience Coverage Index and Audience Trend Index published by Office of Research, Inc., Dr. John G. Peatman, director.)

A Bushel and a Peck... Morris  
If I Were a Rich Man... Shapiro-B  
Heart Cries for You... Massey  
Tennessee Waltz... Acuff-R  
Thinking of You... Remick

#### 5 Top Standards

Sweeping Country... New World  
Sheik... Mills  
'S Wonderful... Harms  
Tea for Two... Harms  
Zing Went the Strings Harms

### Ferentz to New Post

Detroit, Feb. 20.

Jack Ferentz, prexy of the musician's union for more than a decade in Detroit, heads for New York this week to take over his new job as special assistant to James C. Petrillo, AFM prexy.

Ferentz will specialize in handling biz between the union and symph orchs. Ed Werner is the new Detroit prexy.

### AFM Stalemate

Continued from page 45

negotiations here. TVA membership is slated to meet Thursday (22) to consider the situation. Unless the three tele stations which tentatively agreed to most issues before the AFM question arose, and WGN-TV, which is bargaining individually, iron out the remaining points before the membership meeting, it's deemed possible the union may vote for a walkout.

The AFM issue sprung up two weeks ago when the stations received telegrams from the Chi local declaring it would look with disfavor upon any TVA contract which might include performers holding AFM cards. With the networks currently involved in talks with Petrillo on web AFM contracts, the two o.&o. outlets here are reportedly somewhat leery about stirring up Petrillo's ire in connection with the possible local TVA-AFM jurisdictional hassle. Until they get a clarification of Petrillo's stand, they may be forced to mark time in the TVA talks, which will bring them up against the tele union's impatience at the long-drawn negotiations.

### ASCAP Split

Continued from page 45

inequities in the interpretation of the plan, not the plan itself. According to the protestants, the chief barrier to a fair working out of the 60-20-20 plan is the attempt of several high-bracket writers to maintain themselves despite lack of sufficient performances. This was done, it's alleged, by creating a super-dreadnaught class of writers getting more than \$50,000 a year, as in the case of Irving Berlin.

In comparison to Berlin, the writers, who don't allegedly belong in the top brackets, can make a case for getting from \$10,000 to \$20,000 a year. The critics of the administration want the reestablishment of the old \$20,000 ceiling with all other writers graded downwards from the Berlins, Cole Porters, et al.

New beef, meantime, is developing over the voting procedure for the new board. Herman is proposing that ASCAP hold its elections after, and not before the annual meetings as now. Such a switch, it's contended, will give the membership an opportunity to judge what the board members stand for programmatically, instead of voting before the board members make their views known.

Another proposition, in line with the Government's anti-trust decree, would guarantee the election of several lower-rank cladders to the ASCAP board. Under the present procedure, elections of these cladders is purely optional, with the added factor that any low-ranking writer elected must meet the approval of the top bracket votes. The critics want each broad classification group to name its own rep to the writer board.

Nominating committees for the writers and pubs, meantime, are expected to finish drawing up slates within the next couple of days. Elections will likely take place next month.

## Band Reviews

### BERNIE MANN ORCH (16) With Tommy Hughes Grill Room, Hotel Roosevelt, N. Y.

Bernie Mann, after batoning a series of lesser orchs, is making his bid for the bigtime with this new outfit which he is billing as the "All-American Band." Monicker may be a bit pretentious but Mann's current organization does comprise a group of topflight sidemen who have the potential to become a standout commercial crew.

The band, however, failed to register with any impact in its New York debut at the Hotel Roosevelt's Grill Room. It could be that more time is needed to integrate this outfit since it only played one prior date in Boston for a break-in. More likely, however, Mann's crew was compelled by the requirements of the Grill Room and the standards set here by the Guy Lombardo orch to keep the full range of its tone and dynamics under wraps. In any case, it did not fulfill its potential musicianship.

Band, however, is proceeding on a good idea of giving a modern touch to hotel dance tempos. Crew delivers in a moderated jump style with its repertoire comprised of standard show's tunes with only an occasional current pop in its book. Instrumentation has five reeds, three trombones, four trumpets (including Mann's) and four rhythm. Latter section departs from standard form with a tuba in place of the more conventional bass.

Group is handicapped mainly by its failure to highlight the melodies and its exaggerated tempos. The slow numbers tend towards being a bit too slow with the faster tunes delivered with a stepped-up beat. Melodic line, moreover, sounds buried under the heavy brass chords which feature the arrangements. This band, however, has too many class musicians not to be able to correct these flaws in a relatively short time.

Tommy Hughes complements the crew with a first-rate vocalizing style. Goodlooking youngster has a smooth baritone and he handles a wide variety of standards with a distinctive crooning attack.

Mann's band, incidentally, is being promoted by Dick Bradley's Tower Records company. *Herm.*

### SHEP FIELDS ORCH (13) With Thelma Graeen Hotel Muehlebach Kansas City, Mo.

Current stand in the Terrace Grill of the Muehlebach is the first hotel date out this way for Shep Fields. Orch he is displaying is the crew which he put together couple of seasons back to reprise on the "Rippling Rhythm" theme which has marked him as a top band for so many years. Crew is a young one, well sprinkled with talented performers, and air of freshness and competence pervades the bandstand.

Fields makes the reed section the heart of his band with a raft of doubles including flute and piccolo and possibly more emphasis on clarinets than on saxes. The wood wind center he embellishes with pair of trumpets, pair of violins, accordion, piano, drums and string bass. Arrangements by vet drummer Fred Noble work great deal of variety into the orch's output.

In the vocal field leader has varied talent led by Thelma Graeen with range nicely suitable for the pop ballads and musical comedy favorites which are a large part of the Fields repertoire. Young violinist, Carmel, also works out on vocals, as does Tommy Lucas of

the reed section and Bob Shapley, accordionist. Three instrumentalists also offer specialties, and with Miss Graeen make up a vocal quartet. Under its own power orch thus is capable of a considerably good floor show, and is carrying a good share of the twice-nightly shows here.

The "Rippling Rhythm" tag is an assist here in bringing in the customers, and Fields is making the most of this with visual effects as well as the time-honored theme. *Quin.*

### BOBBY HACKETT ORCH (6)

Steve Connolly's Jazz at 76

Bobby Hackett, who first gained recognition as a solid exponent of jazz in a subterranean bistro (in the Hub) during prohibition era is currently filling an engagement at the basement jazz hangout of "Jazz at 76" fronting his own six man combo with solid results.

Hub's recently revived interest in small jazz combos make him a natural here, and while he plays with enough drive to spark Dixieland faves such as "High Society" (Continued on page 49)

### HIGH on Performance and Best Seller Lists

WOODY GUTHRIE'S

## SO LONG

(It's Been Good to Know Ya)

FOLKWAYS MUSIC PUBLISHERS CO.  
129 W. 52nd St. New York 19, N. Y.

## ZING ZING ZOOM ZOOM

recorded by

THE ANDREWS SISTERS ..Decca

PERCY FAITH ..Columbia

DAVID ROSE ..M-G-M

PERRY COMO ..RCA Victor

others to follow

ROBBINS MUSIC CORPORATION

### NEW REVIVALS

## 'I Don't Mind Being All Alone'

## 'Exactly Like You'



Standards by

Jimmy McHugh

### PROGRAM

## My Moonlight Madonna

Enchanting Waltz Standard

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MARY

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Now SECOND Week

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Soaring up to  
"The Roving  
Kind" and  
"My Heart  
Cries For You"

GUY

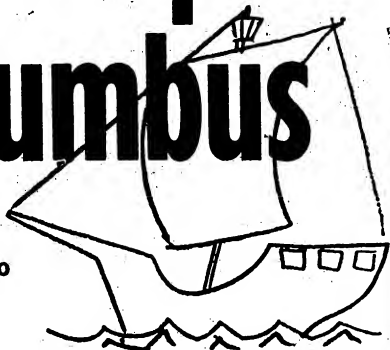
MITCHELL'S

Newest Hits



# Sparrow in the tree top and Christopher Columbus

78 rpm 39190  
33 1/3 rpm 3-39190  
45 rpm 4-39190



A Best Seller For Sure!

Display it—Play it—Make it Pay!

## Columbia Records

First, Finest, Foremost in Recorded Music



# RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending  
Feb. 17

National  
Rating

This Last  
wk. wk. Artist, Label, Title

			New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Cleveland—(Record Mart)	Kansas City—(Jenkins Music Co.)	Seattle—(Sherman-Clay)	Omaha—(A. Hospe Co.)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Philadelphia—(Wanamaker)	TOTAL POINTS
1A	1	PATTI PAGE (Mercury) "Tennessee Waltz"—5534	2	4	1	1	3	3	7	6	4	2	1	2	91
1B	3	MARIO LANZA (Victor) "Be My Love"—10-1567A	7	1	2	6	1	4	2	5	1	3	3	6	91
2	5	PERRY COMO (Victor) "It"—20-3997	1	2	5	2	2	1	1	2	4	2			88
3	2	G. MITCHELL-M. MILLER (Col.) "My Heart Cries for You"—39087	4	3	3	5	2		1			6	1		63
4	4	P. COMO-FONTANE SIS. (Victor) "You're Just in Love"—29-3945A	5		9		7	5	3			9	4	4	44
5	8	WEAVERS-G. JENKINS (Decca) "So Long"—27376	9	6				6	4	3	8		5		36
6	10	MEL BLANC (Capitol) "I Taw a Puddy Tat"—1360			6		9	7	5		2		7		30
7	10	REYNOLDS-CARPENTER (MGM) "Aba Daba Honeymoon"—3282		9	10	4	10		10		3	5		8	29
8	7	PATTI PAGE (Mercury) "Would I Love You"—5571	3	5	4		4								28
9	6	G. MITCHELL-M. MILLER (Col.) "Roving Kind"—39067			7				6	4		10		3	25
10	13	DINAH SHORE (Victor) "My Heart Cries for You"—20-3978		3								5			14
11	11	EDDIE FISHER (Victor) "Bring Back the Thrill"—20-4016A	6			7								9	11
12		LES PAUL (Capitol) "Mocking Bird Hill"—1373										1			10
13	11	GUY LOMBARDO (Decca) "Harbor Lights"—27208		8										5	9
14		WEAVERS (Decca) "Roving Kind"—27332		10			8				7				8
15A		BILLY ECKSTINE (MGM) "I Apologize"—10903A				5									6
15B	9	PERRY COMO-B. HUTTON (Vic) "Bushel and a Peck"—20-3930			10				10				7		6
16A	7	BILLY ECKSTINE (MGM) "It"—10896		8							9				5
16B	8	PHIL HARRIS (Victor) "The Thing"—20-3968B		10					7						5
16C		BILL KENNY (Decca) "It Is No Secret"—27328					6								5
16D	12	SAMMY KAYE (Columbia) "Harbor Lights"—38963							8			9			5
16E	12	MILLS BROS. (Decca) "Nevertheless"—27253							9			8			5
16F	15	TONY MARTIN-D. SHORE (Vic) "Penny a Kiss"—20-4019							6						5
16G		RALPH MARTIERE (Mercury) "So Long"—5570										6			5

## Disk Best Sellers by Companies (Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Victor	8	264	Decca	5	63
Mercury	3	124	M-G-M	3	40
Columbia	3	93	Capitol	2	40

## FIVE TOP ALBUMS

1	2	3	4	5
GUY AND DOLLS Broadway Cast Decca DA-823 9-203 DLP-8036	OUT OF THIS WORLD Broadway Cast Columbia MM-980 ML-54390	VOICE OF XTABAY Ymo Sumac Capitol CC244	SOUTH PACIFIC Broadway Cast Columbia MM850 ML4180	CALL ME MADAM Ethel Merman Decca DA-818 9-166 DLP-8035

Eddie Wolpin, general professional manager of Famous Music, planes to the Coast this week to huddle with Paramount Pictures brass over future pix score promotion.

1951's Top Noisemaker!

**HULLABALOO**  
100% Recorded

The Next Hit Ballad!

**TO LOVE YOU  
IS MADNESS**

Recorded by TONY FONTAINE—Mercury

**MILLS MUSIC, INC.**

1419 Broadway • New York 19

**TOP COMPOSER  
WANTS  
TOP LYRIC WRITER**

BOX V-8327, VARIETY  
154 W. 46th St., New York 19, N. Y.

## Cap's New Kid Series

Capitol is applying TV's attraction for juveniles in a new patented kiddie series called Tele-Talkie. Patented feature is a specially constructed record sleeve bearing the likeness of a tele set with the screen area cut out. A rotating disk with pictures on it is stapled on the inside of the sleeve and is spun on cue from the record producing the effect of a televised picture.

Item was designed for the chain-store trade as a result of requests for a kid record line to retail at less than the diskery's Record Reader series. Latter, more elaborately illustrated, with full printed story texts, consists of multi-record albums whereas Tele-Talkie, using the same talent, is applied to single records only.

## Houston Sympy Tours

Houston, Tex., Feb. 20. Houston Symphony Orchestra, under the baton of Efrem Kurtz, has left here on a tour of southeast states.

They will present 28 concerts on 27 days and will return here on March 12.

## Band Reviews

Continued from page 48

and "The Saints Go Marchin In" etc., its really the relaxed cornering of "Embraceable You," "Room With a View" and "Pennies from Heaven" that show off his subtle style to best advantage. He's a master at playing chord intervals and the slower numbers give him plenty of opportunity to showcase this talent with jazz addicts, loving it.

Since starting the engagement here, he has reshuffled the personnel several times with the current lineup shaping solid with no further replacements planned. Teddy Roy, local jazz pianist who worked with Hackett during his early days here, is back with him pounding out a nice beat aided by bassist Billy Goodall and ex-Ray Anthony drummer, Buddy Lowell. Gene Sedrik had rejoined him on clarinet and Vic Dickenson, the trombonist who apparently goes with the least fits into the group neatly. Boys give out with some very tasty jazz and the original two-week booking has been extended for an indefinite time.

Elie.

# DECCA data



One of America's Most Popular Bandleaders!

## GORDON JENKINS

plays

**MORE THAN I CARE TO REMEMBER**

and

**SALLY DOESN'T CARE**

DECCA 27433 and \*9-27433

CURRENT HITS!

27395 I REMEMBER THE CORNFIELDS  
\*9-27395 TO HEAR YOU LAUGH with Evelyn Knight  
27376 SO LONG  
\*9-27376 LONESOME TRAVELER with The Weavers.



A Top Singing Personality With a New Hit

## DICK HAYMES

sings...

**OPERETTA**

and

**LITTLE CHILD**

27473 and \*9-27473



The Inimitable Satchmo With 2 New Songs!

## LOUIS ARMSTRONG

sings... IF

and

(I Wonder Why)

**YOU'RE JUST IN LOVE**

DECCA 27481 and \*9-27481

A CURRENT FAVORITE!

27113 LA VIE EN ROSE  
\*9-27113 C'EST SI BON

\* INDICATES 45 RPM VERSION

Single Records  
85¢ each (plus tax)



America's Fastest

Selling Records!

Inside Orchestras—Music

For the first time since he has had an all-girl aggregation, Phil Spitalny recently added a male member. But it was for one date only, a recording session with RCA-Victor.

It started when Spitalny, from his apartment at the Park Sheraton hotel, N. Y., heard a baritone next door warming up. Spitalny liked the voice and knocked on the neighbor's door. The maestro, who didn't know Eddie Fisher, invited the youngster to record with the band that very day. The song, "It's You, No One But You." Fisher, of course, is a Victor artist in his own right.

Parentage of acts is coming in for official scrutiny to avoid international complications. New angle arose in the booking of acts for armed service installations around the world.

Some of the bases are located within the orbit of Arab nations which recently were at war with Israel. A state of armed truce now exists between the Arab nations and Israel and no one of Jewish extraction is permitted to enter these countries. Service officials booking acts must keep this constantly in mind and frequently have to reshuffle arrangements for bookings because of it.

Columbia Records' recently established practice of backlogging recording material paid off when singer Toni Arden had to cancel a wedding date with Percy Faith last week because of laryngitis. Prevented by American Federation of Musicians rules from calling off the session, Faith drew on the Col stock of ready-to-cut arrangements and with an enlarged orch etched half an album in the skedded time. The completed album will soon be released as another in the Percy Faith series.

Miss Arden's illness also forced her to cancel a guest spot that same night on the Steve Allen CBS-TV show and a week's engagement at the Fox theatre, Detroit, which was to begin Fri. (16). Her brother, Jan Arden, subbed for her in the former slot. Miss Arden will resume her schedule of appearances Feb. 24, when she goes into the Miami Clover Club for five weeks with the Jackie Miles-Vagabonds show.

Jimmy Wakely's ad in VARIETY's Feb. 7 issue for his Capitol record of "Beautiful Brown Eyes" and "At the Close of a Long Long Day" contained a typographical error. Group accompanying Wakely on the disk should have been correctly billed as the Les Baxter Chorus.



**HIT • BEAUTIFUL BROWN EYES** (American) — Jimmy Wakely (Cap. 1393) runs ahead of the pack on this item which Cash Box calls "a winning side," and Billboard says a "Tomorrow's Hit." Other disc releases which will push this tune upward are Rosemary Clooney (Col. 39212), Lisa Kirk-Hugo Winterhalter (Vic. 20-4062) and Art Mooney (MGM).

**"SLEEPER • YEAH, YEAH, YEAH** (Spitzer) — "Louis Prima (Robin Hood 105)," says Billboard, "clicks in this fine chunk of rocking boogie-woogie material, done with dash and animation." Also gets a strong "Sleeper of the week" nomination from Cash Box. (Non-Exclusive BMI)

**"DISK • MORE THAN I CARE TO REMEMBER** (Spitzer) — Ames Brothers (Coral 27433) earn a potent "Disk of the Week" from Cash Box. "Brothers make sweet harmony," says Billboard and rates it 86 points for deejays. Gordon Jenkins' (Dec. 27433) version is up with the leaders.

**WATCH • OH WHAT A FACE** (Lockrae) — Creating a stir is this "Songs for Sale" winner. Ray Smith with Henry Jerome Orch. (Lon. 977) is first on wax in a great disc. Another, by Sticks McGhee (Lon. 978), is getting attention. Watch for the Phil Harris (Vic.) release and a flock of others.

**EASTER • PETER COTTONTAIL** (Hill & Range) — Again an Easter favorite. Newest edition is by Spike Jones (Vic. 20-4055) described by Variety as "... a sparkling version that should make a big splash in the holiday market. (Non-Exclusive BMI)

**• SONNY THE BUNNY** (BMI) — Latest entry in the Easter derby is Gene Autry's (Col. 90-110) waxing of a smart ditty that is receiving nation-wide promotion through dept. store outlets. Tommy Tucker (MGM 60010) also will be in demand.

**• LET'S GO TO CHURCH** (Next Sunday Morning) (Beechwood) — Back among the seasonal hits is the Margaret Whiting-Jimmy Wakely (Cap. 960) smash of last year.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Feb. 17

This Last wk. wk.		Title and Publisher		New	Chica	Los A	Bosto	Cleve	Detro	Phila	India	Kansa	Roch	Minn	Seatt	N T S
1	1	"Tennessee Waltz" (Acuff-R)	1	1	1	1	1	1	1	1	1	1	1	1	1	120
2	2	"My Heart Cries for You" (Massey)	2	2	2	2	2	2	3	3	5	3	2	2	2	102
3	3	"If" (Shapiro-B)	3	3	3	4	3	4	2	2	2	2	3	10	6	87
4	4	"Be My Love" (Miller)	4	5	6	3	4	2	4	4	5	7	3	5	80	
5	5	"You're Just in Love" (Berlin)	5	4	7	6	8	6	5	3	4	10	5	4	65	
6	7	"It Is No Secret" (Duchess)	6	6		8	5				8	8		3	33	
7	6	"Harbor Lights" (Chappell)		7	4	10		5	8		6				26	
8	12	"So Long" (Folk-W)	7	9	9		6						6	4	25	
9	10	"Aba Daba Honeymoon" (Feist)	9			7				7	6		9	8	10	21
10	8	"Roving Kind" (Hollis)	10						7				5	7	9	17
11A		"Penny a Kiss" (Shapiro-B)	8	8				9			7			9		14
11B	7	"Bushel a Peck" (Morris)				9		7	10	8	7					14
12	9	"Zing Zing Zoom Zoom" (Robbins)	10									9	4			10
13		"Would I Love You" (Disney)			5					9		8				8
14	11	"Petite Waltz" (Duchess)				5										6

On the Upbeat

New York

Nellie Lutcher starts a Paramount theatre, N. Y., date March 7... Ginger Lamare, vocalist with Sam Donahue, signed as a regular on the Joe Franklin WJZ-TV show every Wednesday... Pat Terry's initial disk for London Records will be released late in March... The Honeydramers, promoting their Victor platter "The Beanbag Song," are shipping beanbags to deejays... Glen Moore orch being featured on Mutual network series of Treasury shows for U. S. Govt... Orch leader-pianist Bill Snyder, London recording artist, signed with GAC... Tommy Mercer, replacing Ronnie Deauville as vocalist with Ray Anthony band. Latter starts as a single booked by GAC... Singer Art Morton, Capitol Records artist goes into New Yorker hotel March 11... Billy Eckstine opens an engagement at the Paramount theatre, N. Y., March 21... Milton Karle named eastern publicity and record promotion rep. for Jerry Gray's orch.

Buddy Robbins, of J. J. Robbins Music, on the Coast to o.o. new material... Frazier Jameson and John Glen, Canadian London Gramophone execs. in for confabs with London toppers in New York... Barbara Bernstein, secretary at Shapiro-Bernstein, marrying George Nolan, singer-trumpeter with the Blue Barron orch, April 28... Coast cleefer Dan Shapiro in New York to polish material for forthcoming legit revue, "So This is Brooklyn"... Songwriters Jimmy Kennedy and Bix Reichner receiving the Freedom Foundation's award at Valley Forge, Pa., on Washington's Birthday tomorrow (Thurs.)... Benny Goodman in a two-week stand at El Rancho Vegas in Las Vegas... Paul Nero, hot violinist, embarking on a two-week Capitol Records promotion tour in conjunction with release of his new album... Ving Merlino's all-femme orch playing the Master Brewers convention at the Hotel Commodore, N. Y., Feb. 24.

Chicago

Woody Herman set for Edgewater Beach hotel, Chi., March 23 for four weeks... Benny Strong set for etching date next week for Capitol, augmenting with Meadowlarks and trumpeter Jimmy Zito... Larry Fortne pacted for Indiana Roof, Indianapolis, March 16

Tops of the Tops

Retail Disk Best Seller "Tennessee Waltz"  
Retail Sheet Best Seller "Tennessee Waltz"  
"Most Requested" Disk "My Heart Cries for You"  
Seller on Coin Machines "My Heart Cries for You"  
Best British Seller "Petite Waltz"

weekend... Harold Ornstein, BMI legal eagle, in town... Big Three held over at Capitol lounge... Ken Griffin's "San Antonio Rose" etching for Columbia has chalked up 100,000 sales... Kilbourn hotel, Milwaukee, resumes entertainment policy with Funatics, Feb. 20

Pittsburgh

Clyde McCoy band opened week's engagement at Vogue Terrace Monday (19)... Billy Catzone and his trio into the Penn-Albert hotel in Greensburg for an indefinite stay... Sarah Vaughan comes back to Johnny Brown's Club again on Friday (23) for eight days

Tommy Dorsey band and King Cole Trio play a jazz concert at Syria Mosque on Feb. 27... Woody Herman band and Patti Page booked for a one-nighter at Vogue Terrace on March 8... Edith Ayres, who left Maurice Spitalny's band four years ago to get married and have two children, has rejoined the outfit for dance jobs... Al Dilemma Trio has had its option picked up at Hotel William Penn's Continental Bar and ditto Dom Trimarkie threesome at Hotel Roosevelt's Sylvan Room... Latest disks of Baron Elliott and his WCAE staff band, for the Embassy label, have just been released.



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# Shelvey Files 400G Suit Vs. 4A's, AGVA Charging False Arrest on Larceny Rap

Matt Shelvey, former national administrator of the American Guild of Variety Artists, filed suit against AGVA and the Associated Actors and Artists of America in the N. Y. Federal court asking \$400,000 damages for false arrest on charges of larceny in 1948.

Also named as defendants are Henry Dunn, AGVA national administrative secretary; Dewey Barto, who formerly held that post; Paul Dullzell, 4A's prez; Hy Faine, head of the American Guild of Musical Artists and who formerly headed the 4A's provisional committee in charge of AGVA; Ruth Richmond, former Chorus Equity executive secretary.

Shelvey's suit is based on his arrest in Atlanta on charges of defrauding the union of \$20,000, which he allegedly obtained by taxing the Henry Grady hotel, Atlanta, for permission to run matinee shows in its Paradise room. It was alleged that Arthur Kaye, who collected the money, turned it over to Shelvey. Latter was convicted, but was granted new trial on appeal. In February of last year, Atlanta prosecutor nolle prossed indictment upon grounds he had no additional evidence.

Shelvey claims his arrest was part of conspiracy to defame him as a union executive so that he could no longer carry on as an expert in theatrical union work.

## Guild Invokes 5% Tax On Cuban Acts Playing U.S.

The American Guild of Variety Artists has notified agencies this week that Cuban acts booked in the U. S. will have to pay 5% of their earnings to the union. Agencies must deduct amount from acts' salaries.

Impost is result of failure of AGVA to pact reciprocal deal with the Cuban Actors Federation. Cuban guild charges American acts working that country a similar fee.

Action against Cuban performers came last week at the AGVA board meeting. Board passed a resolution asking the administration to explore possibility of making agreements with unions of other countries, along the lines of the pact now in effect with the Variety Artists Federation of England. In previous talks with the Cuban union, AGVA failed to get the Cubans to agree to repeal the tax on U. S. acts' salaries.

AGVA is seeking reciprocal agreements to protect acts while acts playing foreign countries. At the same time, AGVA protects talent from other lands when playing the U. S. It seeks to admit acts into the other unions under minimum fees.

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## Gene Autry's Nifty 15G In 2 Shows at Pitt Gardens

Pittsburgh, Feb. 20.  
Gene Autry rolled up a smashing gross of nearly \$15,000 for his two performances last Tuesday (13) at The Gardens here.

Advance ticket sale was dismal, but day before the show lines began to form at the boxoffice and they never dropped off. Afternoon performance was a near-sellout and the one at night was to SRO.

Autry lineup included, in addition to himself and his two horses, Champion and Little Champ, Smiley Burnette, Rufe Davis, Eddie Peabody, Judy Clark and the Jemez Indians.

## AGVA's Dunn Burns When Collarite Union Threatens to Pull Staff

Henry Dunn, administrative secretary of the American Guild of Variety Artists, was burned plenty on Monday (19) when he walked into his office. The Office Employees International Union threatened a strike on the vaude union because a member of its staff hadn't joined up with it. All because Janet Gari, who has been in the union for some time hadn't paid the initiation fee. Mrs. Gari is the youngest daughter of Eddie Cantor.

During time Mrs. Gari worked at AGVA she wasn't in a unit that had been organized. Demand for her entry was made suddenly, and when Miss Gari asked for time to pay the fee the OEU organizer demanded immediate payment. It was made, and the operations resumed normalcy.

However, settlement may only be a breather, since a walkout by the OEU is slated for March 1. Union is demanding a \$4 weekly increase for permanent employees; \$2 weekly for temporary workers, a 3% contribution to its welfare fund, and two more holidays a year. Dunn stated he was in favor of the welfare fund proposals but AGVA, at this point, couldn't afford a higher wage scale.

## LATIN CASINO, PHILLY, SETS NAME POLICY

Philadelphia, Feb. 20.  
The Latin Casino, Philadelphia, will shell out some heavy coin during the next few months for name talent. Spot has already lined up Ted Lewis, starting Feb. 22; Pearl Bailey, who will go in some time in March, depending upon when she leaves the N. Y. legiter, "Bless You All"; Billy Daniels, March 19; Danny Thomas, April 1, and Carmen Miranda, April 25.

Spot will retrench after that because of the summer season.

## RKO, Boston, Scrams Vaude, Back to Pix Again

RKO theatre, Boston, is dropping stagshows after unit headed by Louis Jordan completes run Tuesday (27). House playing several bills but bad weather breaks hit b.o. takes.

Booker Danny Friendly had commitments with Fran Warren, Erroll Garner and others for subsequent bills, but pacts have been cancelled in view of the switch back to straight films.

## Lucienne Boyer Set For Versailles, N. Y.

Lucienne Boyer will play her first New York date in several years at the Versailles, either March 14 or 28. Chanteuse previously appeared in Manhattan at the defunct Cafe Society Uptown.

Miss Boyer will follow Joan Edwards and the Chandra Kaly dancers, who open there Feb. 28. Latter display is booked for two weeks, with options.

## Bob Hope's 25G London Vauder

London, Feb. 20.

The Moss Empire's circuit will install a season of variety at the Prince of Wales theatre in order to provide Bob Hope with a London showcase. House will open March 5 with Red Ingle, follow with the Billy Cotton band and then a week of Nellie Lutcher headlining. Hope will follow Miss Lutcher's engagement. He starts April 23 and will sail on the Queen Mary April 14. Deal was completed by Charles V. Yates. Hope reportedly will get \$25,000 plus percentages. It's an unusually high price considering that the house has a small seating capacity.

Negotiations were originally started for Hope to play the Palladium during April, but because of the duration of the dickerings, Hope's spot was taken by Judy Garland, who starts a four-week date April 9. When Hope again became available, it was thought that the Palladium would part Miss Garland's date down to two weeks, but the chain execs decided to open the Prince of Wales instead. Theatre is normally a legit house.

For the first time in many years, the Palladium will have competition in the presentation of top U.S. talent. Shortly after the war, producer Bernard Delfont operated the Casino theatre, London, on a vaude policy, but inability to keep up the bookings of headline talent from America, caused Delfont to abandon policy. In this instance, the Moss Empire circuit is creating its own competition for the Palladium.

The Palladium will open its vaude season March 12 with Donald O'Connor. Hoagy Carmichael goes in March 26, and then Miss Garland. Danny Kaye comes in after songstress.

## MORE N.Y. CAFE UNITS SET FOR ROAD TOURS

Cafe units for the road continue on an upbeat. The Copacabana, N. Y., is planning to send out road editions of its floorshow, and the China Doll, N. Y., has set an all-Oriental display to play niteries in other cities.

China Doll unit will have Ming & Ling, Kim Loo Sisters, Canton Bros., other acts plus a line. Group tees off at the Latin Quarter, Boston, Feb. 25, and follows with the Desert Inn, Las Vegas, March 20.

The Copacabana show is yet to be cast. Other cafe unit now on the road is the Latin Quarter Revue current at the Lookout House, Covington, Ky., and opens at Earl Carroll's, Hollywood, March 20. Monte Proser will also send out road editions of the tab legits from his Cafe Theatre, N. Y., preem March 8.

## Couple of Pitt Cafes May Go Theatre-in-Round

Pittsburgh, Feb. 20.

Couple of niteries well outside of town are being talked about here for in-the-round theatres this summer. There's nothing definite yet, but it's said Vogue Terrace and Bill Green's are up for consideration. Whether or not the Pennsylvania State Liquor Control Board would give the green light to such a venture, on premises where booze can be sold, is something else again, however. It's not expected to be a stumbling block, however, since the idea has had no opposition in that direction elsewhere.

Town only has two strawhats, White Barn, which Clay Flagg and Carl Low operate every summer in nearby Irwin, and the Little Lake Playhouse, an arena venture, and both of them have been extremely successful, thus turning the eyes of prospective producers to a cafe for the base of operations.

# Talent Agts. Optimistic on Theatre Tele With No Fear of It Killing Vaude

Talent agents are discounting the possibility that closed circuit theatre television will further cut down the amount of time now open to vaudeville. The percenters feel that the telecasting of stage-shows via closed circuits will resemble too closely film musicals and shorts, which Hollywood can produce on a more lavish scale than even the top vaude houses including the Roxy theatre and Radio City Music Hall, both New York.

They argue that closed circuit theatre video will have to depend on top athletic events if they're to bring 'em in. However, it's thought that this type of exhibit will not cut into potential vaude

time inasmuch as theatre attendance declines naturally during World Series time or when there's a championship bout. Agents point out there aren't enough of those attractions around to constitute a serious threat to boxoffices on an annual basis.

The talent reps further declare that the televising of vaude shows into other houses won't work out too well because of the fact that there are some good vaudeo displays currently being televised at no cost to the public. It's their contention that you can't sell something which has previously been given away.

### Unions Alerted

The question of theatre television, however, is currently occupying union attention. The American Guild of Variety Artists has ordered an investigation into the ramifications of theatre teevee, and a report will be made around April. Union will look into a possible wage scale based on the number of participating houses.

The agencies feel that certain houses throughout the country will have to continue stagshows, no matter what technical changes are made. It's their contention that although the amount of vaude time is probably at its lowest in history, the outlook is better. It's pointed out that several houses which dropped stagshows were forced back into the fold because of subsequent decline in revenue. Circuit theatres are continually on the lookout for suitable stagshows in situations which rarely play live talent, and scarcity of top films will force many exhibitors to look to vaude to supplement pictures.

Another hopeful point for the vaude proponents is that the effects of divorcement haven't yet asserted themselves. Divorcement, they feel, will bring more competition and vaude will consequently become a more important item in many communities.

## Ballet's Trenton Click With 7G on 1-Niter Seen Prompting Other Vaudates


RKO circuit has set the Monte Carlo Ballet Russe for a second date following a record take of \$7,000 at the Lincoln theatre, Trenton, N. J., last Wednesday (14). Troupe will play the circuit's Keith theatre, Syracuse, March 13. It may also be spotted in other RKO theatres.

The Trenton booking was on an experimental basis, in line with the circuit's new policy of going after any type of show that will bring in coin, even if films have to be curtailed for these dates.

Trenton gross was hyped by all RKO houses in the territory trailering the Ballet date. Gross, as a result, was the best the ballet racked in that town the past seven years.

Oliver Wakefield, British comic, will make his first N. Y. cafe appearance in 15 years when he opens at the Blue Angel, in May. He last appeared in N. Y. at the Rainbow Room. Date was set by Kenneth Later agency.

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## Josephine Baker's Unique Strand Deal, With Cafe Stint Limited to Theatre Run

Josephine Baker, who'll be playing her first New York dates in many years, has been given an unusual contract, Warner Bros. operator of the Strand, where she opens March 2, has her signed for four weeks, on a percentage split. If that theatre cannot stretch her engagement to that length of time, she'll switch to the Earle, Philadelphia. Pact also gives her the right to double at a cafe while in New York.

The Negro star who has become a terrific draw on the Continent and who clicked at Copa City, Miami Beach, earlier this year, will double from the Strand into Monte Proser's Cafe Theatre, opening March 8 on the site of the defunct Paradise. She'll do only one show nightly at 1 A.M. The duration of her stand at the Proser spot will depend on how long she stays at the Strand. Should Warners shift her to Philadelphia, prior to her four weeks at the N. Y. house, Miss Baker will bow out of her Cafe Theatre date as well.

Cafe Theatre also has an unusual clause in the contract with Miss Baker. Her ads are to be separate from those of the rest of the show which will be a tab version of "Billion Dollar Baby."

### Tony Martin's Roxy Date

Tony Martin has been set for three weeks at the Roxy theatre, N. Y. He'll go in following run of the Ritz Bros., who open on new bill today (Wed.).

Martin will be in New York to do the "Colgate Comedy Show" on NBC-TV March 4.



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### THE "AMUSING MENTALISTS"

*Quill and Eddie Roberts*

Currently BAYSHORE ROYAL HOTEL  
To March 2—Tampa, Fla.

with Jackie Gleason, Carol Bruce and Shiela Bond in the leads.

Proser is also aiming for a March 8 preem of his eastside nitery operation, La Vie en Rose, which will debut with the French import, Marjane Boniface declares that he has an option to lease an adjoining realty parcel so that capacity of the spot can be enlarged to 400 seating capacity if warranted. This is the old 123 Club and later Monte Carlo on East 54 st.

Proser, meanwhile, is stymied in starting rehearsals "Baby" until the American Guild of Variety Artists and Actors Equity Assn. get a decision from the Associated Actors & Artistes of America as to which union will have jurisdiction over that show.

### Pay Greshler or Post Bond, AGVA Tells

**Martin & Lewis**

Hollywood, Feb. 20.

Reversing the usual procedure, American Guild of Variety Artists has ordered an act to post a bond before it can work vaude or nitery.

Act is Martin and Lewis, which, after a long series of disagreements, "fired" Abner J. Greshler as manager last summer and inked with MCA. Greshler complained to AGVA in New York, which held the pact still valid and ruled that the comics would continue to owe Greshler commissions on all work under AGVA's jurisdiction.

Greshler last week asked AGVA to help collect the amount he says is due him thus far, \$10,600. Union laid down an ultimatum to the team which countered with a request for an arbitration hearing.

As a result, AGVA okayed a hearing, but notified Martin and Lewis that no vaude or nitery commitments will be approved pending that hearing unless the sum of \$10,600 is posted as bond.

### Philly Agents, Guild Agree on Franchise Fee

Philadelphia, Feb. 20.

Theatrical Agencies Protective Assn., organization of local bookers, last week reached an agreement with Henry Dunn, national administrative secretary of American Guild of Variety Artists' over the \$35 franchise fee for agents.

The local agents' group told Dunn they would pay the \$35 tab, with the provision that all other booking organizations did likewise. In the event any other agents association balks at the franchise or refuses to pay it, the Philly bookers will get their payments refunded.

Fred Costa, exec secretary of the TAPA, said his group also agreed under protest to the \$1 head tax, which insures an act during the course of a job. Costa said his membership feels the insurance price of \$1 is too high, and pointed to airplane lines which give a similar coverage for much less.

### Chi Nitery Razed by Fire With Damage Set at 10G

Chicago, Feb. 20.

Fire last week destroyed the Minute Club, one of the landmarks of the near north side here.

Small bistro is owned by Bernard and Morton Frank. Damage is estimated at about \$10,000.

### Peggy Lee for N.Y. Copa

Peggy Lee will play her first New York cafe date at the Copacabana, starting March 15 following run of Billy Eckstine.

She'll be there for two weeks, after which Jimmy Durante takes over.

Chaz Chase is due back from a three-year European tour in time for a Club Charles, Baltimore, stand March 2. He's slated for the Latin Quarter, N. Y., in April.

### Mike Greben, Bill Gammie Join General Artists Staff

General Artists Corp. has enlarged its staff with the addition of Mike Greben and Bill Gammie. Greben, who is currently with the Leon Newman agency, joins GAC this week as a replacement for Jerry Katz, who moves over to Music Corp. of America music dept. He'll work with Harry Anger, head of the theatre dept.

Gammie, formerly with MCA, will handle acts and bands in locations.

### Nightclubs on Upswing In Rome for Carnival Season; Only Temporary

Rome, Feb. 18.

Because Rome is a city of civil employees and hundreds connected with the Vatican, there has never been active nightclub life here. But at this particular time, the Italian carnival season, there has been a swing to night life.

Most of the night spots do not serve any food. Dancing and drinking are the main draw. Bricktop from Paris has taken over the ABC Room of the Ambassadors Hotel, and proved a good draw for the American crowd. The Bernini Bristol features European acts while the Excelsior has an attractive room for young Italians.

The Delle Orso, on the banks of the Tiber, known for hundreds of years as a place to eat, has added the Cabala Club for the chic international on the top floor. The Open Gate Club is a membership only operation for VIP class. Usually use top French or American acts. La Mario's on the park has been opened by Mario, the bartender familiar to Venice Film Festival visitors.

The Jockey Club, once the Catacombs, goes on year-round with a steady clientele. The Whip Club is for the conservative set. There are also the Candlelight Club, the Rivoli, the Broadway, and the Boite.

### RAS DROPPING NAMES FOR PARISIAN REVUE

The Royal American Shows will go out this season sans top names for the first time in several years. Carny will substitute a French revue with a cast of 50. Frank Taylor, of the Charles V. Yates agency, will set the show.

Opening will be May 6 at the Cotton Carnival, Memphis. A series of fair dates will follow.

In previous year RAS used headliners such as Sally Rand and Gypsy Rose Lee. Bonnie Baker headed the display last season.

### Danny Thomas for Miami Copa Between Tele Shows

Danny Thomas has been signed for a date at Copa City, Miami Beach, starting March 6, for two weeks. Thomas will do stint between his once-monthly tele appearances. He will be co-starred with ex-film juve John Carroll, now doing a cafe single.

Comic is planning a few more cafe dates between video shows. He'll do a show at the Latin Casino, Philadelphia, week of April 1.

### Cleve. Nitery's New Weekly Change Policy

Cleveland, Feb. 20.

Merle Cowan is shifting Alhambra Tavern-Club's show policy to one week runs with higher budgeted names, after a long period of two week revues. Revised schedule, which got under way with Marjorie Garretson and Sonny Mars in current edition, will bring Henny Youngman back Feb. 27 with Joyce Aimee, teevie singer, on same bill.

Sears and Haymer were inked by Cowan for March 13; Mickey Shaughnessy and Michelle Danny, March 20; George DeWitt, March 27; Willie Shore, May 8.

### Guild Pacts Sports Show

American Guild of Variety Artists has reached out for the jurisdiction of sports shows. Agreement was reached last week with Campbell Fairbanks, Inc., which operates a series of events throughout the country.

Shows playing New York, Boston, Buffalo, Chicago and Detroit have been put under the union's jurisdiction.

## AMA to Route Negro Name Unit, Opera as Sports Events Replacements

A top-name Negro show will play a route of arenas controlled by the Arena Managers Assn. in the fall. It's expected to be one of the largest ever assembled, with the Duke Ellington band one of the topliners. Other top Negro acts are currently being negotiated. Unit will be produced by the Gale agency, N.Y.

It was originally figured that the septa show would play a series of one-nighters in the outsize halls, but since organization is setting up a huge advertising budget for this outfit, it would be more profitable

to extend bookings to two or three nights in the majority of situations. The route is expected to start late in September. About 10 names will be assembled.

Also on the AMA prospectus will be the Fortune Gallo San Carlo Opera, which will hit the arenas during the same period in a repertory of three operas—"Carmen," "Rigoletto" and "Madame Butterfly." These will play at a \$2 top, with two or three stands in each city.

The AMA board met in Boston last week to discuss arena operations. Proposals for the two layouts were accepted. The AMA is relying increasingly on show business. Sports have taken a terrific tumble due to inroads of video.

AMA for many years has been operating "Ice Capades" and "Ice Cycles."

### Ohio Liquor Bd. Nixes 170 Permit Renewals Via Sanitary Code

Columbus, Feb. 20.

A total of 170 liquor permits have been refused renewal since Jan. 1, the Ohio Liquor Dept. has revealed, on grounds that the cafes were either unsanitary or had living quarters attached. In addition, complaints have been made against nearly 100 other permit holders for similar violations.

This is a result of new regulations adopted last July setting up standards of sanitation for Ohio bars and ordering permanent sealing of doors leading to attached living quarters. The department first tried to educate permit holders, then began issuing complaints, and finally, on Jan. 1, started to refuse to renew licenses.

Although nightclubs are included in the regulation concerning living quarters, no mention is made of hotels, where living quarters obviously are attached, or of residential private clubs.

The supposition is, said one liquor official, that when the board permits drinking in hotel rooms, it didn't intend the bellhop to have to get the drinks at a bar, walk outside the building to another door and then take the drink up to the room.

### Click, Philly, Switching From Bands to Vaude Setup

Philadelphia, Feb. 20.

New management of the Click will switch from its name band policy, under which the cafe has operated for almost four years, to straight vaude format with a house band, starting Feb. 26.

This week the Click is featuring the Lecuona Cuban Boys, plus the Beachcombers. The opening variety bill will headline Carmen D'Antonio, plus seven acts. Dave Stephens, WCAU-TV music director, will maestro the Click orchestra. Cafe plans to take out two side bars to woo more dinner customers, and provide room for banquet trade.

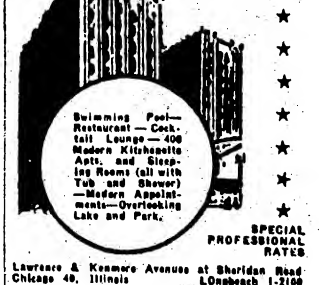
Bud Granoff, N. Y. slack and part owner of the club, will do booking for house.

### Chi Agents Reach Accord With AGVA on Bond, Ins.

Chicago, Feb. 20.

Chi agents last week okayed the new AGVA-ARA contracts calling for posting of \$1,000 bond for clubdate bookers and \$1 insurance contrib for each performer on shows. Plan was approved 42 to 3 when members were assured that under the new pacts, they would not be classified as "employers" which would leave them open to Federal and other taxes. In addition, Internal Revenue department spokesman said, "that if a booker did not supply material or direct the acts, then he was not an employer." Status of employer was what had been keeping the agents divided as to what course of action to take. Chi agents handle more clubdates due to the huge convention business here than any other group of bookers. It may be that the new pact might reduce the salary scale for acts.

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# OBITUARIES

## ARNOLD PRESSBURGER

Arnold Pressburger, 65, veteran film producer, died of a stroke in Hamburg, Germany, Feb. 17. Pressburger participated in the production of more than 200 films in Hollywood, Austria, Germany, France and Britain. Born in Austria, he formed several film companies throughout Europe and produced the first large-scale British sound film, "City of Song," in 1930.

Pressburger was in Hamburg working on a German film titled "The Beast," which he had planned to reproduce in Hollywood.

He founded the British-Cine Alliance in 1934. In 1941, he formed Arnold Productions Inc., for United Artists release. He emigrated to the U. S. and became an American citizen in 1942.

In Britain, Pressburger produced British versions of "Tell Me Tonight," "Unfinished Symphony" and "My Heart Is Calling," among others. Through United Artists, he produced "Shanghai Gesture," "Hangmen Also Die," "It Happened Tomorrow" and "Scandal in Paris." He leaves a son and a daughter.

## HENRI-RENE LENORMAND

Henri-Rene Lenormand, 68, French playwright, whose desert drama, "Simoun," was regarded as a classic, died in Paris, Feb. 17. Lenormand had just pub-

Symphony in 1943, had been with Mutual Broadcasting System orchestra. He was a member of faculties of the Curtis Institute of Music and New School of Music. Last November he soloed with Philadelphia in the world premier of Aaron Copland's clarinet concerto and repeated the performance in New York.

Wife, son and daughter survive.

## FRANKLIN GEORGE

Franklin George, 69, actor, died of a heart attack Feb. 16 in Aberdeen, Wash., shortly before he was to have appeared in "Born Yesterday."

Born in Oil City, Pa., he appeared with Viola Allen, John Drew and Marjorie Rambeau in the early years of his career. Later he was seen with Walter Hampden and John Barrymore and appeared in such Broadway hits as "You Can't Take It With You," "Room Service" and "Holiday." Survived by wife.

## LLOYD C. DOUGLAS

Lloyd C. Douglas, 73, novelist, died Feb. 13 in Hollywood. He was the author of 11 novels, several of which were made into motion pictures.

Best known among his works were "The Magnificent Obsession,"

for productions of Klaw & Erlanger, and Florenz Ziegfeld.

Father, 66, of actor Jose Ferrer, died after a heart attack at his home in San Juan, P. R., Feb. 15. He leaves another son and two brothers.

William Austin, 66, pioneer film technician, died Feb. 13 in Hollywood as a result of a stroke suffered a few weeks ago on the Paramount lot.

## MARRIAGES

Bridget Carr to Robert Hutton, Tijuana, Mex., Feb. 14. Both are screen players.

Susanna Blanchard to David Wear, Ventura, Cal., Feb. 15. He's a member of the William Morris Agency's literary staff.

Wilma Van Tresca to Sgt. James Lenox, Pittsburgh, Feb. 12. Bride is property mistress at Pitt Playhouse.

Anne Lucio to John Vance, Pittsburgh, Feb. 2. He's in Casino theatre house orch; bride was a chorus girl there.

Marian Bradlin to George Stern, Youngstown, O., Feb. 11. He's with the Stern drive-in theatre interests in Pittsburgh.

Betty Laughran to Eddie Reith, Pittsburgh, Feb. 3. He's with the Columbia exchange in Pitt.

Jacqueline Voltter to Leon Bretter, New York, Feb. 17. Bride is daughter of Dick Voltter, Shapiro-Bernstein general professional manager, and granddaughter of Louis Bernstein, S-B topser.

Josie Savoca to Mike Jablons, New York, recently. Bride is on the amusement staff of the N. Y. Herald Tribune; he's vicepres of Gainsborough Associates, indie radio-TV package agency, and former assistant to FCC Commissioner Frieda B. Henneck.

Teresa Celli to Barry Nelson, Boston, Feb. 19. Bride is a film actress; he's an actor, appearing in "The Moon Is Blue."

Mrs. Rita Louise Altschuler to Alexander S. Alstone, New York, recently. He's the French composer of "Symphonie," currently with the Shuberts in New York.

## BIRTHS

Mr. and Mrs. Bill Williams, son, Hollywood, Feb. 16. Mother is Barbara Hale, actress; father is a screen actor.

Mr. and Mrs. Robert Cole, son, Los Angeles, Feb. 10. Father and mother (Eve McVeagh) are radio players.

Mr. and Mrs. Wilbur Evans, son, Los Angeles, Dec. 20. Father is the musical comedy singer-director; mother is actress-singer Susanna Foster.

Mr. and Mrs. Mike Komichak, son, Pittsburgh, Feb. 11. Father's chief engineer at WPIT.

Mr. and Mrs. Joe Rizzo, son, Pittsburgh, Feb. 10. Father is with Wes Parker orch.

Mr. and Mrs. Don Tragesser, son, Pittsburgh, Feb. 11. Father's on KQV production staff.

Mr. and Mrs. Joe Rost, son, Pittsburgh, Feb. 13. Father's office manager of WB exchange.

Mr. and Mrs. John Wilhelm, Jr., son, Pittsburgh, Feb. 9. Father's with 20th-Fox exchange.

Mr. and Mrs. Card Walker, daughter, Burbank, Cal., Feb. 11. Father is ad-exploitation director at Walt Disney studio.

Mr. and Mrs. Bruce Foote, daughter, Chicago, Feb. 11. Father is a singer on Mutual's "Chicago Theatre Of The Air."

Mr. and Mrs. Albert (Bert) Scherb, son, Chicago, Feb. 11. Father is member of WGN-TV sales staff.

Mr. and Mrs. Stan Margulies, son, Burbank, Cal., Feb. 10. Father is a radio flack.

Mr. and Mrs. Bill Sheehan, son, Los Angeles, Feb. 12. Mother is Renee Dorand, actress; father is an assistant film director.

Mr. and Mrs. Maury Baker, son, Palo Alto, Feb. 11. Father is KGO and KGO-TV publicity head.

Mr. and Mrs. Walt Maguire, son, Philadelphia, Feb. 13. Father is eastern sales manager for London Records.

Mr. and Mrs. Sidney Piermont, son, New York, Feb. 18. Father is Loew circuit vaude booker.

Mr. and Mrs. Lawrence Lapidus, daughter, Albany, Feb. 19. Father is with Warner Theatres there and son of Jules Lapidus, Warner Bros. Eastern and Canadian sales manager.

Mr. and Mrs. Eli Wallach, son, Feb. 20, in New York. Father is featured lead in "Rose Tattoo"; mother is legit actress Anne Jackson.

# VARIETY BILLS

WEEK OF FEBRUARY 21

Numerals in connection with bills below indicate opening day of show whether full or split week. Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Rade.

## NEW YORK CITY

Capitol (L) 22

Blue Barron Orc

Felix Knight

Joey Adams

Connie Sawyer

Al Kelly

Laine & Claire

Music Hall (I) 22

Cilly Feindt

Norman Wyatt

Asia Boy

Bettina Rossy

Johnny Mack

June Winters

Rockettes

Corps de Ballet

Palace (R) 22

Southern Stars

Jerry Coe

Skitts Minton

Paramount (P) 21

Russ Case-Orc

Eddie Fisher

De Marco Sis

Jay Lawrence

Vic & Ady

Roxie (I) 23

Danny Kaye

Strand (W) 23

Vie Lombardo Orc

Berry Bros

Denise Darcel

Joey Bishop

ATLANTA

Roxie (P) 24 Only

Guy Lombardo Orc

Ames Bros

BOSTON

Boydell (R) 21

Rudy Cardenas

Anthony Allyn

Wally Brown

Louis Jordan

Tympany (L) 22

Ada Lynn

Wink & Mae

Jack Leonard

Younan Bros

BRIDGEPORT

Globe (L) 25 Only

Frankie Carl Orc

CHICAGO

Chicago (P) 23

5 Armandis

W. H. H. H.

Connie Russell

Elsa & Waldo

## ELIOT LAWRENCE O

MEMPHIS

State (L) 22

Sammy Kaye Orc

Guy Raymond

Olympia (P) 21

Gilbert & Russell

Tong Bros

Patti Page

Pitchmen

NEW HAVEN

Poll (L) 26 Only

Frankie Carle Orc

NEWPORT NEWS

Jefferson (I) 23 Only

Ivory Joe Hunter O

Peggy Thomas

Joy Smythe

Frankie Carle

John Mason Co

OMAHA

Orpheum (P) 22

Laverne & Mitzi

B & C Robinson

Novelty

Walter & Mitzi

PORTSMOUTH

Capitol (I) 26 Only

Ivory Joe Hunter O

Frankie Carle

John Mason Co

JOHN MASON CO

Hippodrome (I)

37-28

Ivory Joe Hunter O

Peggy Thomas

Joy Smythe

Frankie Carle

JOHN MASON CO

Hippodrome (I)

37-28

Ivory Joe Hunter O

Peggy Thomas

Joy Smythe

Frankie Carle

JOHN MASON CO

Hippodrome (I)

37-28

Ivory Joe Hunter O

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Ivory Joe Hunter O

Peggy Thomas

Joy Smythe

Frankie Carle

JOHN MASON CO

Hippodrome (I)

37-28

Ivory Joe Hunter O

## VADLO & HERTZ

SEASIDE O'DERTY

Winnie Silver

John Joyce Girls

Sonny Roy

Tom Harrington

Victor Neale

NEWCASTLE

Empire (M) 19

Donald Peers

Serenio & Joy

D & E Wilcox

Joe Moreno

Fred Lovelle

S & R Jenks

Disfano Twins

Sandow

NORWICH

Hippodrome (I) 19

Keppel & Jane

Delmonico Dancers

Morecambe & Wise

Verdini

2 Stankless

Victor Seafarth

2 Burgos

PORTSMOUTH

Empire (M) 19

Morgan & Laurie

Rick Roy

MacKenzie Redi &

Dorothy

Jack Jackson

Marie Louise

Beverly Sis

Voltaire

Floyd & R'Nay

PORTSMOUTH

Royal (M) 19

Billy O'Sullivan

Robert Seales

Leslie Randall

Beryl Orde

Palmer & Doreen

Nomi Nita & Dody

Saveen

Manley & Austin

3 O'Day's Bros

SHEFFIELD

Empire (M) 19

Macari

Detul Serenaders

## CANADA

Will Skinner Orc

### Persian Room, N. Y. (HOTEL PLAZA)

Jean Sablon, Pierre D'Angelo & Ana, Dick LaSalle's Orch, Mark Monte's Continentals; cover after 9:30, \$2-2.50.

Jean Sablon has been away from New York for approximately two years, but there is hardly any reason to believe that he can't recapture his cafe audience. For 40 minutes at the Persian Room the French chanter is charming and entertaining with his usual insouciance and a repertory that is easily digestible.

The trick to Sablon's click is the manner in which he achieves an intimacy with a class audience, something that he does well in a cafe with its more intimate environs. Sablon's voice is not of the belt-em quality, but he is carefully routed in a combination of almost wholly French numbers divided among ballad, light rhythm and novelties plus an occasional English lyric. His good looks and simple manner of salesmanship are items that are particularly entrancing for the distaff side.

After a neat opening, "Chanson de Paris," Sablon goes into his weakest, the No. 2 "September Song" (done in French). Latter has been overdone, and the No. 2 spot needs an especially sock number. But from there on, with the No. 3 "Pourquoi" ("Why"), he's socko all the way, without any appreciable attempt to sell. In fact, Sablon undersells all the way, and the sophistication that he imparts to his songs, along with the sophistication inherent in the lyrics themselves, are no small items in his clicker.

"C'est Ci Bon," with which he has been closely identified, is a nifty light rhythm that is more or less of a throwaway for him at this stage of the game. "Clopin Clopant" (with a cute paraphrase of the title), "Pas Bon Traveller," the Creole patois, "La Chanson des Rues," the Brazilian samba, his inevitable "Pigalle" and "Le Fiacre" are among other nifties.

Natally attired in dinner jacket, the opening-night mob was reluctant to let him get away.

The only other act is Pierre D'Angelo and Ana, ballroom team, which gets over on enthusiasm. Ana, a new partner of the veteran D'Angelo (following his split from former partner, Vanya), is a brunet looker who is gowned neatly, but she's too affected in her mannerisms. The team's dancing is standard.

Dick LaSalle's orch and Mark Monte's Continentals divide the dancing chores, both done neatly.

Kahn,

### Mocambo, H'wood

Hollywood, Feb. 13.  
Josephine Premice, accompanied by Luis Martinez; Eddie Oliver Orch (8), Latin-Aires, (5); cover, \$1.50, \$2.

Sharper change of pace would make this offering more of a lure for Strip entertainment-seekers. Stint by Josephine Premice is on the credit side of the ledger but on too-even a level.

Miss Premice's calypso chantings are topdrawer stuff. She knows how to sing and how to sell the saucy lyrics that go with the odd-beat melodies, getting the turn off to a strong start with "Roll Down Your Shade, Marie" and continuing in that vein. Only switches from that idiom, however, come with Miss Premice's version of "One for the Road" and the wistful "Ma Cabin Au Canada," a French ditty that appeals. Other strong points are "I Ain't a Sin in Trinidad" and "I Go Sista." She wisely doesn't try to follow the smash Afro-cuban "Earth Trembles" chant which she offers as an encore.

Turn gets strong support from the bongo bongo work of Luis Martinez and the excellent keyboarding of Eddie Oliver, whose crew and the Latin-Aires continue to share the dance chores.

Kap.

### Blue Sails, Miami Beach (SANS SOUCI HOTEL)

Miami Beach, Feb. 18.  
Benny Fields, Manor & Mignon, Pupi Campo and orch; minimums, \$2.50-\$3.50.

That there is a growing public for the latest entertainment fad—the swank oceanfront hotel—the host's presentation of one name plus buttressing via a top dance duo—is again evidenced in the booking of Benny Fields into this intimacy.

The vet song salesman fits the Blue Sails Room's requirements and expectancies of the patronage in fine fashion. The top hat, easy delivery and genial personality are still there throughout a stint which lines up with a zingy opener anent wife Blossom Sealey's

pic-biog currently in preparation, which makes for a nostalgic group including "Wild About Harry," "Baby Face" and "Tootsie, Goodbye." Follows with "That's How the Song Was Born," "Shadrack," bit with band on "Sun in the Morning" and into encore bringer, "Lullaby of Broadway." Gets the audience participating on "Can't Give You Anything But Love," "Somebody Loves Me" and "Me and My Gal" for added warm reaction. Off to solid palming with his "It's Like Old Times."

Pupi Campo encoaxes with his broken English garnering giggles and warming them up for the features. Holdover Manor & Mignon again impress with their smoothly staged ballroomology which effectively embraces the American, Latin and continental ideas. On the dance segments, Campo's unit keep the floor well filled with the rumadmitts. *Lary.*

### Normandie, Montreal (MOUNT ROYAL HOTEL)

Montreal, Feb. 17.  
Evelyn Knight, Max Chamitov Orch (8) with Norma Hutton, Hal White Trio; cover, \$1-\$1.50.

Preceded by the best advance for any topliner playing the Normandie in the past months, Evelyn Knight's preem last Wednesday (14) was greeted by a packed house. She proves once again that a "name" attraction will draw the biz.

Following the usual brisk opener, Miss Knight warms up the room with "Man at the Ringside Table" for a neat reception and then goes into a rather overlong "September Song." Gal uses the hand mike throughout, giving her plenty of opportunity to move around and break usual monotony of the regular chirper. Phrasing is excellent and clear, delicate voice projects to all corners without effort. A special "Can't Understand Texas" scores with trim lyrics and then she wraps up a medley of "Breathless" and "Embraceable You" for salvos. "Fickle Eye" pleases and sets pace for a group of the folksy stuff that have done so much to build her reputation over past years.

Any uncertainties in present engagement may be because singer's regular pianist and arranger, Ray Sinatra, is in a hospital in Lebanon, Pa., recovering from a motor car accident which happened to him while driving to Montreal for this date. However, kudos go to pianist Max Chamitov, who stepped into the complicated Sinatra arrangements at the last minute to give Miss Knight okay support.

Bi-lingual intros are neatly handled by George Powell and dancapation sets are split between the Chamitov orch with Norma Hutton on vocals, and the Hal White trio. *Newt.*

### Havana Madrid, N. Y.

Patsy Shaw, Juanito & Anita, Ferdinand & Jerry, Tony Bari, Lou Martin Orch (6), Anita De Castro Orch (5); \$3.50 minimum.

Formerly concentrating on an almost 100% Latin atmosphere, the Havana-Madrid is now leaning somewhat away from that policy. Change of pace, unfortunately, is not for the better—at least not on the basis of the new show which opened Thursday (15). For songstress Patsy Shaw, who's handed top billing, hardly blends with the spot's decor.

Miss Shaw as closing turn in the 40-minute layout, is a plump redhead. Gal has a shrill, brash delivery which she uses on a couple of suggestive novelty tunes before tackling impressions of Fanny Brice, Al Jolson, Sophie Tucker, et al. The nostalgic quality to her material is fine for Leon & Eddie's but it's out of place here.

Dance duo of Juanito & Anita is more in keeping with the surroundings. Their flamenco steps are executed with grace and precision. Team also scores with spirited hoof stomping and likewise registers in a brisk sequence in which they're self-accompanied by castanets.

Hand-to-hand balancing of Ferdinand & Jerry displays nifty muscular control in essaying a variety of feats. Boys work atop a slightly elevated wooden platform. Best of their routines is a bit in which they form a two-man pyramid on board balanced on a wooden cylinder. Low ceiling, however, was a handicap to some extent.

Tony Bari, a holdover from previous show, has a fine tenor on song tunes as "There's No Tomorrow" and "Because." He appeared to be suffering from a cold on night caught. But despite the affliction he had no difficulty in inflicting a wealth of expression into his numbers. Lou Martin's outfit backs the show capably while the relief band of Anita De Castro adequately makes with the rumbas. *Gibb.*

### Thunderbird, Las Vegas

Las Vegas, Feb. 15.  
Duke Ellington Orch (18), Timmie Rogers, Co-ops (3), Kathryn Duffy Dansations with Barney Rawlings, Al Jahns Orch (7); no cover, no minimum.

First all-sepia unit to perform in Las Vegas niteries, Duke Ellington's revue scores top returns with the Thunderbird racking in heavy grosses. Two aspects stand out. One—the novelty of watching one of the topmost bandleader-composers deftly guide his coterie of virtuosi through solid scorings, and the other—sock showmanship of entire package.

Duke's influence enlivens the 80-minute stanza. Unusual opener, "Duet," spotlights clarinetist by Jimmy Hamilton obligated by bassist Wendell Marshall. House line, Kathryn Duffy Dansations, on next, contribute some low-down territory with sexy Sherry Scott's bumps and grinds to Ellington's "Black and Tan Fantasy."

Sammy Montgomery takes cleaving turn with nimble tapering for okay mitting. Orch then gives out on "Take the A Train" soloed by tenor saxist Paul Gonzales, as prelude to Al Hibbler's bofo song stint. Blind bary warbles "Danny Boy" and "Summertime" for top reaction. Gives way for comedy insert from Ray Nance who elbows down from trumpet section for facile piping, acro-comedy touches garnering yocks.

Co-ops, two men and femme toss in unusual display of modern choreography patterned to "Blues" for solid returns. Timmie Rogers' sock comedy garners laughs, also his song stanza. Standout is "Good Whiskey, Bad Woman," which has customers roaring. Closer, "O Yeah" also wins solid plaudits.

Dansations return for "Satan's Dream" with Christina Carson's cape-twirling and toe-balletty scoring, and readies the Duke for the finale, "Medley of Ellingtonia." Maestro's 88ing interlaces tunes such as "Don't Get Around Much Anymore," "Mood Indigo," with dramatic spotlighting of Quentin Jackson, with Lawrence Brown on drums, Harry Carney on bary sax. Balance of medley slots "Beginning to See the Light," "Sophisticated Lady," "Caravan," and "Solitude," each garnering accolades.

House band led by Al Jahns, pared down to seven for Ellington's engagement, alternates okay for terpatrons. *Will.*

### Oval Room, Boston (COPLEY PLAZA HOTEL)

Boston, Feb. 10.  
Noble & King with Billy Roy; Beatrice Kraft Dancers (3), Ranny Weeks Orch (9), Bob Taylor Trio; cover \$1, \$1.50.

Noble and King, who manage to hit one of the better rooms in Hub's niter circuit each season, are currently filling a two-weeker at the swank Oval Room with neat results. Duo, who recently added Billy Roy as accompanist, continue to present their potpourri of light musical standards, such as "Look to the Rainbow," "In the Still of the Night," and "Cock-Eyed Optimist" in a manner that has made them prime Hub faves. Stint also includes "Only For Americans," with slightly hoked lyrics and a cute gimmick with Noble soloing "They Wouldn't Believe Me" to Miss King seated at ringside table. Pair also intro a brace of numbers clefted by Roy, the sprightly "Come Away with Me" and "Girl with the Dream in Her Eyes." Stint adds up to pleasant entertainment.

The exotic Beatrice Kraft, supported by John Adams and Gene Myers, round out bill with solid Oriental terping. Gal, a nifty exponent of hip-weaving, gives out with several esoteric routines, getting best reaction for ritual dance with partners to tom-tom accompaniment. Ranny Weeks ably backgrounds and splits dance chores with Bob Taylor Trio. Biz okay. *Elc.*

### Sundown Club, Phoenix

Phoenix, Feb. 15.  
Will Osborne Orch (12), Radio Rogues (2); no cover, no minimum.

The Sundown Club, which has had two managements in as many months, appears to be set for a new deal under the aegis of the Weinstein brothers, who are off to a good start with the Will Osborne crew. The addition of the Radio Rogues makes for a pleasant entertainment parlay.

Osborne's music, of course, is virtually standard fare, leader having made his mark in the late '20s while riding out with Rudy Vallee, the crest of the popularity wave for slow music.

In the intervening years, Osborne has paced his style in keeping with the period, marking time while the pendulum swung back

again. The current craze for the tempos of the Roaring '20s gives Osborne's music added significance and nostalgic overtones, a situation that baton wielder may well make capital of.

As it is, he's serving up such flapper fare as "I'll Get By," "I Only Have Eyes for You," and kindred oldies. He's missing out, though, by eliminating from his repertoire such naturals as "Beside An Open Fireplace," "Supposin'," and other numbers with which he has been identified.

Osborne's 12-piece outfit breaks down to five brass, four reeds, piano, bass, and drums—an evenly balanced combo that pulls its weight all the way, with the pianist standing out especially strong.

Orch shows a nice measure of versatility, taking in a strident Latunes, square dances, and a flock of numbers introed as "Early American Classics." They all register.

Radio Rogues' turn consists of a plethora of impersonations, most of them being okay carbons. Act runs the takeoff gamut from Tony Martin to President Truman, and stencils no less than 26 subjects. A little of this type of fare goes a long way, and some of the more familiar characterizations (Edward G. Robinson, Gabriel Heatter, Rochester, et al.) could be eliminated to advantage. Otherwise, act is diverting. *Jona.*

### Minnesota Terrace (HOTEL NICOLLET)

Minneapolis, Feb. 14.  
Jan August, Harmonicats (3), Cecil Golly orch (12) with Mildred Stanley; \$1-\$1.50 cover, \$3.50 minimum.

Here is a show deviating from the usual floor entertainment pattern in that it ignores dancing and song entirely and has only a smattering of comedy, but, instead, devotes itself almost completely to pop instrumental music. That it clicks exceptionally well in this smart room is a testimonial to the performers' topdrawer talent and their savvy in dishing out sure-fire melody of a sort that's palatable in large quantities.

Neither Jan August nor the Harmonicats are strangers locally and they've established themselves. In their finest fettle, they provide highly pleasing sessions and what might seem like a lot of music has the customers clamoring for even more at the show's conclusion.

The Harmonicats hit production levels with socko renditions of "Tea for Two," "Sabre Dance," "Twelfth Street Rag," "Harmonica Boogie," the ever-welcome "Peg o' My Heart" and a new arrangement of "Latin Quarter," providing musical changes of pace.

Closing the show, August, with his demonstration of keyboard mastery and his wise routing, skyrockets audience enthusiasm. He delights with "Misirlou," "Jan's Boogie," Tschalkowsky's Concerto in B Flat, a request medley of such old favorites as "Down by the Old Millstream" and "Piano Roll Blues." August and the Harmonicats join forces in a sock rendition of "Bewitched" and depart to tremendous applause.

Cecil Golly and his musicians and songstress Mildred Stanley come through, as usual, in their stint. Room well filled at dinner show caught. *Rees.*

### Bon Soir, N. Y.

Mildred Bailey, Ghostley & Wood, Noreen Tate, Reginald Beane, Jimmy Daniels; minimum \$2.50, \$3.50.

The Bon Soir, a Greenwich Village edition of the Blue Angel or Le Ruban Bleu, is now on a name kick with the preeming of Mildred Bailey who's playing her first New York date in some time. Chirper, who started as vocalist with Paul Whiteman, hasn't lost her charm or fluidity of delivery. Nor has her recent protracted illness impaired her style. Her ability to impart sly connotations into her numbers is still very evident in her deliveries.

Miss Bailey is a decided click in this boite. She garners several encores with such tunes as "Lover Come Back to Me," "Love and Devotion" and others which have become standard in her catalog.

Rest of the bill meets the requirements of this intimerie. Piano team of Noreen Tate and Reginald Beane supply the lull music with a great deal of effectiveness. Negro duo show excellent commercial values without impairing the essential mood of the music. Jimmy Daniels does well in opening slot. He's a good singer with showmanly savvy.

Team of Ghostley & Wood are under New Acts. *Jose.*

### Shell-I-Mar, Miami B'ch (SAXONY HOTEL)

Miami Beach, Feb. 18.  
Gracie Barrie, Teddy Powell Orch (11), Tito Puente Orch (8); minimums \$2.50-\$3.50.

One of the first strongholds of the swank hotel rooms which have opened in recent months is this newly enlarged boite (300), the Saxony's Shell-I-Mar. At first adhering to a straight dance band policy, supplemented by exhibitions by Latino duos who have dance studio concession, they've now switched with the expansion to include dinners and suppers, plus featuring one name act. Gracie Barrie holds down that slot currently; also there's addition of the better bands, with Teddy Powell installed for a four-week run.

One of the area's favorites, Miss Barrie is projecting her array of special material songs blended with enough pops to provide an intelligent balance to keep her fans coming in for steady biz. Tees off with fast paced "Are You Having Any Fun?" and follows with top drawer ballading of "All My Love." Shows her comedy talents with hillbilly takeoff: "I'm a Litvak and He's a Galitz," the lament of a Yiddish newlywed; switches to "My Darlin'" with good line of patter for the breakfasts and giggles. Request tune is "Anatomy Award," which has become a standard in her repertoire as has her finale bit, the "Galitziana Rumba." Straightforward delivery on the straights and sharp timing and biz on comedy segments add up the aud returns for her, to make for continuing response and solid bowoff.

Bringing in of Teddy Powell and his softly styled rhythms, with accent on the six violins, was a good idea, though a chance-taking one in that this has always been a rumadmitts spot. It's paying off, though, with Powell bringing them on the floor in droves. With it, the oldsters, who usually sat around and watched the hip swingers go to town, are now coming out in increasing numbers, or else sitting and humming the tunes the Powell contingent set up. For the Latin minded Tito Puente and his group keep the beat and the chants going in highly satisfactory manner. *Lary.*

### Roundup Rm., Las Vegas (HOTEL EL RANCHO VEGAS)

Las Vegas, Feb. 14.

Benny Goodman Sextet, Herkie Styles, Mary Hatcher, Nancy Reed, Nita Bieber Dancers (7), Irving Goodman; no cover, no minimum.

Benny Goodman show incorporating comic Herkie Styles, thrush Mary Hatcher and vocalist Nancy Reed is preem of package which maestro intends to tour niter and vaude circuits. Noteworthy is the success of B. G.'s newly formed instrumental combo, and even more so the appreciation of chamber jazz in this outpost.

Sextet raises curtain with speedy "After You've Gone" spotlighting Goodman's clarinet, Johnny White's vibes, and Billy Douglas' drumming all tastefully turned. Dulcet "Sunnyside" is showcase for maestro's masterful stick work, with followup of Nancy Reed's chirping of "Get Happy," "Marvelous for Words," and "Lovely Day Today." Brunet canary is whistle bait, sings with nice beat, although stance is trifle awkward.

Nita Bieber Dancers purvey modern terper in black and white using spangled umbrellas, with surprise touch Miss Bieber's warbling of "Swing Low Sweet Clarinet."

Herkie Styles' gags and inanities are scarcely cohesive, comic pushing forth lean material in overwrought manner and customer heckling. Sock bits and refurbishing could do wonders for Styles. He's best when fooling around musical instruments.

Musically lark Mary Hatcher scores in song sesh, especially on "Home to Texas," but comedy duo with Styles seems pointless and exit terperly inept.

Goodman returns for final jam-bake after another Bieber entry of Jack Coleish "East Indian" number. Sextet romps through "Three Little Words," sets up quartet for "Body and Soul," with the Goodman clarinet pouring liquid notes for ovation. Pianist Paul Smith exudes humor on "Lover." Combo jumps into "World Is Waiting For Sunrise," rocking the house, and finale with B.G. warbling "This Or That" for hefty plaudits.

Dance tunes are handled by quintet, Goodman reserving appearances for shows only. Interludes are handled capably by roving duo Guy Landis and Jimmy De Stefano on bass and accordion. Capacity biz when caught. Will.



### Emerald Rm., Houston (SHAMROCK HOTEL)

Houston, Feb. 13.  
Nick Lucas, Barbara Perry, Henry King Orch.; minimum \$3.50.

Nick Lucas, the indestructible, opened a two-week engagement in The Shamrock's Emerald Room Tuesday night (13) and proved that the oldtimers have that certain spark to set off enthusiastic applause. Once he started crooning the old faves, they wouldn't let him off.

The new tunes in his routine were well received, but he got best returns for "Melancholy Baby," "Side By Side," and his trademark, "Tiptoe Through the Tulips."

The Emerald Room has rapidly become a must spot for many entertainers, and its well-heeled middle-aged patrons go for the nostalgic numbers.

Show opener is ballet-tapper Barbara Perry. Her expert routines draw plenty of plaudits.

Henry King puts his lads through orchestral paces in fine style. Almost a fixture in the room, Henry has been on the bandstand here more than a year. Dick Krueger, young and personable, does the vocal chores handily.

Fraz.

### Blue Room, N. O.

(HOTEL ROOSEVELT)

New Orleans, Feb. 22.  
Jan Garber Orch. (12), Roy Cordell, Allen & Blanche Lund, Betty Norman, Don Rice, Sharkey & Kings of Dixieland (6); minimum \$3.

New bill here is sock in every department.

Jan Garber and his crew are no strangers here. Versatile aggregation turns out excellent rhythms that are danceable and delightfully soothing. Outfit adheres to sweet and bouncy tunes during dinner hour, but they can jive adequately, too. Music includes a judicious admixture of the old and new, with emphasis on the sax section.

Band tees off with a lilting "Smoke Gets In Your Eyes." Roy Cordell displays rich baritone and scores with a medley from "Oklahoma."

Allen and Blanche Lund contrive dancing turn of considerable variety, alternating from stately ballroom steps to square dancing. Both are done with grace and savor faire. Duo rely on deft tergiversities instead of flashy aerial stuff, and show velvet ease in their smooth routines.

Betty Norman is an attractive songstress who has something besides looks and a nifty chassis. Her distinctive song stylings get over well. She does a group of tunes, including "Television Is Tough on Love" and "Diamonds Are a Girl's Best Friend" for solid returns. Gal shows up best in rinky, rhythmic songs, and impresses visually and vocally.

Don Rice, comedian, has an amusing bag of humor that includes rib-tickling gags, stories and songs, and some apt impressions of notables, including Sen. Estes Kefauver, who conducted recent crime probe hearings. As an encore he does a takeoff of a barfly in various stages of inebriation, which brings howls. He follows with some fine tromboning and a couple of hilarious skits with Garber for plenty of palm-pounding.

Gloria Allyn, band vocalist, looks as good as she sings.

Sharkey and band give out with characteristic vigor and bring down the house when they turn loose their brand of New Orleans music. Limited to two numbers because of the length of the show, Sharkey and lads win applause for renditions of "Corinne, Corinne" and "When the Saints Come Marchin' In." Band opens in chorus, breaking away with solos and wind in ensemble. Sharkey's ebony-hued dancers, Pork Chop and Kidney Stew, also get squeals of delight.

Biz capacity when caught. Lutz.

### Terrace Grill, K. C.

(HOTEL MUEHLBACH)

Kansas City, Feb. 16.  
Jimmy Husson, Shep Fields Orch. (13) with Thelma Graeen, Carmel, Tommy Lucas, Bob Shapley; \$1, \$1.50 minimum.

With one of the stronger name acts on the stand, Terrace Grill is turning over good portion of the evening shows to the Shep Fields outfit and holding standard acts to a single, Jimmy Husson. Fields handles the m.c. assignment, opening proceedings with an instrumental novelty, two fiddles and accordion on snappy "Fiddle Faddle." Femme fiddler, Carmel, has her inning for rhythmic arrangement of semi-classical "Csardas," and Fields does a brief bit with her on "Rippling Rhythm" theme. Bob Shapley fingers a fast

"Cumana" on the accordion, and Fields bats the crew in a novel arrangement of "Oodles of Noodles." Reed section heads up a specialty unit which goes Dixieland on "12th Street Rag" and Thelma Graeen follows with a vocal of "Just in Love." Tommy Lucas handles both vocal and sax on "Bonaparte's Retreat." Orch closes session with fanciful arrangement of "Hora Faccatto."

Fields turns closing spot over to Jimmy Husson, whose "Mr. Everybody" bit includes opening monologue on comic side and retinue of mimicry including Winchell, Heater, Fidler, Kaltenborn, Gable, Crosby, Allen and Jolson. Sprinkles chuckles throughout the routine, and holds up his end of the 40 minutes satisfactorily. Pace is smooth throughout. Quin.

### Village Vanguard, N. Y.

Wally Cox, Royce Wallace, Clarence Williams Trio; minimum \$3.

Max Gordon, who virtually tops the field in the development of new cafe talent, is capitalizing upon a previous discovery with current show. He's headlining Wally Cox, who came to the Village Vanguard a short time ago fresh from the ranks of parlor entertainers. Since then, he's played the plushier cafes, appeared in legit and with increasing frequency on video.

Cox has the facility of extracting humor out of extremely odd items. He spends a few minutes discussing the labeling of doors marked "push" and "pull" and gets howls with it. His major strength lies in his ability to find humor in reminiscences of apparently humorless items. His viewpoint on these subjects is extremely funny. Apparently, he'll be responsible for a good deal of additional trade in this hospice.

Gordon, simultaneously, is grooming another newcomer. Royce Wallace (New Acts) is a former hoover turned chirper and shows promise in this direction. The Clarence Williams Trio provides floor-filling brand of dancapation. Jose.

### El Casbah, K. C.

(BELLERIVE HOTEL)

Kansas City, Feb. 14.  
Jon & Sondra Steele, Joe Vera Orch. (5); \$1, \$1.50 cover.

Jon and Sondra Steele are faves here and their fortnight of songs and harmony in the dinner room of the Bellerive should garner good biz. Much of the couple's success with their disc of "My Happiness" stemmed from their rep here. They get right into their long suit with some harmony on "Gonna Live Till We Die," and follow with comedy version of "Television's Tough on Love." Jon doubles at the keyboard in his nimble fashion, while Sondra purveys her slick frontings at the mike. Midway they do "My Happiness," with the customers spontaneously singing along with them.

In a solo bit Steele takes an inning at the piano to merge a classic into boogie. Durand's "Valse," for a solid hand. Partner rejoins him as they again work their harmonies on a medley of tunes from "Call Me Madam," and segue into original material. "Married, Spliced, Hitched," draws a round of chuckles on its comedic appeal, and they switch to a softer ballad, "In Just One Hour I'll Be Born Again," for a complete change of mood. They close on "You Can't Take It With You When You Go."

Joe Vera and crew smoothly background. Quin.

### Bagatelle, London

London, Feb. 13.  
Norman Lawrence, Edmund Ros Rumba Band, Arnold Bailey Swinget; minimum \$4.50.

Since Norman Lawrence played this Mayfair cafe a year ago, he has starred in a West End musical, and as a result, has developed considerably in style, stature and personality. His current stand, in which he has two solo spots, is an effective blending of original material with pop and classical tunes. Lawrence makes a strong pitch for customer reaction by the intimacy of his approach, moving freely around the tables. The number getting best returns, "Gal Around the House," which parodies the pop number, "So Nice to Have a Man Around the House." In the same light vein he does well with "In Parce" and "Why Teach My Girl to Drive." Contrasts with a dramatic "Granada" and "Whiffenpoof Song," winding strongly with "No Business Like Show Business." Act is nicely paced and aided by slick lighting effects. Ros Rumba-bands and Arnold Bailey crew alternate on dance tunes. Myro.

### Hotel Roosevelt, N. Y.

Three Suns, Bernie Mann Orch. (16) with Tommy Hughes; \$1.50-\$2 cover.

Returning for the second year into the Hotel Roosevelt's Grill Room, the Three Suns show enough strength to handle the tough assignment of filling in for the Guy Lombardo orch which has temporarily exited this room for a two-month one-niter tour. Like Lombardo, this combo has found the right formula for spot's clientele, which wants its music clean and simple.

Trio, comprising Hammond organ, electric guitar and accordion, produce sparkling dancapation with a sound range that's unusual for a group of this size. Tunes are crisply delivered over steady fox-trot and waltz tempos designed to encourage the one-steppers to take the floor. Solid biz on the opening Monday night (19) and the heavy proportion of customer hoofers attests to this trio's hitting its target.

Combo is attested by a tremendous library of standards and current pops that are dished out in accordance with requests made from the floor. This flexible request feature parlayed with the lucid instrumentation are probably chiefly responsible for their click in this spot. Vocals by Suns are also smartly arranged with Artie Dunn on the Hammond handling most of the solo chores and Al and Mortie Nevins joining for the harmonies. Mortie Nevins, on guitar, is also dressing up the trio's sound quality by frequent turns on the keyboard in counterpoint to the organ.

Bernie Mann's orch is discussed under Band Reviews. Herm.

### Latin Quarter, Boston

Boston, Feb. 14.  
Billie Holliday (2), Larry K. Nixon, Barbara & Bill Duffy, Arden-Fletcher Dancers (8), Dave Lester Orch. (9) Zarde Bros. Orch. (5); \$3 minimum.

Current layout at the spacious Latin Quarter adds up to about average fare with the appeal of the headliner, Billie Holliday, not potent enough with the average niterly habitue to pull more than ordinary biz.

Sultry songstress, with the husky and sometimes plaintive voice, clicks with her fans, her stint grabbing okay returns. Sepia thrush does little showwise to project her songs relying strictly on her vocalistics, which were strained and uneasy. She did six songs, including such familiars as "My Man," "All of Me," "Them There Eyes" and bowing off with "Traveling Light."

Larry K. Nixon, a new comic in this area and a holdover from previous bill, nabs so-so returns, best laughgetter his finale, an impress of a timid air traveler. Guy dons helmet and parachute for the bit and his chatter hit for solid yocks. Doubling as m.c. comic got off to slow start but payees warmed as he worked and were solidly with him at windup.

Barbara and Bill Duffy, terp team, open with an okay routine of lifts and twists but drunken sailor and Charleston bits are of garden variety. Arden-Fletcher girls, neatly gowned, prance through three production numbers aided by vocalizing of spot's new baritone, Peter Smith. Dave Lester batons and divides dance rhythms with Zarde Bros. Continental orch. Biz fair. Etie.

### Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Feb. 20.  
Dolly (WB) Gallagher, assisted by Laura (Loew's) Sloan and Otto Hayman, staged a Valentine Party at the Variety Clubs hospital. Entertainment and games was followed by a buffet supper.

Winter Ice Carnival has been revived under joint auspices of American Legion and Chamber of Commerce. Natalie Bombard and Tommy Flina, champ speed skaters, were crowned King and Queen.

After a long siege of bed routine, Victor (IATSE) Gamba rated a good clinic that upped him for one meal daily in main dining room. Charles Lewis, in from N. Y. C. for the regular checkup.

Write to those who are ill.

Vaughan to London in Aug.

London, Feb. 20.  
Two American colored acts have been booked to play in cabarets at the Colony and Astor. First will be Savannah Churchill who opens March 26, supported by U. S. singing quartet, "The Striders." The other is Sarah Vaughan, scheduled to open a four-weeks' date in August.

### THE ASIA BOYS (3)

Acro 5 Mins.

Music Hall, N. Y.

Here's a superior acro act, with standard balancing stunts supplemented by some unusual tricks to make it stand out. Trio of nimble Asiatics works nimbly and quickly, to make the intricate routine look easy. Act moves so fast, that it seems much longer (though constantly absorbing) than its five minutes.

Unusual stunts include one acro balancing a partner on his head and another simultaneously on his body; and one man lying on stomach, raising and lowering a partner who is balanced on his feet. Sock windup has same athlete balancing one partner on his hands and another on his feet, and reversing his body to move partners back and forth. It's a stunner. Bron.

### MEN OF SONG

Singing 3 Mins., Two

Palace, N. Y.

This group comprising John Campbell and Alfred Kunz, tenors; Roger White, baritone, and Edmond Karlsru, bass, has previously played the concert circuits, radio and have cut disks for Columbia Records. In former mediums they have projected classic and semi-classical pieces with signal success. This is their first N. Y. vaude date, and for the transition they have bypassed their former catalog for pops and production tunes.

Lads make a nice appearance; have trained voices that blend well, and should do okay in vaude and niteries. They tee off with a slick arrangement of "Beyond the Blue Horizon" for neat returns, and then a solid "Alexander's Ragtime Band" with symphonic trimmings. For change of pace they follow through with a ballad, "If," and wind with a robust "There's Nothing Like A Dame," from "South Pacific" for a rousing clincher. Could have encoored but for the limited running time allotted. Edba.

### SLIM GAILLARD TRIO

Instrumental, songs 12 Mins.

Apollo, N. Y.

Composed of Slim Gaillard, composer-singer-multiple instrumentalist; bass player Ernie Shepherd and drummer Jo Jones, trio registers solidly. Infused by the vitality of the leader in his multifaceted deliveries, group projects comedy and sock rhythms at whirlwind pace.

Gaillard paces the combo on the guitar, piano or bongo drum, and sells the choruses of several songs in fine singing style. Tunes carry giddy titles like "Serenade in Hippopotamus Toes," "Minuet in Mosquito Knees," "Yoyo Mambo Roonie" and "Overhand Voutie." The latter played with the backs of the fingers, elbows and feet for plenty laughs. Trio scores handsomely with a fantasy based on Gaillard's "Cement Mixer (Putti Putti)."

### BRANI-VALENTI (3)

Brani, dance 9 Mins.; Three

Palace, N. Y.

Brani-Valenti is a male team of comedy pantomimists who reputedly built their act and reputation in European theatres and niteries. They have made several appearances on tele shows but this is their initial U. S. theatre date. Team displays personality and showmanship in a couple of panto skits, mainly the gal primping for a date and impressions of film audience characters in the silent picture era. The latter has the greater impact for laughs.

For clincher, they bring on a hefty unbilled femme for a satirical adagio, for additional laughs. Did fairly well in the No. 5 spot here. Edba.

### ROYCE WALLACE

Songs 14 Mins.

Village Vanguard, N. Y.

Royce Wallace indicates a potential for top singer ranks. Negro chirp has a quiet charm and excellent projection. She's nicely courtiered and makes a good impression on the floor.

Miss Wallace has a wide variety of tunes and shows adeptness at either ballads or rhythm numbers. The songs are given subtle treatment with nifty arrangements and she gets top response on most tunes. Pipes have a warm quality that automatically rate attention.

Miss Wallace seems ready to hit her own spots and possibly for diskings. Jose.

## New Acts

### JUDY VALENTINE

Songs 12 mins.

Hotel Somerset, Boston

Judy Valentine is a local thrush who has attained a fair amount of success via her MGM platters and is currently making her debut as a niterly entertainer.

An attractive, diminutive gal with a voice reminiscent of Bonnie Baker, she makes cute appearance, which tied in with her wee voice makes her okay for more intimate rooms. Sticks mostly to songs associated with her recordings, "I'm a Little Teapot" and "Work Song" from "Cinderella" but also injects a flair for impresoes of Bonnie Baker, Rose Murphy and Helen Kane. Etie.

### GHOSTLEY & WOOD

Songs 12 Mins.

Bon Soir, N. Y.

Team of Ghostley & Wood are aiming for the chi-chi spots in both delivery and material. With Wood supplying the piano accomps and pitching in with song, team has some delicate risgaeties done in good taste and a good sense of harmonics.

They show some sprightly material. Their straight numbers are given a dash of humor and their comedy material is well written and nicely delivered. Team hasn't reached its maturity as yet. More playing time should make them a standard intimerly turn. Jose.

### CILLY FEINDT & PASHA

Equine Act 6 Mins.

Music Hall, N. Y.

Circus act is eye-filling, with a blue-clad femme rider astride one of those handsome white steeds of the Lipizzaner breed. Stalwart equine goes through a long series of "dance" steps to music, in march, waltz, cakewalk and tap rhythms.

Act is appealing but a little too long. Pasha is a gifted horse, superbly trained, instantly responsive and graceful. Cilly Feindt sits him well, guiding him apparently effortlessly. A good novelty act for the Music Hall. Bron.

### THE CLOVERS (5)

Songs 5 Mins.

Apollo, N. Y.

Group, featuring a quartet and guitarist, has little to distinguish it from dozens of similar groups. Presence of a good bass voice is offset by a tenor who fluctuates continually between his natural voice and a grating falsetto.

Medley of "Gauchito Serenade," "I'm in My Misery" and "Mona Lisa" are delivered in straightforward arrangements that don't register well. Group bowed off without an encore.

### BOB EPHRAIM

Dances 7 Mins.

Apollo, N. Y.

Bob Ephraim's forte is marathon tapping. Opening routine on Apollo show displays ability to beat out non-stop rhythm for five minutes and little else.

His encore is more of the same for two minutes—also adding up to a turn with no change of pace and little interest for the audience.

### Coast AGVA Demands

### Club Date Bookers

### Post \$1,000 Bond

Hollywood, Feb. 20.

Coast booking agents have asked American Guild of Variety Artists to thresh out its notification that \$1,000 bond must be posted under a new "Code of Fair Practices."

Deadline for the bond is April 1.2 Only one agent, Lou Irwin, has thus far posted the bond to meet AGVA's requirements. Guild said the bond is merely to protect its members, since booking agents who handle club dates are in the position of being an employer.

Group of 35 agents, headed by Ted Lesser, will sit down with Irving Mazzei, assistant to AGVA Coast rep Eddie Rio, to discuss the matter.

### A. C. Niterly Setting Talent

Atlantic City, Feb. 20.

Harry Steinman is slated to open the 500 Club for the season starting June 30. Spot will use name talent during the summer run.

Steinman, who also operates the Latin Casino, Philadelphia, is negotiating with the Vagabonds for opening bill.

## Borscht Capades, '51 (ROOSEVELT, MIAMI BEACH)

Miami Beach, Feb. 17.  
Hal Zeiger & Mickey Katz English-Yiddish vaudeville with Katz's Capitol Recording Orch., Phil Foster, Bas Sheva, Don Tannen, Abby Lee, Joel Grey, Tovar Dancers (4), Jackie Hilliard; \$4.31 top.

Some 2½ years ago Hal Zeiger and Mickey Katz with a group of layoff vaudevillians whipped up an American-Yiddish one-nighter at the Wilshire-Ebell theatre, Los Angeles, and it's been going ever since, repeating for six months at the L. A. house, a 7-week run at \$4.40 top at the Blackstone, Chicago, a healthy business here in Miami Beach which should obtain up to the scheduled April 1 exodus, and stands in San Diego, Portland, Seattle, Milwaukee, Cleveland, Detroit, St. Paul, Minneapolis, Pittsburgh, Toronto, Montreal and Columbus.

"Borscht Capades" is a sort of Yiddish "Hellzapoppin'" and just as Olsen & Johnson don't compel an IQ test at the b.o. so does "Borscht Capades" not demand a working knowledge of Yiddish to appreciate the entertainment. Prime-Yiddish clientele, it is unpromising in some of its folk humor and indiscreet ad libs, with result it has a strong cushion with the trade at which it is aimed. Pleasant surprise is that anybody, once exposed to its unfolding, must like many if not all ingredients.

There is the usual quota of paorika native humor which is folksy inside stuff, there is good taste in blending a touch of the traditional chassidic dancing, or Bas Sheva's, excellent cantorial style of thrashing (she's a fine and comely chirper who can and should extend her scope), and there are such vaude and music-comedy familiar interspersed as comedian Phil Foster, easily the hit of the show, Don Tannen, erstwhile stooge now on his own, and Jackie Hilliard who has been a juve lead in Broadway musicals.

"Borscht" is due for a Broadway run this fall when Zeiger-Katz will refurbish it again. Lee Shubert saw it locally and it will go into a Shubert house. Vaude-revue has undergone several cast shifts, most prominent being the alternation by Jackie Green and Dave Barry with Foster who started with the L.A. original and rejoined it also for the Chi run, as he is doing here. Hal Winters and Pietro Gentile were in Hilliard's singing soot, and the latter, an Italian, also did vocals in Yiddish which is a prerequisite. Tannen joined the show last summer; Bas Sheva is a repeater from L.A. Sandy Silvers, of the Molly Picon school, is slated to replace Spanish-Yiddish comedienne Abby Lee, and Ricky Layne, another original, is also due to rejoin prior to the Broadway attempt. Layne is a ventriloquist whose dummy answers his English questions in Yiddish.

Joel Grey (ex-Kav) is maestro Mickey Katz's son. He's a promising dancing juvenile, barely 18, whose terp style reminds of Donald O'Connor and general antics have a strong Eddie Cantor influence. For a kid he has lots of authority and among local VIPs interested in him were Cantor and Robert Q. Lewis as soon as he gets his act set 100% sans Yiddish, a routine on which the kid told her he is working, he's a cinch for TV shots.

A prime shortcoming is, the show's length. Generosity in quality may be part answer to the management's observation that "just like in the restaurant (meaning the Catskills) our customers like lots for their money" but mediocrity becomes accented when going overboard. Tannen is one who should chop. The French chanteurs routine is OK although reminiscent of Willie Howard's "French professor" and also bespeaks the Abe Burrows influence. Jackie Hilliard, given a "1941 Ziegfeld Follies" trailer by band-leader-emcee Mickey Katz, also goes beyond good routine but is otherwise effective. He's a strapping juvenile with a robust barytone.

Katz is of the Spike Jones school with his Yiddish travesties of "Tico Tico," "Home on the Range," "Cry of the Wild Goose" and "Yiddish Square Dance." He also does a Yiddish sad sack that has its strong points. His excellent sextet, which backs the show on the rostrum throughout, is a versatile group for accomps and for their specialties, paced by Katz. He is himself an alumnus of Spike Jones' band and toots an ok ilcorice stick.

Bas Sheva is a statuesque blonde who sings with unusual authority. From her DP song to the liturgical stuff she announces that all the males in her family, dating back to her great grandfather, were

cantors — Miss Sheva is a vocal standout.

Phil Foster is on the brink of a real click. Comedian has been snowballing in niteries, vaude, filmers and including some CBS-TV shots which may create a show of his own for him. His exposition of a Miami Beach tourist is something he can take direct into the Broadway Paramount or on TV, stripped of the Yiddishisms, of course, none of which is necessary. In this instance it's included in deference to the general atmosphere.

Tovar Dancers (4) are a mother, and her two daughters and a son, and Abby Lee's pseudo-Castilian background segues into "Galician Rhumba."

"Borscht Capades" is due back at the Blackstone, Chi, April 22 for a four-week minimum stand. Revue clicked there last year. It's a hot bet for Broadway, and skillful selling should extend the show's scope for potential trade beyond the Yiddish orbit because the basic values are there. Show will require punching up in its first half to match the strong second half. That this "fractured Yiddish" vaude-revue variation of "Fractured French" has a strong b.o. market is evidenced by the \$3 and \$4 scale it has been getting. At this Brandt house, on a 70-30 split for the Roosevelt, the Brandts have been getting \$5,000 a week as their share from the \$18,000 takings.

## Chicago, Chi

Chicago, Feb. 16.

Bobby Sargent, 5 Amandos, Connie Russell, Elsa & Waldo, Louis Basil orch. "Operation Pacific" (WB).

House this week reverts to more or less straight vaude policy with emphasis on a television name, Connie Russell, featured on "The Dave Garroway" show. Bill could stand another act and also a band interlude. While all good fare, it's rather sketchy. Youthful Amandos are excellent openers with their teeterboard across for hefty hand. Three jumps, half gainers and full twists landing in 14 foot chairs are strong contris.

Bobby Sargent flings some quickies about regional types which register as does his malaprop miner. Comic apes some of the bistro entertainers as well as their bosses for neat reception but he gets his best response with a remarkable impression, both physically and vocally, of Groucho Marx.

Miss Russell bounces on with "Ain't It a Wonderful Day," but her special material number, "Television's Tough on Love," isn't what the customers want. When she swings to "If," vivacious brunet picks up and when she really heats up, "I Want to Be Loved," she gets into her real idiom.

Elsa and Waldo are hilarious with their comedic getup and their slow motion satires on dance types, especially ballet. Antics of the femme and the lanky male gets yocks, but they also get equal sharp treatment with some toetaps and some fine jitterbugging.

Louis Basil and house orch, back after a vacation, to do their usual competent showbacking. Zabe.

## Seville, Montreal

Montreal, Feb. 17.

George & Ann Oliver, Tommy Hanlon, Jr., Jesse, James & Cornell, Virginia & Lee, Mel Torme, Len Howard Orch (7); "Beware of Blondie" (Col).

Current bill at the Seville is one of best to date. All buildup acts are sock and Mel Torme in top position clicks neatly with juves for his straight crowns and with oldsters for the comedies he has injected into performance. Straight intro song warms up house and a switch into "Blue Moon" with his vocal impressions of Como, Sinatra, Laine, et al, draws salvo. Guy did long session when caught begging off with "Black Magic."

Leadoff spot goes to roller skaters George and Ann Oliver who get out of the usual wheel groove with a few gimmicks that score. Single efforts are neat and they wind up with a fast whirler to nice response. Terping of Jesse, James and Cornell holds attention and routines are highlighted by a flying saucer number for plenty of mitting.

Tommy Hanlon, Jr. does well with his comedy. Guy has quiet, direct approach which pleases and material is fresh. Offering is capped by a gag magic twist aided by a stooge from the audience and a trim doll who appears occasionally to heckle Hanlon. Acro team, Virginia and Lee pick up heaviest applause of show for their slick comedy. Gal is a looker and combine talents to make a big next to closing act. Layout is backed ably by Len Howard's orch. Neut.

## Music Hall, N. Y.

"Smart Set," with June Winters, Arthur Rubin, Bettina Rosay, Johnny Mack, Cilly Feindt and Pasha, Jeanette Dix, Asia Boys (3), Rockettes, Corps de Ballet, Glee Club, Symphony Orchestra directed by Raymond Paige. Produced by Russell Markert; settings, James Stewart Morcom; lighting, Eugene Braun; choreography, Florence Rogge; dances, Markert; "Payment on Demand" (RKO), reviewed in current issue.

Current stage show is up to Music Hall standards. Production numbers are colorful and lavish; there are a few good acts, and ballet dancers and Rockettes score as usual. It's a good hour's entertainment.

Maestro Raymond Paige opens the proceedings with a lush though overlong arrangement of Rachmaninoff themes, played resoundingly by his symphony orchestra. Curtains then part to an eye-filling sight of a long row of ballet dancers, in romantic tutus, in a "Ballet Classique" number imaginatively choreographed by Florence Rogge. Soloist Bettina Rosay is an accomplished ballerina as she goes through a series of intricate, dazzling turns on toes.

"Circus Time," quite a novelty for the Hall, especially after a ballet, brings on Cilly Feindt and her white Lipizzaner horse, Pasha, for an equine dance turn (See New Acts). Jeanette Dix is "rimgimstress." The Asia Boys (3) offer some dazzling acrobatics. (See New Acts). The Glee Club has a sonorous turn in "Say It With Music." Arthur Rubin and June Winters are the soloists, Rubin being satisfactory in "Star Dust" and Miss Winters really sock in "Stormy Weather." Backdrop is a huge piano, and while Glee Club and soloists are singing, first a ballerina, then a trio of dancers, are seen in the background as if dancing on the huge piano drape. Johnny "Top Hat and Tails" Mack not only creates magic with his tap-dancing feet but with the many canes he mysteriously finds in his pockets. Even without the sleight-of-hand, it's a superior dance turn.

Finale has Miss Winter and a glee quartet singing "The Sound of the Blues" (music and lyrics by Jerry Gilbert, arranged by Kenyon Hopkins). Then on come the dazzling Rockettes in nifty garb, to go through a snappy dance routine to a "St. Louis Blues" motif. Bron.

## Oriental, Chi

Chicago, Feb. 15.

Eddie Hubbard, Ken Griffin, Low, Hite & Stanley, Bette Chapel, Art Van Damme Quintet, Guy Mitchell, Sherman Haynes Orch; "September Affair" (Par).

Oriental management has squeezed six acts into current bill — an oversupply for this house — with fine balance and pacing. Layout is tied together with a disk jockey format, an idea which got a thorough workout at vaude houses last year but to lesser results.

Using local deejay Eddie Hubbard as pop platter artists — it comes off neatly. Stage is bedecked with disk jockey and platter ornamentation, and for added effect, two highly glazed juke boxes. Hubbard handles emcee chores effectively, gets off a few sallies, and is generally relaxed and unassuming.

Opener Ken Griffin paces in fine fashion with series of his organ specialties. Lad works out of the pit and offers "Valencia," and "La Paloma" for good openers. He has a cute version of "Sentimental Journey" and an impress of Jack Benny fiddling "Love in Bloom," using keyboard to carbon violin. Closer of his disc, "Harbor Lights," gets heavy palming.

Teresa Brewer was forced out of show caught due to illness, but replacement Bette Chapel almost steals the show. Gal is shapely, has a fetching personality, and sells her numbers superbly. She does three tunes, but her "I Didn't Slip" finale is the topper. Low, Hite & Stanley score by making the most of their stature peculiarities. Lads do their standard knockabouting, with Low absorbing bulk of the punishment. They are slotted again in the semi-main spot doing simulated vocalizing to Andrews Sisters' etchings after clever come-on by Hubbard. Trio has a hokey cowboy stint which is a strong closer.

Art Van Damme quintet is tops on its four numbers. Group sports vibes, guitar, drums, bass, and Van Damme leading on accordion. Opener of "Lover" is daffily played, with group showing off some fine subdued patterns. Boys swing over to an original, "Bach Meets El Mumbo," then unleash raucous version of "Hawaiian War Chant" for sock finale.

Headliner Guy Mitchell gets off to slow start because of nervousness. His platter hit "My Heart Cries For You" unfortunately was among his openers and got little response. Young singer is much better with "Roving Kind" and does a potent job with "Body and Soul" to wind solidly.

Sherman Hayes band handles the backing capably. Mel.

## Palace, N. Y.

The St. Clairs (2), Tanya, Myers & Walker, Brani-Valenti (3), Men of Song (4), Peter James with Isabelle Dwan, Gautier's Tally-Ho, Gwynne & Co. (4), Don Albert house orch; "Rogue River" (ELC), reviewed in current issue.

The Palace has a likeable display on tap this week. There's plenty diversity in the layout to please most audiences. Despite lack of a particularly sock attraction, it's well paced and holds attention, even if a bit overboard on hoofing acts. Differentiation of routines of the four acts projecting terps nullifies any conflict and doesn't mar bill's balance.

The St. Clairs, mixed duo, pace neatly with modernistic taps and rhythm routines for nice returns. Tanya, personable violinist, follows and gets over well in her fiddling contris, with her rendition of "Maiden's Rhapsody" her topper. Myers & Walker, Negro male team, grab guftaws via comedies interlarded in their song and hoofing routines. Jack Gwynne & Co., illusionists, offers standard bafflers, some with new twists to win optimum of appreciation. Gwynne make femmes appear and disappear at will and winds with gal-in-box sword trick and a levitation bit with another femme subject for loud applause. Peter James, aided by Isabelle Dwan, gets over in knockabout comedies.

Gautier's Tally-Ho is a new monicker for the former steeplechase act, wherein dogs essay hunters and do stunts on backs of four shetland ponies. Tricks and leaps bespeak expert training by the ringmaster and femme assistant. It's an act that clicks with juves and elders. Brani-Valenti, European panto act, and Men of Song, concert group, are under New Acts. Don Albert and house orch provide customary slick backing of show. Edba.

## RKO, Boston

Boston, Feb. 16.

Joan Blondell, Bert Wheeler & Hank Ladd, Peggy Ryan & Ray MacDonald, Eddie Fisher, Marino Sisters (3), Larry Flint House Orch; "The Company She Keeps" (RKO).

This house continues to book solid bills with current layout stacking favorably with the two previous displays, but while biz picks up slightly each week, it's still below expectations.

Comedy is the keynote of bill, with the newly formed team, of Bert Wheeler and Hank Ladd providing plenty of yocks down the line in their antics, with Joan Blondell serving as neat foil. Voluptuous pic star, beautifully gowned, makes three appearances, grabbing solo spot for a hoked striptease that had male payees on edge of seats. Ladd and Wheeler, each doing solo bits, the former clicking with a slick line of gag delivered in an indifferent manner and the latter solid with his chatter and "Calypso" bit. But when the three team up in zany skits, results are solid.

The youthful Eddie Fisher, the bobbsxoers' newest fave, scores with vocalizing sesh of "Sitting on Top of World," "My Heart Cries," "Music by Angels" and his diskelick, "Bring Back the Thrill." However, the "Newspaper Song," a newsboy's plaint, was overambitious with only so-so reaction.

Peggy Ryan and Ray MacDonald, youthful pix hoofers, turn in nifty terp chore giving neat impresses of Eleanor Powell, Pat Rooney, Bill Robinson, et al, with gal's sense of comedy garnering laughs. Bill gets off to fast start with Marino Sisters in okay tumbling and acro stint. Biz fair. Elie.

## Rolls Planing to London

To Appear in New Revue.

Pittsburgh, Feb. 20.

Rolly Rolls, French comedy pianist, Cloniers off for London tomorrow (Wed.) following his engagement here at Jackie Heller's Carousel to star in a new musical revue in the English capital. His deal is for 14 weeks with options.

Rolls plans to remain abroad possibly until the end of 1951, doing cafe and vaude work over there following his legit run. Last year he toured Australia for more than six months.

## Capitol, N. Y.

Blue Barron's Orch (13), Bobby Lane & Claire, Connie Sawyer, Felix Knight, Joey Adams (with Al Kelly); "Vengeance Valley" (M-G), reviewed in VARIETY Feb. 7, '51.

For pop tastes, the current Capitol bill shows good booking acumen, being long on variety and only a shade less so on entertainment.

Joey Adams is the headliner, and the gabby little comic is flanked by a comedienne (Connie Sawyer), an opera singer (Felix Knight), a dancing pair (Bobby Lane & Claire) plus Blue Barron's orch. Booker Sid Piermont couldn't have catered to many more tastes.

Adams, recently split from his longtime associates, Mark Plant, and Toni Canzoneri, is now involved in comedy with the late Willie Howard's veteran sidekick, Al Kelly. And while much of the material is familiar, Adams is tickling the risibilities of the customers with his fast delivery and overall know-how. And Kelly, especially with his wellknown doubletalk, gets his own share of laughs. This is one of Adams' many repeats at the Cap, and his "Rate Your Mate" CBS radio show is adding to his theatre popularity, as evidenced when he first walks on to a big hand.

Bobby Lane & Claire are the opening act, following the Blue Barron orch's turn. They go through their standard hoofing, and are clicko, as always.

Connie Sawyer is a brash comedienne with some familiar gestures; her principal forte is her ability to punch hard always. The material is on the weak side; however, at show caught, the customers liked her.

Felix Knight has a passable tenor, and audiences go for him. But he has to brush up on the talk. Attired in dinner jacket, he makes a good appearance as he goes through a repertoire of pops, light opera and operatics. However, he could forget "Tennessee Waltz"; it's not within his metier.

Barron's orch, comprised of four reeds, five brass and three rhythm, plus the non-playing leader, is effective in a brief spot on its own and also with its assorted vocalists. Kahn.

## Apollo, N. Y.

Buddy Rich Orch (14), Slim Gaillard Trio, Rhythm Willy, Bob Ephraim, John (Spider Bruce) Mason & Co. (4), Clovers (5); "Dallas" (WB).

Percussion has a field day in a poorly paced and balanced show at the Apollo. In addition, slipshod production penalizes two topdrawer aggregations, the Buddy Rich orch and the Gaillard trio, by surrounding them with weak spots in the rest of the bill.

Harmonica player, Rhythm Willy, blows spurts of weird harmonizing against a band background and contorts like the comedy conception of a virtuoso. His efforts draw snickers. The Clovers (New Acts), furnish a medley of tunes in unexciting fashion; and Spider Bruce, assisted by George Wittshire, Vivian Harris and Bootsie Swan, goes through stock routine of two sports in a clipjoint with no funds. Comedy turn goes for plenty of yocks, however.

A large order of percussive taps is served up by Bob Ephraim (New Acts) with drum accompaniment throughout — except for maybe 16 bars of music at the end. The Gaillard trio (New Acts), a solid combo, feature three specialists in rhythm including Jo Jones, who drums like mad. After this, the drum mastery of Rich, highlighted in arrangements of "Caricoa" and "Old Man River," has to suffer.

Rich fronts a crew of expert sidemen, four reed, six brass and three rhythm (there's a regular drummer besides the leader), who play clam, exhilarating swing. In "Queer Street," pianist Rocky Colquhoun, jazz-trumpeter Harry Edison and tenor-saxman Zoot Sims stand out in solid solos. Good commercial style registers with the audience.

## Jan Bart's Concerts

Tenor Jan Bart, who opens a six-week engagement — tonight (Wed.) at the Old Romanian, lower eastside N. Y. niter, has been booked for a series of 10 concerts under sponsorship of B'nai B'rith and Hadassah starting in Houston May 5.

Tour of one-nighters will include Galveston, Memphis, Nashville, Dallas, Ft. Worth, Birmingham, Atlanta, Jacksonville and Miami Beach. Bart is set for 4 weeks at the Roosevelt hotel, New Orleans, opening April 5, after his Old Romanian stint, prior to taking off on his sponsored tour.



# Dispute Over Half-Week Pay Looms Between Equity, 'Mike' Producers

Chicago, Feb. 20.

Dispute between Actors Equity and producers Richard Krakeur and Fred Finklehoffe looms over the sudden closing here Saturday (17) of "Mike McCauley," after four performances. Cast of the Finklehoffe-Leo Lieberman tragedy-comedy has complained to the union over the management's payment of half-salary for the final week, some of the actors reportedly having been caught short and having had to borrow to pay hotel bills.

Show's fold had another repercussion when the producers pressed to Claudia Cassidy, critic of the Chicago Tribune, over her printed comment in advance of the opening, to the effect that she didn't know why they were bringing the play to Chicago when VARIETY had indicated in a review from the Coast that it should close there. All but one of the local notices, Miss Cassidy's included, were unfavorable but Krakeur and Finklehoffe took exception primarily to the Trib's pre-opening crack.

The cast complaint to Equity charged violation of the union's rules. Because the show jumped here from San Francisco, a half-week was lost in travel and setting up, so the opening at the Harris did not take place until Thursday night (15). With the appearance of the reviews, the closing notice was posted the next day, Friday (16).

Equity rules permit the closing of a show on one day's notice within the first four weeks of a tryout. However, the cast members squawked at taking pro-rata salary deductions for the four performances lost in transit from the Coast. It was reported here that the Shuberts had urged the management to continue the local engagement, but that lacking some

(Continued on page 61)

## Repeat of Kurt Weill N.Y. Concert Is Sock, Sparked By 'Three-Penny Opera'

Repeat Saturday (17) of the Kurt Weill concert that was first done at Town Hall, N.Y., two weeks earlier, was SRO, like the first, with the take on each, at a \$3 net top, approximating \$3,000. There is still a great deal of interest in the event, with a tentative date penciled in for a third presentation in March, but the composer's widow, Lotte Lenya, is reported loathe to try it again this season. There's talk of making the event an annual project, however.

Where the first concert drew a largely European audience, based on the fact that a large part of it was in the original German, the second event got a well-mixed crowd, mainly on the strength of the first one's sock press notices.

Program, culled from the late composer's work, was the same as before, except that Nina Valery couldn't appear again due to prior commitments. Grete Mosheim, vet European chanteuse, scored with "Wie man sich bettet" and "Soerabaya Jonny," delivered in stylized though effective song-talk fashion. Inez Matthews sang "Le grand lustru" and "J'attends un navire" in one group, and really scored on her return with "Stay Well," "Speak Low" and "Trouble Man." Victor Clarke sang "September Song" and other tunes, with a quartet assisting.

Concert's highlight, of course, was again "Die Dreigroschenoper." ("The Three-Penny Opera"), here presented in concert form, in German, for the first time. The satirical folk-opera about love among the beggars and thugs of Soho came off vividly, with Peter Capelli's witty, concise narration explaining the foreign text clearly. Miss Lenya as Polly, Ralph Herbert as MacHeath, Fritz Schall and Stefan Schnabel as Mr. and Mrs. Peacham, and Herbert Zernik as Tiger Brown, were superior artists, while Dolly Haas was a highly attractive addition, singing the theme song at start and close. Walter Joseph and Alfred Goodman did yeoman work at the two pianos. Entire production was under the musical direction of Maurice Levine, with Bruno Hohenberg as stage manager and Felix G. Gerstman as impresario.

Bronx.

## 'Ti-Coq' Set for Canada Dates Despite N.Y. Flop

Montreal, Feb. 20.

Undaunted by the reception given to his play, "Ti-Coq," by Broadway critics (it opened Friday, 9, and closed Saturday, 10), Gratien "Fridolin" Gellinas will open here at His Majesty's next Monday (26) for one week, and then do a week in Toronto at the Royal Alexandra starting March 10.

Decision to replay so soon is in answer to hundreds of requests received by Fridolin from local theatregoers and from interested persons across the country. If response is good here and in Toronto, a tour through Ontario and out west may materialize. This will be done with smaller sets and will be handled by Ernest M. Rawley, manager of the Royal Alexandra in Toronto.

## 200% Profit On 'Wedding' to Date

With the filming of "Member of the Wedding" probably set for next fall, the legit production is now expected to play London next summer, following a limited U. S. tour this spring. Release of the screen version will be in the spring of 1952 under the deal negotiated last week by film producer Stanley Kramer, reportedly for \$110,000 and a percentage of the profits.

The Carson McCullers drama, winner of the N. Y. Drama Critics Circle award of last season for the best American play, has thus far paid a profit of \$150,000 on its \$75,000 investment. The Robert Whitehead production, current at the Empire, N. Y., closes March 17 and, after a week's layoff, goes on tour. The original leads will tour, and it's expected, appear in the play in London. Deal for the latter engagement is not set, but negotiations are in progress.

## 'HAPPY TIME' OPENING IN LONDON IN SUMMER

London, Feb. 20.

"Happy Time," Samuel Taylor's adaptation of the Robert Fontaine novel, a current Broadway hit under the management of Rodgers & Hammerstein, is one of the major items on the production schedule of H. M. Tennent for this season. It will probably be presented in the West End this summer, in association with Gilbert Miller.

Also slated for presentation by Tennent, as soon as John Gielgud returns from his current Broadway engagement in Christopher Fry's "Lady's Not for Burning," is a revival of "Winter's Tale," with Diana Wynyard as co-star and Peter Brook staging. Another revival by the same management will be Chekhov's "Three Sisters," with Margaret Leighton, as one of the leads and Peter Ashmore directing.

Other Tennent projects include productions of "Golden Door," by J. B. Priestley; "Waters of the Moon," by N. C. Hunter; "La Repeition" and "Colombe," by Jean Anouilh, and "Bobosse" and "Nina," by Andre Roussin.

At Blackpool this summer, Tennent will present Wilfred Pickles in "Hobson's Choice."

## Only Five Shows For Full Omaha Season

Omaha, Feb. 20.

Tristates has booked Henry Fonda in "Mr. Roberts" for four performances March 19-21 at the Omaha, with matinee on the last day. So far as known, this is the only remaining roadshow booked for this season.

With four shows up to the first of the year, the season took a bad slide in booking, although attendance was good.

## Solov Preps New Ballet For Metop's 'Fledermaus'

Zachary Solov, dancer who's been in a couple of recent Broadway musicals, has been engaged as guest choreographer by the Met Opera to stage a new ballet sequence for its operetta hit, "Die Fledermaus." Sequence goes into the production with the March 3 presentation.

Choreography by Anthony Tudor, the Met's ballet head, has been used in the previous dozen presentations of "Fledermaus."

## Howard Barnes Successor As N.Y. Herald Trib Critic May Not Be Picked This Yr.

Successor to Howard Barnes, who resigned last week as legit film critic of the N. Y. Herald Tribune, probably won't be decided for a month or so, possibly not for the balance of the current season. The job has not been offered to anyone and there has been only preliminary discussion of the matter by the sheet's editors, although a name figure is expected to be sought. Until further notice, Otis Guernsey, Jr., the new film critic, will be first-string legit reviewer. He was second-stringer in both legit and pictures under Barnes, taking over the screen assignment on a permanent basis on the latter's exit.

Although speculation as the new legit critic for the Trib is widespread in Broadway circles, the paper's management is known to be in no hurry to fill the assignment. Various names have been suggested for the job, including Gilbert Gabriel, critic for the N. Y. American until its merger with the Journal some years ago and currently reviewer for Cue mag; John Mason Brown, critic and associate editor of Saturday Review of Literature; Ward Morehouse, legit columnist of the N. Y. World-Telegram & Sun; Richard Watts, Jr., Barnes' predecessor as Trib critic and now in the same spot for the N. Y. Post; and John Crosby, the Trib's radio-TV columnist-critic; John Hutchens, the sheet's assistant book critic and columnist, formerly a member of the N. Y. Times drama staff, and Elliot Norton, Boston Post critic.

In the case of Crosby, he is believed to be not actually a prospect, since he is too valuable to the sheet and to the Herald Tribune syndicate in his present post. Brown has reportedly told friends he would not be interested in giving up his remunerative lecture activities for a daily critic's stint. The contractual situations of Watts, Morehouse and Gabriel are not precisely known. It's doubted if Norton would be interested in leaving his well-established Boston spot.

Although William Zinsser, drama editor, wrote the critical column in the drama section of the Trib last Sunday (18), it's expected that Guernsey, as acting critic, will handle the assignment when there is occasion for a critical piece in the Sunday page henceforth. Guernsey has also covered all the regular legit premieres, plus his regular film duties, since Barnes' departure.

Since leaving the paper, Barnes has reportedly gone out of town for an extended rest.

## Musicals for Al Fresco Louisville Season Set

Louisville, Feb. 20.

Lineup of shows for next summer's al fresco season of musicals at Iroquois Amphitheatre under auspices of Louisville Park Theatrical Assn. is set for the full six-week term. "Annie Get Your Gun" will tee off July 6-15, followed by "High Button Shoes," July 16-22; "No, No, Nanette," July 23-29; "Rose Marie," July 30-Aug. 5; "Song of Norway," Aug. 6-12, with a Rodgers & Hammerstein Festival, Aug. 13-19. Windup show will consist of solos, duets and ensembles from "Carousel," "Oklahoma," "South Pacific," "State Fair" and "Allegro."

Denis DuFor, managing director, will be back for his sixth season to resume full charge.

Leonard Bernstein, now guest-conducting the N. Y. Philharmonic Symphony, will take a two-year sabbatical from conducting at the end of the season, to rest and compose music.

# Peep' Cast Wants Raise to Tour, So Todd Closes Show This Week

## Chi 'Pacific' Performance At Great Lakes Station

Chicago, Feb. 20.

Chi company of "South Pacific" is being transported in toto to the Great Lakes Naval Training Station Feb. 26 to play for Navy personnel. Not only is the entire company giving a free Sunday performance, but stagehands and electricians are working with enlisted men to build exact sets used in the downtown Shubert house.

At first, understudies were to be used, but leads insisted on doing the gratis date. Company also gave a preview performance for the armed services before it opened its regular run here.

## 'Blondes' Pic Won't Limit Legit Tour

Basic angle of the deal for Columbia's purchase of the screen rights to "Gentlemen Prefer Blondes," which will probably be closed next week, involves release of the picture July 1, 1953. It's figured that will give the legit musical plenty of time to play the road. Columbia has bid \$165,000 for the film rights, but Paramount has two weeks from Monday (19) to meet the offer. Latter studio gets that privilege through its ownership of the rights to the original straight-play version of the show.

The Herman Levin-Oliver Smith musical production, currently in its 64th week at the Ziegfeld, N. Y., has thus far paid a profit of \$400,000 on its \$200,000 investment. It is still playing to substantial operating net and will presumably continue on Broadway through the balance of the season and perhaps through next summer. In that case it would probably go on the road next fall, giving it virtually two full seasons to tour.

Carol Charming, star of the show, is under contract for nearly two more years, so she will be available for the tour. Although Gene Mann's production of the show, starring Gertrude Niesen, played Los Angeles and San Francisco last summer, no other towns have been played by the musical, and after such an interval it's figured the original edition with Miss Channing could even play the two Coast cities.

## COAST 'JAMIE' PREEMS INSURES TRYOUT PROFIT

Coast premiere engagements of "Three Wishes for Jamie" will bring the musical into New York with a guaranteed tryout profit. Albert & Arthur Lewis production will play four weeks in Los Angeles and four weeks in San Francisco as part of the Civic Light Opera Assn. seasons in each city.

Guarantee calls for approximately \$41,000 a week. Figure gives the producers \$6,000 over the weekly operating cost, which is estimated to be \$35,000, and gives CIO an assurance of an equal amount, based on the expected \$48,000 minimum weekly gross from season subscription sales. The profit realized by producers during the Coast stands will pay rail expenses to New York and provide a slight average. Show will be mounted for \$175,000, with a provision for a 25% overall.

## K.C. Starlight Completes Summer Musicals Sked

Kansas City, Feb. 20.

Starlight Theatre Assn. last week completed scheduling of its shows for the summer season in Swope Park, "Rose Marie" being added as the 10th musical. It will play July 23-29. Season opens June 25 with "Desert Song" and closes week of Aug. 27 with "Naughty Marietta."

Schedule also includes "Rio Rita," "Song of Norway," "Roberta," "Chocolate Soldier," "Brigadoon," "Bittersweet," and "Babes in Toyland."

Rather than give wholesale salary raises that would increase the show's operating costs prohibitively, or take steps to force the cast to live up to their Equity contracts, Michael Todd will close his "Peep Show" after Sunday night's (25) performance at the Winter Garden, N. Y. Principals in the revue are on run-of-the-play contracts, but they've demanded substantial increases to go on the road. So instead of running until March 24 and then touring, the production, folds this weekend.

Although Todd could force Equity to demand that the principals live up to their contracts he decided not to attempt it. For one thing he figures that there would be wholesale "sickness" that would give the actors a contractual out. Second, even if the cast did go out intact, the producer realizes the morale would be so low that the show would suffer in performance.

He would be willing to raise the salaries of chorus members to \$110 a week, although they would not be contractually committed to go on tour, as Chorus Equity does not permit run-of-the-play deals for chorus members. But the size of the increases demanded by the principals would boost the running net of the production beyond the reasonable risk level, Todd says. One of his reasons for doing the revue in the first place was its low operating cost. In the last few weeks the presentation has just about been getting by, even on its present salary basis.

In the case of some of the principals, they point out that the higher living costs on tour, in some instances including the expense of keeping up rent payments on apartments in New York, make it impossible to go on the road without a salary hike. In the case of at least one femme performer, however, she flatly refuses to go out of town, regardless of a possible raise, as she figures she can make more money on cafe work in New York.

## 'Black Chiffon' in Red Despite Fact Backers Were Paid Full \$50,000

Although the backers of "Black Chiffon" were repaid the \$50,000 investment in full while the production was still running on Broadway, it actually ended in the red, it's now indicated. According to his friends on the Coast, where he has been staying for the last month, producer John Wildberg has revealed that the final few weeks of the Lesley Storm drama on Broadway involved sizable operating losses, and which more than wiped out the small profit the drama had earned. When business in New York tapered off it had been planned to send the show on tour, but Flora Robson, the star, was advised by her physicians not to go on the road, and box-office prospects weren't attractive enough to warrant insisting on her going through with her run-of-the-play contract.

However, the actress' reluctance to tour is expected to be offered by Wildberg as reason for his refusal to pay her return passage to England, as stipulated in her contract. His action has been protested to Actors Equity and the case may be arbitrated.

## Sircom Quits Phoenix Director Spot in Tiff

Phoenix, Ariz., Feb. 20.

Arthur Sircom, resident stage manager of the Sombbrero Playhouse here, has resigned after differences with producers Ann Lee and Richard Charlton. He'll return east, after a vacation, begin preparations for the strawhat season at the Cape Playhouse, Dennis, Mass., where he's been resident director for a number of years. With produce: Richard Aldrich taking a retraining course in the Navy, Sircom will probably have added authority in the operation of the spot.

For the balance of the season here, Miss Lee and Charlton plan to engage different directors for each of the stock productions.

## Record B.O. of Fonda-Roberts' Proves Pull of Name in Strong Play on Road

Added drawing power of a major star in a strong play is being demonstrated anew by Henry Fonda in "Mister Roberts." Having pulled record-breaking grosses in the show on Broadway for nearly three years, the actor is setting house records on the road, in some cases playing to bigger business than in the show's original engagements in those towns.

In Cleveland last week, for instance, Fonda drew a new house mark of \$36,636 in the Thomas Heggen-Joshua Logan smash at the 1,400-seat Hanna. Scale for the engagement was the same, \$4.35 (\$3.50 plus federal and local tax), as for the previous engagement, in the fall of 1949, with Richard Carlson in the title part. Two weeks' takes for the original stand were \$29,100 and \$31,537. The latter figure was also a straight-play house record at that time.

Fonda's b.o. pull is accentuated by the fact that the new house record in Cleveland was the third week he had set a new straight-play mark, since he rejoined the show four weeks ago. The previous week he established a new high of \$31,718 at the Victory, Dayton, and two weeks before that he set a house record of \$40,515 for the New Nixon, Pittsburgh. In the latter instance, "Roberts" played the same town in the fall of 1949, grossing \$25,000, \$30,000 and \$31,537, the latter a new mark, at the old Nixon, with Carlson in the leading role. New Nixon has more seats than the since-demolished Nixon, particularly on the lower floor, so its capacity is considerably greater.

**Broadway Draw, Too**  
Fact that Fonda is also a b.o. draw on Broadway was conclusively shown last fall, when the "Roberts" gross nose-dived when he left the show. For the last six weeks he was in the cast, at the Alvin, N. Y., the gross averaged \$29,500. For the next six weeks, with another actor in the part, the show's gross averaged less than \$16,700. The latter six weeks, it is true, covered the pre-Christmas period, when attendance invariably slumps. However, during the traditionally bullish Christmas-New Year week the gross reached only \$20,000 and then declined to \$19,000 for the first week in January, which included the New Year's Eve performance and the normal upbeat at the end of a run.

Indication that Fonda's draw is likely to be consistent in future "Roberts" stands is seen in the heavy mail orders where the show is booked. In most instances the local theatre management sought longer engagements and in some cases extra matinees are being scheduled to take care of the expected overflow trade. Although most of the show's dates will be repeats, some are first visits, including those in San Francisco and Los Angeles, where the production will probably end its tour next August.

## Hollywood's El Capitan Sold, May Be Going TV

**Hollywood, Feb. 20.**  
El Capitan, last full-sized legit house in Hollywood, was purchased "for investment purposes" by N. Y. realtor John J. Reynolds, who takes possession March 1 if sale contract is approved by the probate court. Cash deal called for \$365,000 for the theatre, and \$7,500 for a lease held by Gene Mann's theatre enterprises, which has rented house since September. It was sold by C. E. Toberman and the estate of the late Sid Grauman, hence the necessity of a court okay.

Fact that Reynolds regards the property as "income producing" together with the buy-up of the Mann lease, lends substance to reports that a deal is in works for the house to be used as a video theatre. NBC bid on it unsuccessfully and might be interested in a rental. CBS is reportedly interested in a short-term lease to provide a point of operations until its Television City is built.

Toberman and Grauman bought the theatre in 1941 from the Guarantee Building & Loan for \$100,000. It was occupied continuously from June, 1941, to August, 1949, by Ken Murray's "Blackouts." It has been only apocryphally alleged since the show trekked east for an abortive Broadway bow.

## Berlin's 'Miss Liberty' Set For St. Louis Muni Opera

**St. Louis, Feb. 20.**  
"Miss Liberty," Irving Berlin musical, is scheduled for its first presentation in the Municipal Theatre Assn.'s all fresco playhouse. The 1951 season tees off its 80-night run and 33rd season June 7 with an 11-night engagement of "Nina Rose."

"Miss Liberty" is the first of new pieces for the forthcoming season to be announced. Production manager John Kennedy and musical director Edwin McArthur will come to St. Louis the latter part of next month to conduct tryouts for the singing and terping chorus, with natives having first choice in coping roles.

## N.Y. City Ballet Is Off To Flying Start With 30G; Tudor Prepping 'Camille'

Most unusual event in ballet this week is the commissioning of Anthony Tudor, former artistic administrator of Ballet Theatre and choreographer this year of the Met Opera, to do a ballet for the N. Y. City Ballet Co. The work will be performed during the company's present season, at City Center, N. Y., either Feb. 28 or next day. Ballet is "Camille," a half-hour scenario in three scenes to some rediscovered music by Verdi, with scenery and costumes by Cecil Beaton. These sets and costumes were originally commissioned from Beaton by Ballet Associates in America in 1947, when the work was done to Schumann music, with choreography by John Taras, and performed by the Original Ballet Russe. Decor is being loaned to N. Y. City Ballet.

Hugh Laing and Diana Adams will head a cast of 20-odd in the work. Added to the recent switch of ballerina Nora Kaye from Ballet Theatre to N. Y. City Ballet, the Tudor commission points up the number of former BT principals now with NYCB. Laing and Adams were formerly with BT. So, too, were Melissa Hayden, Janet Reed and Harold Lang, other NYCB stars.

Ballet circles have been buzzing with changes in, or rather additions to, the N. Y. City Ballet for its current season, additions that have materially strengthened the troupe and made it a versatile, first-rate troupe. Another star to join this winter, besides Miss Kaye, is Andre Eglevsky, of the Cuyes Grand Ballet, thus giving the troupe a ballerina recognized as America's finest dramatic dancer and a male performer in the top rank of classic dancers.

Jerome Robbins, who is busy choreographing for a Broadway show in rehearsal, and Lang, who is rehearsing as lead dancer in another legit musical, have nevertheless decided to give some time to the N. Y. City Ballet during its current stand, thus aiding in its b.o. appeal. Robbins danced opening night last Tuesday (13) in his own ballet creation, "Age of Anxiety," and in "Bourree Fantastique." Lang was in Sunday night (18) in "Bourree." Troupe grossed over \$30,000 last week.

Company presented its first new work Thursday (15) when it presented Balanchine's "The Card Game," to Stravinsky's music. Work, though new to this troupe, was originally commissioned by the American Ballet and done in 1937. It doesn't hold up, being thin Stravinsky and second-grade Balanchine. Second new work was the Pas de Trois Sunday (18), with Maria Tallchief, Miss Kaye and Eglevsky. This is excellent Balanchine choreography, and the three stars performed it brilliantly. Third new work, "La Valse," was skedded for last night (Tues.).

**Bron.**  
Prof. Sawyer Falk of Syracuse U. will be the U. S. rep at a symposium on "The Responsibility of The University Theatre" to be held April 3-5 at the U. of Bristol, in England. Great Britain and France will send speakers. Falk is president of the National Theatre Conference.

## Plays Abroad

### Mister Roberts

Paris, Feb. 13.  
Denis and Marcel Maurey presentation in association with Jules Borkon of comedy in two acts and 12 scenes by Thomas Heggen and Joshua Logan; adapted by Claude Dauphin. Technical adviser, Commandant Rostain; settings by Pellegry. At Theatre des Hayettes, Paris.  
Johnston..... Pierre Duncan  
Jeanne..... Jeanne Duncan  
Mister Roberts..... Claude Dauphin  
Marcel..... Marcel Andre  
Mickey..... Jeanne Duncan  
Schlemmer..... Lucien d'Antony  
Le Docteur..... E. Bart  
Wilson..... Soukoff  
Stefanoski..... Guy Derlan  
Bippa..... Maitresse  
Reber..... San Juan  
Gerhart..... Lander  
Payne..... Davray  
Becker..... Claude Bonnardot  
Hamilton..... Gilmer  
Pulver..... Jean Daurand  
Olson..... Jean Daurand  
Miss Girard..... Claudine Cheret  
Homme de qual..... Albert Michel  
Officier..... Robert le Beal

Claude Dauphin is to be congratulated on having given a faithful transposition of "Mr. Roberts" into French. In fact, except for the language, the play seems to be almost identical with the Broadway production which is no mean accomplishment considering that the French actors are required to play American sailors.

It is to the credit of everyone concerned that the illusion is well-nigh perfect; the entire cast is recognizably American, with no false notes that could so easily have brought laughs in the wrong places. The only shortcoming was the failure to create an atmosphere of oppressive heat that was so well done in New York—the characters talked about the heat, but the spectators didn't feel it. Looks like a question of makeup primarily.

Of the large and excellent cast, Jean Brocard is standout in his portrayal of the captain. A bitter and vindictive man, Brocard makes him nonetheless curiously sympathetic. Marcel-Andre is fine as the doctor, and Pierre Louis gets everything there is out of the role of Pulver.

As for Dauphin himself, he has seldom been better, and for once he has overcome the mannerisms that were coming to be a sort of trademark. In the short role of Miss Girard, Claudine Cheret is attractive but conventional. Without exception the crew members are convincing.

The setting is approximately the same as in the Broadway production. On the whole a fine production of a fine play, and it is hoped here that the French will take to it.

### The Madwoman of Chailiot

London, Feb. 16.  
Bernard Delfont (in association with Alfred de Laigrie, Jr.) presentation of a new drama in two acts by Girardoux; adapted by Maurice Valency. Directed by Robert Spaight; settings and costumes by Christian Berard; lighting, Harold Wilson. At St. James's Theatre.  
Martal..... Toke Townley  
Elderly Gentleman..... Barry Phelps  
Prosper..... Martin Miller  
Dorment..... Gordon Foster  
Chairman..... Felix Felton  
Baron..... Norman Claridge  
Street Singer..... Michael Mellinger  
Flower Girl..... Vanora McIndoe  
Ragpicker..... Marius Goring  
Mute..... Brian Hayes  
Irma..... Elizabeth Henon  
Peddler..... Thomas Muschamp  
Broker..... Arnold Diamond  
Judge..... John Gielgud  
Dr. Jadin..... Aneurin Iwanog  
Aurelia..... Marjita Hunt  
Police Sergeant..... Meadows White  
Lifeguard..... Percy Herbert  
Pierre..... Richard Johnson  
Sewerman..... Bill Shine  
Constable..... Angela Bellerby  
Gabrielle..... Jane Grahame  
Josephine..... Veronica Turleigh

The more intelligent class of the theatregoers who like to grapple with and interpret complex plots in their own way, may find some enjoyment in "The Madwoman of Chailiot." But, despite the outstanding personal ovation accorded to Marjita Hunt, it is unlikely that the London production will meet with the same success as the Broadway venture two years previously.

As an allegory of the world in which we live in with humanity in the shape of company directors and promoters put on trial, it is an interesting, stimulating and always provocative piece. But fundamentally it lacks substance, the wit is superficial and the underlying theme in the author's mind is never clearly defined.

It is staged and dressed with much skill and imagination. The two settings, designed with taste, received their own acclamation from the first-night audience. The direction, on the other hand, was unsatisfying. It was loose and leisurely, rarely having a firm grip on the large cast.

Although opinions may differ about the quality and meaning of the play, there can be no two minds about the brilliance of Marjita Hunt's acting. It was a dominating performance.

(Continued on page 60)

## Inside Stuff—Legit

Backers of "Darkness at Noon," Sidney Kingsley melodrama, include theatreowner Howard S. Cullman, \$16,000; May Kirshner, the author's sister, representing several assignees, including theatre party agent Lenore Tobin, \$10,000; film executive Joseph Moskowitz, \$8,000; producer Roger L. Stevens, \$4,000; Herman Jerome Berns, co-owner of 21 Club, N. Y., \$4,000; bandleader Meyer Davis, representing a syndicate, \$2,000; general manager Herman Bernstein, representing producer Leland Hayward, \$2,000; film producer Anatole Litvak, \$2,000; producer Richard Aldrich, \$2,000; film executive Henry Ginsberg, \$2,000; producer Stanley Martineau, \$2,000; Mrs. Edward Kook, wife of the lighting technician, \$2,000; publicist Ben Sonnenberg, \$2,000; film executive Arthur Krim, \$2,000; Mac Krieldier, co-owner of 21 Club, \$2,000; theatre manager Louis A. Lotito, \$2,000; stage manager David Gray, Jr., \$2,000; Jack Entratter, owner of El Morocco, N. Y., \$2,000; Walter Vincent, president of the Actors Fund, \$2,000; author Kingsley, \$2,000; actress Madge Evans (Mrs. Kingsley), \$2,000; Irwin Kramer, operator of the Hotel Edison, N. Y., \$1,000; ad executive William H. Weintraub, \$1,000; actress Elaine Ellis, wife of drama critic-reporter Harold Eaton, \$1,000; organist Ethel Smith, \$1,000; author-playwright Irwin Shaw, \$1,000; Mrs. Morris Ernst, wife of the attorney, \$1,000; film producer Samuel Goldwyn, Jr., \$1,000; radio-TV agent Mildred Fenton, \$1,000; producer Clinton Wilder, \$500; pressagent Ted Post, \$500; photographer Paul Hesse, \$500; Grace Lyons, of the William Morris agency, representing a syndicate, \$500. The \$100,000 production is presented by the Playwrights Co., and the sole general partner is Miss Kirshner.

Theresa Helburn Foundation, Inc., a non-profit membership corporation, has been formed by Theresa Helburn, co-director of the Theatre Guild, with the idea of developing legit writing, directing and acting talent. However, the project is said to be only in its "initial phase" at the moment, and not likely to be developed for a year or so.

## Legit Bits

Cast changes in "Season in the Sun" include Gregor Rowland replacing Eugene Steiner in a mopey role, and his sister Jada Rowland replacing Cathy Chapman. Jack Payne, London producer associated with Val Parnell, is dickering for the British rights to "Bless You All." Cast changes in the Broadway edition of "South Pacific" include Eddie O'Neill for Dody Heath, who has withdrawn to go into "Tree Grows in Brooklyn," and Peter Smith replacing William Diehl. In the cast of "Kiss Me, Kate" on Broadway, singer Marian Burke replaces Ethel Madsen, and dancer Keith Willis succeeds William Burdick. Martyn Green, featured comedian of the D'Oyly Carte Opera, and Isidore Godfrey, orchestra conductor, will be guests at next Monday's (26) luncheon meeting of the Drama Dept., Broadway legit reporters' group.

Melvyn Douglas has taken over the leading part in "Let Me Hear the Melody," succeeding Franchot Tone, who is ill. The Junior Lambs will present the all-male war drama, "Stalag 17," by Don Bevan and Edmund Trzelski, March 11, at the Lambs Club, N. Y. Herbert L. Berger, head of a syndicate that has backed several Broadway shows, plans to become a producer with the presentation of Harold Judd's "Denny Malone," formerly titled "No Room for Peter Pan." With "Affairs of State" going along to solid capacity business, co-producers Richard Krakeur and Fred Finklehoffe plan to get a substitute star to continue the comedy over the summer, while Celeste Holm vacations at her home on the Coast. P. G. Wodehouse is completing a new play to be tried out in Bermuda as the final offering of the stock season being readied by William Miles. Howard Whitfield, stage manager for Miles last summer at the Berkshire Playhouse, Stockbridge, Mass., will have that assignment with the Bermuda operation. Tom Weather has withdrawn as press-agent of "Romeo and Juliet," with Willard Keefe taking over the assignment.

Frank Smith, president of the Assn. of Theatrical Press Agents & Managers, is a patient in Fifth Avenue hospital, N. Y. Co-producers Paula Stone and her husband, Michael Sloane, and their business manager, Harry Zevlin, have arrived from the Coast to conduct backer-auditions of their proposed musical, "Top Banana." Mary Ward is back as associate pressagent with Nat Dorfman. Harold Jacoby is manager of "High Ground." J. Charles Gilbert is company manager and Bill Doll p.a. for the touring "Peter Pan."

Lenore Lonergan is due back today (Wed.) from the Coast, where she appeared in "This Lady Says No" with Joan Caulfield and David Niven. Howard Hutchison has joined the Coast local of ATPAM and Richard Drew has been admitted to the same chapter under its organizational drive. Richard Falk, Mike O'Shea and George Ross, of the N. Y. press-agent chapter, Frank Morrissey from the circus field and Mae Frohman from the music field have been given overall membership in the ATPAM union. Alfred Engel, who resigned from ATPAM in 1942, has applied for re-admission.

Film actor George Sanders, suffering from herniated disc, will not take over June 1 as male lead in the Broadway company of "South Pacific," as previously planned, so another replacement is being sought for Ray Middleton, whose contract expires then.

James Stirook, of Brooks Costume Co., leaves tomorrow (Thurs.) for Sarasota to supervise the final costuming of the Ringling Bros.-Barnum & Bailey circus and the Paramount picture, "Greatest Show on Earth," now on shooting location there. Brooks has just completed costuming of the incoming "King and I," "Green Pastures," "Make a Wish," "Tree Grows in Brooklyn" and the "Skating Vantics." Michel Mok is pressagent for "King and I" and Elle C. Edson ditto for the Louis Jouvet company's American tour. John Mason Brown, drama critic of the Saturday Review of Literature, has been named Yale's first Embree Memorial Lecturer and a lecture series established by the John Hay Whitney Foundation, and will deliver seven lectures during April for students at the college's drama department. Leo G. Carroll will co-star with Patricia Collinge in "Mary Rose." Text of "Second Threshold" will be published next month by Harpers. According to word from the Coast, Danny Thomas is being sought by the Shuberts to star in a new edition of "Ziegfeld Follies" planned for fall production on Broadway. Avon Long planned Monday (19) for Miami to appear in the Terrell-Schwab tent presentation of "Bloomer Girl."

Extra Stone, in Chicago for picture work for Wilding Films, is also doing some small part casting for "The Man Who Corrupted Hadleyburg," which opens in Philadelphia latter part of next month.

James Flavin drew a featured role as a war correspondent in "The Square Needle," a new Samuel N. Taylor comedy which prems next Tuesday (27) at Las Palmas, Hollywood, under the production aegis of Tom McGowan and Tom Holland. Jeff Corey won a promotion from his film chore in "Joan of Lorraine," opening tonight (20) at the Ivar, Hollywood. In the film he was only a jailer. In the legit version he plays Georges des Tremoille. Douglas Evans was inked for a featured role in "The Great Man," starring Albert Dekker and Dolores Costello, slated for a March 6 preem at the Century, Hollywood.

Ben Rosenberg is new company manager of "It's A Great Day," with George Hunt leaving. Julian Olney, White Plains, N. Y., impresario, is associated with Paul Gregory in presentation in the east of Shaw's "Don Juan in Hell," done by The First Drama Quartet, comprised of Charles Boyer, Charles Laughton, Sir Cedric Hardwicke and Agnes Moorehead. Group will show in Washington March 8. "One Bright Day," new play by Sigmund Miller, opened for a three-week run at Theatre '51, Dallas, Monday (19).

"Diamond Lil," Mae West starrer currently on tour, has paid a 58% profit on its original \$46,667 investment (\$35,000, plus one-third overcall), but the backers have received no financial statements since Jack Small, representing the Shuberts, took over management. (Continued on page 61)



# Bad Weather Doesn't Halt Chi B.O.; 'South Pacific' \$51,200, 'Day' 12½G

Chicago, Feb. 20. In spite of continuing bad weather, Chicago legit in the main seems to remain constant, still sparked by a sensational "South Pacific" boxoffice. "It's A Great Day" had a neat week and continues its run until March 3, when it moves to Minneapolis.

"Mike McCauley" came in Thursday (15) and with the exception of Ann Marsters, Herald-American critic, received bad notices, and was yanked Saturday (17).

**Estimates for Last Week**  
"It's A Great Day," Blackstone (3rd wk) (\$3,500; 1,358). Still on the black side with \$12,500.  
"Mike McCauley," Harris (\$3,800; 1,000). Show opened Thursday (15) and called it quits Saturday (17); grossed \$3,300 for the fair performances.  
"South Pacific," Shubert (14th wk) (\$5; 2,100). Still hits the top bell with \$51,200.

# 'Romeo,' \$14,100, 'Green' 12G, Hub

Boston, Feb. 20. Two new entries, "Green Pastures" at the Colonial and "Romeo and Juliet" at the Shubert, revived interest in legit circles here last week. "Romeo" is getting only fair b.o. activity and "Green Pastures" is building nicely. Latter got off to a shaky start due to mechanical difficulties, but received nice press notices. "Moon is Blue," new F. Hugh Herbert comedy, opened last night (Mon.) at the Wilbur and shapes okay.

**Estimates for Last Week**  
"Green Pastures," (Colonial) (1st wk) (\$1,500-\$3,600). Opened slowly, but built throughout week and is still building; nearly \$12,000.  
"Romeo and Juliet," (Shubert) (1st wk) (\$1,750-\$4,200). Opened Tuesday (13) with indications that the three-week stint will disappoint. Mild \$14,100 for eight performances, including an extra matinee.

# 'Kiss Me, Kate' \$30,900 In First Frisco Stanza

San Francisco, Feb. 20. "Kiss Me, Kate," backed by a husky \$35,000 advance and fine reviews, chalked up almost \$30,900 for its first stanza at the 1,775-seat Curran, with Frances McCann, Marc Platt, Robert Wright, Benny Baker and Betty George holding down the leads. House was sealed to \$4.20.

"The Innocents," with Sylvia Sydney, opens at the Geary on Friday (23). House is dark at present.

# 'Oklahoma' \$35,800 In Three Midwest Stands

Grand Rapids, Feb. 20. Touring "Oklahoma" put together another mop-up series of eight performances last week, getting a total of \$35,800 in three stands. Bookings included Monday and Tuesday (12-13) at the Quimby Auditorium, Ft. Wayne; Wednesday (14) at the Palace, South Bend, and Thursday through Saturday (15-17) at Keith's here.

Theatre Guild production is dividing this week between London, Ont., and Rochester.

# 'Ground' \$9,000, Balto

Baltimore, Feb. 20. Al Rosen's pre-Broadway trial of "The High Ground" at Ford's here last week latched on to the American Theatre Society-Theatre Guild subscription season and built a \$9,000 total for the effort.

Nothing current, with "I Know My Love," bringing back the Lunts after a long absence, set for Feb. 26, as the fourth of five plays promised on subscription.

# Current Equity Shows (Feb. 19-March 4)

**EQUITY LIBRARY THEATRE**  
"Babes in Arms"—Lenox Hill Playhouse, N. Y. (22-25).  
"Double-Bill" ("Breach of Promise" and "Belphagor, the Mountebank")—Lenox Hill Playhouse, N. Y. (1-4).

**EQUITY COMMUNITY THEATRE**  
"Major Barbara"—Dewitt Clinton H. S., Bronx, N. Y. (23-25).

# Fonda-Roberts' \$33,636 Sets Cleve. House Record

Cleveland, Feb. 20. Henry Fonda and "Mister Roberts" cracked the Hanna's house record for non-musicals here last week. Sold out a couple of days before opening, eight performances at \$4.35 top collected \$33,636 and a total of 250 standees, going over capacity. Same play, with Richard Carlson as star, got \$29,100 and \$31,537 in two weeks at the house in the fall of 1949.

House's previous record for straight plays was held by "Streetcar Named Desire," with Uta Hagen and Anthony Quinn, which racked up \$32,400 last season.

Hanna will stay dark for several weeks, due to scarcity of road attractions. Theatre is sponsoring nine performance of "Peter Pan," with Jean Arthur and Boris Karloff, at Public Music Hall beginning March 12 and already is flooded with ticket orders.

# Three-Way \$17,500 Split

Charleson, Va., Feb. 20. Tod Andrews company of "Mister Roberts" in six performances spread over three different stands, grossed a fair \$17,500 last week. The dates included Monday and Tuesday (12-13) at the Virginia, Wheeling; Thursday (15) at the Keith-Albee, Huntington, and Friday and Saturday (16-17) at the Auditorium here.

Production is splitting the current week between Louisville and Evansville, Ind.

# Veronica Lake Scores In Atlanta 'Turtle'; Round Theatre in Birmingham

Atlanta, Feb. 20. Veronica Lake, making her legit debut in John van Druten's "The Voice of the Turtle" at the Penthouse theatre, did a whopping \$6,400 in seven performances, closing Saturday (17) night.

Marsha Hunt opened Monday (19) in "Legend of Sarah" for a week's run.

Miss Lake conquered a case of opening-night jitters to turn in sparkling performances in subsequent showings. Except for a tendency to speak too softly, she proved quite satisfactory.

Birmingham has established a round theatre in the ballroom of the Redmont hotel, with Alan Draper as entrepreneur. So far they've had John Carradine in "Tobacco Road," Diana Barrymore in "Light Up the Sky" and John Loder and Claire Luce in "For Love or Money."

Currently they are offering Miss Lake in "Turtle," she'll return to the Penthouse here in the same opus for another week starting Monday (26). Loder and Miss Luce are booked to do "For Love or Money" here during March.

Frank Corsara has been signed by Penthouse as resident director. Managing director Robert McBride steps up to post of co-producer with Gerard Appy. McBride steps into shoes of Elsbeth Hofmann, who will remain in New York as the Penthouse's representative.

Although there is no connection between management of the Birmingham and Atlanta arena theatres, both groups are working together closely in bookings, which can mean that stars who come South can work two weeks at a time.

Accompanying Miss Lake on her Southern acting tour is pic director-husband Andre de Toth.

# 'Innocents' \$14,900 In St. Louis Despite Storms

St. Louis, Feb. 20. Despite almost continuous rain, sleet and snow, "The Innocents," with Sylvia Sidney, wound up a successful one-week stand at the American theatre Saturday (17). The house was scaled to \$3.66 and eight performances copped a neat \$14,900.

A good advance is recorded for Henry Fonda in "Mister Roberts," which opened a two-week engagement at the American last night (Mon.). The house is scaled to \$4.27.

# 'Barretts' Gets \$11,000 For Its Two L.A. Weeks

Los Angeles, Feb. 20. The Barretts of Wimpole Street, finished over the weekend with an \$11,000 tally for two frames, getting the new Actors' Album company and the new Ivar theatre off to a red-ink start. Second week grossed \$5,300 on seven performances. An additional \$500 had to be refunded Thursday night when the performance was cancelled at the last minute, when star Susan Peters came down with a severe case of indigestion. Figure was just around the operational break-even cost but amounts to a production loss of around \$2,500.

Legit perks somewhat locally this week, with "Apple of His Eye" rekindling the Biltmore last night (Mon.) and Ivar relighting tonight (Tues.) with "Joan of Lorraine," starring Luise Rainer, as second offering of the Actors' Album group.

# 'Love' Hot \$27,800, 'Pan' \$27,600, Philly

Philadelphia, Feb. 20. Philly's only two active legit houses turned in good biz last week. Tomorrow night (Wed.) "The Autumn Garden" preems at the Locust for a 10-day engagement. It will be the city's first new opening since "Darkness at Noon" back in December.

Next Tuesday (27), the Forrest will re-light with the revival of "Green Pastures" and then, for the first time since Jan. 1, Philly will have four legit houses lighted and active.

# Estimates for Last Week

"Peter Pan," Shubert (1st week) (1,870; \$4,550). Opened Tuesday night (13) and is inserting extra Friday matinees to take place of usual Monday night performances. Good biz, especially last half of week, although \$27,600 was well off capacity.

"I Know My Love," Walnut (1st week) (1,340; \$4,550). Lunts' vehicle very hot at boxoffice with \$27,800 tabbed, close to capacity after first night.

# HEPBURN-LIKE' \$35,400, MPLS., DESPITE WEATHER

Minneapolis, Feb. 20. Encountering 15 to 20 below zero temperatures and storms its first three days, Katherine Hepburn's "As You Like It" didn't start too fast. But attraction built steadily and in the 1,859-seat Lyceum at \$4.20 top it finished to over \$35,400 for six nights and two matinees.

"It's a Great Day" is set for week of March 4, and Henry Fonda follows in "Mister Roberts."

# 'Guardsman' \$16,700, Det.; 'R&H Festival' \$35,000

Detroit, Feb. 20. The second week of "The Guardsman" at the Shubert did \$16,700, or \$1,800 below its initial week. The Civic Light Opera presentation of a "Rodgers & Hammerstein Musical Festival" grossed \$35,000, average for this season, which has been a poor one, but still under the breakeven figure of \$40,000.

Both the Cass and Shubert are closed this week, with no bookings in sight. Current Civic production, next to the last in a series of 10, is "Roberta," starring Audrey Meadows, Andzia Kuzak, Tim Herbert, Don Saxon and Harry Stockwell.

# 'Folly' 3G in 4, N.H.

New Haven, Feb. 20. Three-day tryout of "Springtime Folly" was just that. Lukewarm reception held gross to a low level. On four shows at \$3.60 top, Shubert till registered a losing session last week (15-17) with an estimated take of \$5,000.

House is dark this week for "King and I" rehearsal. Musical gets its preem next week for eight shows (26-3) at highest top, \$5.40, in house history.

# BALLETS 20G, SEATTLE

Seattle, Feb. 20. Les Ballets de Paris, at the Metropolitan, grossed around \$20,000 in six nights and two matinees.

The 1,500-seater was scaled from \$4.50.

# B'way's Off-Season Slip Continuing; 'Hours' \$13,000 for 7, 'Budd' \$6,500, 'Tattoo' \$26,500, 'Children' Flops

Attendance skidded on Broadway last week, for the third successive week. Business was about even the first two nights for most shows, but then wavered and, except for the solid hits, slumped at the weekend. Reasons for the downturn appear to be involved, but it's figured that Lent, adverse weather and the general inflationary spiral, which is believed to be forcing fixed-income families to curtail luxury spending, may be factors.

Last week's total gross for all 28 shows was \$667,100, or 72% of capacity. The previous week's corrected total for 27 shows was \$659,800, or 75% of capacity.

Of the recent openings, "Not for Children" was panned and flopped out, "Small Hours" got a five-to-three adverse press and appears doubtful, "Billy Budd" has started slowly and "Rose Tattoo" edged up a trifle nearer sellout pace. Closing last week, besides "Children," was "Green Bay Tree," But "Jotham Valley," which was slated to fold, got a reprieve when the flop of "Children" made the Coronet available, and moved to the latter house over the weekend.

Winding up next Saturday (24) are the D'Oyly Carte Opera, with its Gilbert & Sullivan repertory, plus "Bless You All," "Peer Gynt," and possibly two or three others. Unless business conditions make a comeback soon, several more may not be good for much longer. Already slated to go on tour are "Where's Charley?" leaving March 10; "Member of the Wedding," March 17, and "Peep Show," March 24.

# Estimates for Last Week

Keese, C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetical figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (22d wk) (C-\$4.80; 1,012; \$26,874). Has yet to have an unsold seat, but theatre parties reduce the gross; over \$27,100 (previous week, \$27,000).

"Angel in the Pawnshop," Booth (5th wk) (D-\$4.80; 766; \$20,365). Under \$8,000 (previous week, \$9,500).

"Bell, Book and Candle," Barrymore (14th wk) (C-\$4.80; 1,064; \$28,000). Another smash which has never failed to go clean; over \$28,200 (previous week, \$28,200).

"Billy Budd," Biltmore (2d wk) (D-\$4.80; 920; \$22,600). Under \$6,500 (previous week, single performance grossed \$3,000).

"Bless You All," Hellinger (10th wk) (R-\$7.20; 1,543; \$55,000). Over \$21,700 (previous week, \$26,200); closing next Saturday night (24).

"Call Me Madam," Imperial (19th wk) (MC-\$7.20; 1,400; \$51,847). Another of the smashes that has never gotten less than the limit; over \$52,500 (previous week, \$52,500).

"Country Girl," Lyceum (15th wk) (D-\$4.80; 995; \$22,845). Almost \$19,200 (previous week, \$19,300).

"Darkness at Noon," Alvin (6th wk) (D-\$4.80; 1,360; \$34,276). Over \$22,700 (previous week, \$22,900).

"D'Oyly Carte, St. James (3d wk) (O-\$4.80; 1,571; \$37,000). With two first-nights last week, the gross for "Gondoliers" and "Iolanthe" was about \$35,000 (previous week, \$36,000 on the double-bill "Pinafore" and "Trial by Jury"); double-bill "Cox and Box" and "Pirates of Penzance" this week; closing Saturday (24).

"Gentlemen Prefer Blondes," Ziegfeld (63d wk) (MC-\$6; 1,628; \$45,244). Nearly \$39,200 (previous week, \$41,400).

"Green Bay Tree," Golden (3d wk) (D-\$4.80; 769; \$19,195). About \$5,000 (previous week, \$5,000); closed Saturday night (17) after 20 performances; lost about \$45,000.

"Guys and Dolls," 46th Street (13th wk) (MC-\$6.60; 1,319; \$43,904). Always gets the absolute limit, but theatre parties and the varied scale have been limiting the take; over \$44,400 (previous week, \$44,400).

"Happy Time," Plymouth (56th wk) (C-\$4.80; 1,063; \$29,019). Hit \$18,600 (previous week, \$20,500).

"Jotham Valley," 48th Street (2d wk) (M-\$4.80; 925; \$22,165). About \$5,500 (previous week, \$7,000); moved Monday night (19) to the Coronet, where it played two per-

formances for invited audiences and resumes regular admission showings tonight (Wed.).

"Kiss Me, Kate," Shubert (110th wk) (MC-\$6; 1,361; \$40,847). Almost \$31,500 (previous week, \$30,700).

"Lady's Not for Burning," Royale (15th wk) (C-\$4.80; 1,035; \$27,100). Over \$17,100 (previous week, \$19,800).

"Member of the Wedding," Empire (58th wk) (D-\$4.80; 1,082; \$23,196). Almost \$11,300 (previous week, \$11,700); closing March 17, to tour.

"Not for Children," Coronet (1st wk) (C-\$4.80; 1,027; \$26,800). Opened Tuesday night (13) to unanimous pans; first seven performances drew \$6,900, plus about \$6,900 for three paid previews; closed Saturday night (17), at a loss of about \$50,000.

"Out of This World," Century (9th wk) (MC-\$6; 1,645; \$49,191). Nearly \$42,900 (previous week, \$47,200).

"Peep Show," Winter Garden (33d wk) (R-\$7.20; 1,519; \$55,677). About \$29,000 (previous week, \$28,000); closing Sunday (25).

"Peer Gynt," ANTA Playhouse (3d wk) (D-\$3; 924; \$22,730). Almost \$10,700 for eight performances (previous week, \$10,500 for seven performances); closing Saturday night (24).

"Rose Tattoo," Beck (3d wk) (D-\$4.80; 1,214; \$28,000). About \$26,500 (previous week, \$25,900).

"Season in the Sun," Cort (21st wk) (C-\$4.80; 1,056; \$24,101). Nearly \$18,800 (previous week, \$18,500).

"Second Threshold," Morosco (7th wk) (CD-\$4.80; 912; \$24,300). Almost \$11,600 (previous week, \$11,000, with Clive Brook out ill).

"Small Hours," National (1st wk) (CD-\$4.80; 1,172; \$29,534). Opened Thursday night (15) to three favorable notices (Chapman, News; Coleman, Mirror; Pollock, Compass) and five negative (Atkinson, Times; Guernsey, Herald Tribune; Hawkins, World-Telegram & Sun; McClain, Journal-American; Watts, Post); first four performances grossed about \$7,000, plus three paid previews for approximately \$6,000.

"South Pacific," Majestic (96th wk) (MD-\$6; 1,659; \$50,186). Has never failed to go clean at all performances; over \$50,800 again.

"Twentieth Century," Fulton (8th wk) (C-\$4.80; 976; \$23,228). About \$23,400 (previous week, \$20,300, with Gloria Swanson out ill).

"Where's Charley?" Broadway (3d wk) (MC-\$4.80-\$6; 1,900; \$49,000). Reached \$40,100 (previous week, \$39,000); return engagement now scheduled to close March 10, for Coast bookings.

**Opening This Week**  
"High Ground," 48th Street (D-\$4.80; 925; \$22,165). Charlotte Hastings' London melodrama, starring Margaret Webster, Tom Helmore and Leueen MacGrath, presented by Albert H. Rosen; production was financed at \$50,000, cost about \$35,000 (excluding \$5,000 trout loss and \$13,000 in bonds) and will break even at around \$14,000; opened last night (Tues.).

"King of Friday's Men," Playhouse (C-\$4.80; 819; \$18,740). Michael J. Molloy's Dublin play, presented by Michael Grace; production was financed at \$65,000, cost about \$75,000 (excluding \$20,000 trout loss and \$17,000 in bonds) and can break even at around \$14,000; opens tonight (Wed.).

"Razzle Dazzle," Arena (R-\$4.80; 500; \$14,000). Circular-staging musical with sketches and lyrics by Mike Stewart and music by Leo Schuner, Shelley Mowell, James Reed Lawlor, Bernice Kroll and Irma Jurist, presented by David Heilwell and Derrick Lynn-Thomas; production was financed at \$17,500, cost about \$15,000 (excluding \$5,000 in bonds) and can break even at around \$9,000; opened Monday night (19) to mixed reviews.

**Future Schedule**  
"Springtime Folly," Golden, Monday (26) (rehearsing).

"Mary Rose," ANTA Playhouse, March 4 (rehearsing).

"Autumn Garden," play, Coronet, March 7 (trying out).

"Moon is Blue," Miller, March 8 (trying out).

"Romeo and Juliet," Broadhurst March 10 (trying out).

"Green Pastures," Broadway, March 15 (trying out).

"King and I," St. James, March 29 (rehearsing).

## Plays on Broadway

### Not for Children

Playwrights Co. presentation of comedy in two acts by Elmer Rice. Stars Betty Field, Elliott Nugent; features J. Edward Bromberg, Ann Thomas, Staged by John Root; songs, Robert Emmett Dolan. Opened at Coronet, N. Y., Feb. 13, '51.

Timothy Forrest... J. Edward Bromberg  
Clarence Orth... Alexander Clark  
Ambrose Atwater... Elliott Nugent  
Theodore Edington... Betty Field  
Irene Orth... Natalie Core  
Prudence Dearborn... Ann Thomas  
Evangeline Orth... Phil Arthur  
Digby Walsh... Fred Wayne  
Hugh Hough... Freddie Wayne  
Hitch Imbrog... Frances Tannehill  
Pantecola Crawford... Bud Gregg  
Pianist... Bud Gregg

Elmer Rice is being allowed some fleeting fun of his own — though it is hardly to be shared by his audience — in a piece of film-flam that he has labeled "Not for Children." Here is a play that Rice has been trying to get off his chest for years, but his title is an understatement. "Not for Children" is certainly not for anybody, unless it's the author. Its boxoffice chances are nil.

With Betty Field and Elliott Nugent in the leads, "Children" is a complicated web of circumstances dealing with the theatre and what makes it tick. It is a play within a play, and the amusing moments are few as "Children" expounds on the intricacies of the stage and its people. In it the author is kidding himself on the square as he lampoons his own play's frailties with asides mouthed by his two interlocutors (Miss Field and Nugent).

The interlocutors are perched on either side of the stage explaining the author's thinking. The dialog is fatuous, talky and garbled, most of it, beyond audience comprehension.

The players, unfortunately, suffer through no fault of their own. Miss Field's voice is inclined to be monotonous, while Nugent injects a little more of the tongue-in-cheek type of humor sought by the author. J. Edward Bromberg plays the producer the way producers are popularly played, while others who achieve what they can are Ann Thomas, Alexander Clark, Freddie Wayne and Frances Tannehill.

The author directed; there was hardly any pace to the proceedings. John Root contributed a neatly designed production.

(Closed Saturday (17) after seven performances).

### The Small Hours

Max Gordon presentation of comedy-drama in two acts (28 scenes) by George S. Kaufman and Leueen MacGrath. Staged by Kaufman; scenery, Donald Oenslager; costumes, Alice Gibson. At National, N. Y., Feb. 15, '51; \$4.80 top (\$6 opening).  
Laura Mitchell... Dorothy Stickney  
Henry Mitchell... Paul McGrath  
Martin... Donald Keyes  
Dorothy Mitchell... Joyce Lear  
Peter Mitchell... Michael Wager  
Carter Reynolds... Thomas Noyes  
Stranger... Carl Jude  
Candice Barrett... Joan Wetmore  
Pippa Shields... Leona Maricle  
Lucy McLean... Polly Rowles  
Philip Shields... Maurice Buxton  
Read Armstrong... Paul Kirk Giles  
John L. Barrett... Richard Barbee  
Maid... Vickie Marsden  
Motorcycle Officer... Joseph Hardy  
Girl... Ludie Claire  
Waiter... Ralph Longley  
Alice... Eileen Burns  
Secretary... Bijou Fernandez  
Bessie Palmer... Jean Casto  
Police Lieutenant... Ben Loughlin  
Mrs. Reynolds... Ruth Hammond  
Mr. Reynolds... Donald McClelland  
Great Chesterton... Keywood Hale Brown  
Dunbar... John Marriott  
Eddie... Oliver Grandi  
Mrs. Carpenter... Kathleen Bolton  
Doctor... Wendell K. Phillips  
Miss Murney... Vera Fuller Mellich

"The Small Hours" is a large production of a small play. It is obviously second-guessing to suggest that that may be one of its major drawbacks, not only for the immediate reason of tough production and operating costs, but because the script's valid thesis and appealing qualities appear to be lost in the mountains of scenery and truckloads of costumes. Moreover, the days when wholesale scenery was an entertainment plus seem definitely in the past.

The George S. Kaufman-Leueen MacGrath (Mrs. Kaufman) collaboration, said to have been sug-

gested by a couple the authors saw on shipboard during an Atlantic crossing, is about a successful book publisher who has intellectually and socially outgrown his wife. The underlying idea of the play is that everyone is inwardly frightened because, as one of the characters explains, "everybody is lonely." To dramatize this thesis the authors have composed a rather synthetic yarn about a wise, noble little woman, virtually a daytime radio heroine, who bravely conquers an emotionally-induced paralytic attack, routs a predatory other woman, rehabilitates her weaking son, gives steady maternal advice to her emotionally insecure daughter and with triumphant forgiveness clasps her errant, contrite spouse in her arms at the final curtain.

In its surface polish and gallery of attractive characters, "Small Hours" seems somewhat reminiscent of Clare Boothe's feline smash of 15 years ago, "The Women." Since Kaufman is an urbane and expert writer, the play is never dull or silly, but there is no dodging its artificiality and banality. And after all the dialog, shifting scenery and parades of gowns, the point, when it finally arrives, seems hardly worth all the effort.

Dorothy Stickney, who curiously enough is not even featured in the billing, gives plausibility, dimension and moments of genuine poignance as the wife. In fact, to some extent, her performance and personality tend to throw the play out of focus, as it hardly seems believable for the other characters to be so patronizing to anyone so likeable. Paul McGrath gives a skillful portrayal of the stuffy husband, despite an opening night cold.

Other capable performances are given by Michael Wager as the son, Joyce Lear as the daughter, Polly Rowles as a ruthlessly egotistical author, and Thomas Noyes, Joan Wetmore, Leona Maricle, Maurice Burke, Jean Casto and Vera Fuller Mellich among the large supporting cast. Kaufman has staged the piece smoothly, Donald Oenslager has designed enough handsome scenery to fill a warehouse and Alice Gibson has supplied sufficient gowns for a musical comedy, most of them suitably stunning.

Hobe.

### Razzle Dazzle

David Hellwell & Derrick Lynn Thomas, in association with Madeline Capp and Greer Johnson, presentation of revue in two acts (18 scenes). Sketches and lyrics, Mike Steiner; music, Leo Schuster. Staged by Hellwell; James Reed Lawlor, Bernice Kroll, Irma Jurist. Directed by Edward Reueaux; choreography, Nellie Fisher; musical direction and dance arrangements, Lawlor; production designed by William Vere; musical arrangements, Herbert Schult. At Arena, N. Y., Feb. 19, '51; \$4.80 top.

Cast: James Jewell, Kate Friedlich, Dorothy Greer, Flori Warren, Frank Reynolds, Jet MacDonald, Jean Sincere, Christine Karner, Bob Herget, Barbara Hamilton, James Harwood, Lee Goodrich, Chris Goodyear, Peter Conlow, Jane White, Robert H. Baron, Bill Newey.

On the basis of "Razzle Dazzle," revues are not only feasible in circular-stage production but are perhaps the most promising type of show yet offered by Broadway's first arena theatre. Indeed, the intimacy of in-the-round presentation seems particularly advantageous for an intimate revue, even a lightweight one like "Razzle Dazzle." So the Arena appears to have a chance to make a profit on the show, and should certainly get a reasonable run out of it.

Although the skimpy stage dimensions constrict the dancing to some extent, the circular-style staging doesn't seem to present serious difficulties for this kind of show. As the show tents have demonstrated, musical numbers, just about as effective in-the-round as behind a proscenium. Sketches requiring elaborate scenery are out of course, but otherwise comedy requires merely that the players keep moving around so as to provide sight from all directions. Somehow, the key laugh lines aren't lost even if the actor happens to be facing in the opposite direction at that instant.

Particularly for a show with a company consisting entirely of young unknowns, the intimacy of circular staging enhances the appeal of fresh, eager personalities. Thus, a new comedienne, Dorothy Greener, with a squeaky voice and a sort of abashed manner, seems

more effective than she might be in a full-scale production in a large theatre. In any case, she reveals a droll sense of humor, deft timing and surprising versatility.

As usual in a revue, the "Razzle Dazzle" sketches are uneven. For instance, the satire of "All About Eve," running through the show, is spotty, with several passages badly in need of cutting. Miss Greener's impromptu of a Metro musical epic is a standout, and her "Grace Fogarty" character comedy bit skillfully blends laughter with sympathy. Lee Goodman and Barbara Hamilton, click in the sketches. Notable dance numbers include a scarecrow routine by Peter Conlow, "Catch Me If You Can," a fairly typical show bit, and "Light Fantastic," by Flori Warren. The songs are undistinguished, but Jet MacDonald, James Jewell and Jane White manage to impress vocally.

The staging of Edward Reueaux provides maximum movement for such small surroundings, the Nell Fisher choreography is neatly compressed, but the set pieces and costumes designed by William Riva suggest that the scenic end of arena musicals remain to be worked out. The two-piano accompaniment by James Reed Lawlor and Herbert Schult, plus percussion by Irwin Cooper, is about as much as could be expected from an ordinary score.

Everything considered, "Razzle Dazzle" is suggestive of a semi-pro musical audition, but it is curiously disarming and at intervals reasonably diverting.

Hobe.

### Play Out of Town

#### The Moon Is Blue

Wilmington, Del., Feb. 16.  
Aldrich & Myers, with Julius Fleischmann, presentation of Otto Preminger production of comedy in three acts by F. Hugh Herbert. Stars Barbara Bel Geddes, Donald Cook, Barry Nelson. Staged by Preminger. Costumes and scenery by Stewart Chas. At Playhouse, Wilmington, Feb. 16, '51; \$3.00 top.  
Patty O'Neill... Barbara Bel Geddes  
Donald Gresham... Barry Nelson  
Budd Smith... Donald Cook  
Michael O'Neill... Malcolm Lee Beggs  
Vicki Fields... Neva Patterson

For two acts this new F. Hugh Herbert comedy is gay and reasonably diverting. But something happens in the third stanza, and it's here that there's yeoman work for author and director. If the third act can be brought up to par, this show, thanks principally to the sterling cast, should stand a chance, at least for a moderate run.

Throughout and the laugh lines range from those really amusing to a number which show signs of age and wear. Central character is a scatter-brained, chatterbox type of girl who is picked up (in a nice way) by a young architect on the Empire State observation tower. She goes to his apartment and there meets the prospective father-in-law of the architect, a suave Noel Coward type of wolf with a southern accent.

Both males make a play for the girl, and the inevitable misunderstandings occur, including the girl's irate father who suspects the worst when he finds daughter dressing in the architect's bedroom. He socks the latter in the eye for the second act curtain. True love triumphs in the third act, with the architect and the girl in a clinch for the final curtain.

The burden of the play rests on the three stars, the other two cast members appearing only briefly.

Cast does a bang-up job, their adroit handling of the Herbert dialog accounting for a lion's share of the laughs. Barbara Bel Geddes is just right for the girl, putting over the character's wacky personality with sureness and charm. She is when asked to hold her own with Donald Cook who practically steals the show as the hard-drinking, gal-chasing wolf. Since the play is largely a three-way conversation piece, Cook has plenty of opportunity to demonstrate his skill, putting over his lines for maximum laugh returns.

Barry Nelson completes the trio in the architect role. His also is an A-1 performance, although the choicest quips fall to his co-stars. Neva Patterson hasn't much chance to show her ability in the walk-on role of the heroine's roommate. Malcolm Lee Beggs, in a brief appearance, at least looks the part of the fiery Irish-coo father.

Stewart Chaney has provided two excellent settings—the Empire State tower at night, skyscrapers ablaze with lights, and a striking modernistic living room.

Otto Preminger's direction aims at pointing up the comedy values, getting effective results with the material at hand.

Klep.

Robert Rounseville, N. Y. City Opera Co. tenor, will co-star in "The Merry Widow" with Jane Pickens and Paul Henreid, for the Los Angeles Civic Light Opera.

### 'Salesman' Fine \$22,000 For Its Third D.C. Week

Washington, Feb. 20.  
"Death of a Salesman" chalked up a fine \$22,000 for the third and final week of its Gayety theatre run, grossing about \$62,000 for the full engagement.

"Springtime Folly," pre-Broadway comedy, moved in last night (19) for a single week. Then the Gayety will go dark for a week, with the Lunts coming up immediately afterward for a fortnight of "I Know My Love."

### Current Road Shows

(Feb. 19-March 3)

"Apple of His Eye"—Biltmore, Los Angeles (19-3).

"As You Like It"—Davidson, Milwaukee (19-24); Erlanger, Buffalo (26-1); Aud., Rochester (2-3).

"Autumn Garden" (tryout)—Locust Street, Phila. (21-3) (premiere).

"Death of a Salesman"—Playhouse, Wilmington (19-21); Lyric, Allentown (22); Community, Hershey (23-24) (closing).

"Diamond Lil"—Convention Hall, Tulsa (19); Worth, Ft. Worth (20-21); Melba, Dallas (22-23); Music Hall, Houston (24-25); Paramount, Austin (26); Texas, San Antonio (27); Aud., El Paso (11); Paramount, Tucson (2); Paramount, Phoenix (3).

"Green Pastures" (tryout)—Colonial, Boston (19-24); Forrest, Phila. (26-3) (Reviewed in VARIETY, Feb. 14, '51).

"Guardsman" (tryout)—Cox, Cincinnati (19-24); Hartman, Columbus (26-28); Paramount, Toledo (1-3) (Reviewed in VARIETY, Jan. 31, '51).

"I Know My Love"—Walnut, Phila. (19-24); Ford's, Baltimore (26-3).

"Innocents"—Orpheum, Kansas City (18-19); Capitol, Salt Lake City (21); Geary, San Francisco (23-3).

"King and I" (tryout)—Shubert, New Haven (26-3) (premiere).

"Kiss Me, Kate"—Curran, San Francisco (19-31).

"Mister Roberts" (Henry Fonda)—American, St. Louis (19-3).

"Mister Roberts" (Tod Andrews)—Aud., Louisville (19-22); Coliseum, Evansville, Ind. (23-24); Ryman Aud., Nashville (26-27); Aud., Memphis (1-3).

"Moon Is Blue" (tryout)—Wilbur, Boston (19-3) (Reviewed in VARIETY this week).

"Oklahoma"—Grand, London, Ont. (19-21); Auditorium, Rochester (22-24); Royal Alexandra, Toronto (26-3).

"Peter Pan"—Shubert, Phila. (19-3).

"Romeo and Juliet" (tryout)—Shubert, Boston (19-3) (reviewed in VARIETY, Jan. 24, '51).

"South Pacific"—Shubert, Chicago (19-3).

"Springtime for Henry" (tryout)—Playhouse, Wilmington (2-3) (premiere).

"Streetcar Named Desire"—Lanier Aud., Montgomery, Ala. (19); Albany, Albany, Ga. (20); Township Aud., Columbia, S. C. (22); Aud., Raleigh (24); Armory, Charlotte (27); WRVA theatre, Richmond (28); Aud., Danville, Va. (1); Center, Norfolk (2-3).

### Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama).

"Gramercy Ghost" (C)—Roger Clark, prod.; Reginald Denham, dir.

"Let Me Hear the Melody" (C)—Harold Clurman, Walter Fried, prods.; Burgess Meredith, dir.

"Make a Wish"—Harry Rigby, John Styne, Alex Cohen, prods.; John C. Wilson, dir.

"Mary Rose" (CD)—Helen Hayes-ANTA, prods.; John Stix, dir.

"Springtime for Henry" (C)—Harold Bromley, George Brandt, Richard Doscher, prods.; Bromley, dir.

"Tree Grows in Brooklyn" (MC)—George Abbott, Robert Fryer, prods.; Abbott, dir.

HOLLYWOOD  
"Square Needle" (C)—Tom McGowan, Tom Holland, prods.; Thomas B. Henry, dir.

### 'MOON' \$6,400 IN 3, WIL.

Wilmington, Del., Feb. 20.

"The Moon Is Blue," new F. Hugh Herbert comedy which premiered here, drew fine \$6,400 in two night and one matinee performances (Feb. 16-17) at the 1,223-seat Playhouse.

Saturday night performance was completely sold out.

### Plays Abroad

Continued from page 58

#### The Madwoman of Chaillot

inating performance, towering above anything she has done previously in this country." She made the eccentric old countess a warm, lovable and believable character who only wanted to see the sunny side of life. The philosophizing rhapsodist was expertly portrayed by Marius Goring and his defense of big business in the trial scene was masterly. Angela Baddeley, Jane Grahame and Veronica Turleigh, the three other madwomen, were portrayed with consummate skill. Felix Felton, as a company president; Martin Miller, the oil prospector; Meadows White, as the police sergeant; and Richard Johnson and Elizabeth Henson filled the principal subsidiary roles with distinction.

Myro.

#### The Consul

London, Feb. 8.

Laurence Olivier presentation, by arrangement with Chappell & Co. (in association with Chandler Cowles of a new opera and three acts by Gian-Carlo Menotti. Directed by Gian-Carlo Menotti. Musical directors, Thomas Schippers, Herbert Benges; decor, Horace Armitage; costumes, Grace Houston. At Cambridge theatre, London, Feb. 7, '51.

John Sorel... Russell George  
Patricia Neway... Patricia Neway  
The Secretary... Leon Lenoir  
Chief Police Agent... Noel Coleman  
First Police Agent... John Aiken  
Mr. Kofner... Maria Marlo  
Foreign Woman... Maria Marlo  
Anna Gaudin... Maria Marlo  
Nika Magadoff... Norman Selby  
Vera Boronelli... Elinor Warren  
Assan... Francis Monachino

Here is one of the most impressive importations from Broadway to hit the London scene in a long time. As a financial attraction it may not compare with the more popular type musical, but as an artistic triumph it made a rare impact. This is a production which should have an equally wide appeal for opera and drama fans, and has every reasonable chance of repeating its Broadway success. "The Consul" is by way of being a departure from the normal type of Laurence Olivier production, but since his name carries considerable weight among the theatregoing public, it should add to the high chances the show has of succeeding.

The London production of Gian-Carlo Menotti's dramatic opera has a complete American cast. Many of the cast played in the original Broadway production, including Patricia Neway and Marie Powers, the two principals. In decor, presentation and technique, the production is virtually a carbon copy of the original. Its emotional appeal was unmistakably a powerful factor in the first-night response.

The most impressive part of the show, so far as the London audience was concerned, was that the artists were not only excellent vocalists, but first-class actors. Patricia Neway brought out all the feeling of tragedy, frustration and despair. This was a formidable performance and ranking as one of the best of its kind seen in the West End for some time. Marie Powers also combines the acting and vocal talents to give a moving study of the pathetic mother. Gladys Lane, also from the original Broadway show, makes a deep impression as the secretary at the Consulate.

Others from the original Broadway cast who contribute, noteworthy performances are Leon Lishner, as the police agent; Maria Marlo, as the foreign woman; and Francis Monachino, as Assan. The new recruits are Russell George, portraying John Sorel with a deep sensitivity; Noel Coleman and John Oxley, as police agents; David Aiken in the Mr. Kofner role; Norman Kelley, scoring a personal hit as Nika Magadoff, and Maria Paradiso and Elinor Warren, as two of the regular visitors at the Consulate.

#### Israel Orch to End Tour

With 3 N.Y. Dates in Mar.

Israel Philharmonic Orchestra, now on a three-month tour of the U. S., will wind up its tour in N. Y., with concerts March 18 and 19 at Carnegie Hall and March 20 at Academy of Music, Brooklyn. Leonard Bernstein will be guest conductor for all three events. Orch was heard in N. Y. in January for two concerts at beginning of its tour.

Group, which was managed in the U. S. by Sol Hurok, and sponsored by the American Fund for Israel Institutions, is leaving the U. S. March 22 for European dates, on its way home.

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## Literati

### Hub Scribe's Jolson Blog

Harold Banks, Boston Evening American editorial staff writer, is readying a blog of Al Jolson. He became interested in Jolson's life when paper assigned him to do series of articles following the singer's death, and blog is expected to be published this fall. While he has done extensive research on his subject any anecdotes, documents and photos in hands of cronies would be welcomed.

### Book Award Ceremonies Set

Second annual National Book Award ceremonies will be held Tuesday, March 6, at 5 p.m. in the Commodore hotel, N. Y. Program has been trimmed down from last year's and will consist of a single speech, to be given by Robert E. Sherwood.

Presentation of awards will be by Ted Weeks and ceremony will be followed by a cocktail party.

### State Honor to N. Y. Times

The N. Y. Senate in Albany last week adopted a resolution by Sen. MacNeil Mitchell, of N. Y., urging the Governor to issue a proclamation for the observance of Sept. 18, 1951 as New York Times Day, on the centennial of the paper's founding, "for its long and proud record of patriotic accomplishment." The paper's files, stated the resolution, "constitute an authentic portrayal of a century of progress of New York City, the Empire State and the country."

The Assembly is expected to concur in, and Governor Dewey to sign, a proclamation.

### Holiday's 5th Ann

Holiday mag is celebrating its fifth anniversary with its new March issue, a 150-page volume with contributions by Lord Dunsany, Ernest Hemingway, James Thurber, James A. Michener, Alec Waugh, Lucius Beebe, Hamilton Basso, Deems Taylor, A. B. Guthrie, Jr., and others. Issue also has a 20-page section on symphonic music, claimed the largest package on longhair ever in any general magazine. International Musician, monthly of the American Federation of Musicians, is reprinting two of the articles.

Mag heralds its anni with a two-page editorial discussing its format, aims and growth. Despite a high mortality in publications in recent years, luxury mag, in less than five years, at a 50c price, has hit an 800,000 circulation. Circulation, which sagged at the beginning of the Korean war, has bounced back to par. Couple of items first tried this season, like new fiction, have been dropped. Editor Ted Patrick, however, is mulling some new features of the quackie type. S. J. Perelman was host at a lunch in N. Y. Friday (16) to Patrick to mark the mag's fifth anni.

### Ralph Beebe's Hiatus

Doubleday associate editor Ralph Beebe, who has been having a tough siege of it because of penicillin reactions, will take time-out for a month's holiday in the Virgin Islands to recuperate next month. The reactions and re-hospitalization followed the drug applications as result of a virus attack.

### Overseas Press Club's 'Inside'

Overseas Press Club has completed the first draft of a 140,000-word manuscript called "Inside Inside," the Best Stories of Foreign Correspondents. Agenting for the tome without compensation is Helen Strauss of the William Morris office. All proceeds of the work are to accrue to the OPC's Correspondents Fund which provides emergency financial aid for men and women who have been foreign correspondents.

Book contains long and short anecdotes culled from the experiences of more than 100 overseas scribes. Louis P. Lochner, OPC prez, did the preface while INS' Bob Considine contributed the introduction. Among other contributors are H. V. Kaltenborn, Eugene Lyons, Pierre Huss, Richard Treaskin, Leand Stowe and Richard Johnston.

### 25c 'Originals' New Market

Fawcett's original 25c publication of Theodore Pratt's "Tormented," which has gone over 500,000 copies, is proof to both the publisher and author that there is a new potential market for original fiction in the two-bit field. He has another, "Coquette," due for Fawcett publication in April. In addition Pratt is also completing a hard-cover novel. While "Tormented" was somewhat on the "lurid" size—dealing

with nymphomania—it was based on factual documentation. Fawcett believes that the sales barometer, particularly in these times, augurs an entirely new audience.

Simon & Schuster tried it via a \$1 soft cover edition on some of their books, concurrently published with the \$3 editions, but heretofore the 25c market was confined to reprints.

### CHATTER

Ted Strauss shifts from Life mag March 1 to become West Coast editor for Collier's.

Gloria Votiss, formerly an editor with a film mag, now flacking with publicist John O'Malley.

Stalder, hotels are furnishing three mystery stories in each of their hotel rooms for guests.

Leonora Hornblow is writing her second novel, "Riverside Drive," for publication by Random House.

Dana Tasker in Hollywood to gander the film situation as assistant managing editor of Time mag.

William Cotton in Hollywood to gander the film situation as publisher of the group of magazines controlled by Ideal Publications.

"Never Leave Well Enough Alone," autobiography by industrial designer Raymond Loewy, to be published by Simon & Schuster Feb. 27.

Shaw Society of America will hold Shavian vespers and dramatic readings as part of its annual meeting in the Grolier Club, N. Y., Sunday (25) eve.

Frank Rasky has penned three pieces for New Liberty, Canadian monthly, has had sample chapters of a Roy Rogers blog accepted by Julian Messner.

Dr. Albert Ellis' "Folklore of Sex," to be published March 15, by Charles Boni, studies sex attitudes revealed in songs, plays, films, radio and TV.

Legit p.a. Wolfe Kaufman has authored a volume of fictional sketches about a producer-agent, "Call Me Nate," to be published in April by Exposition Press Banner Books.

Paula Seligman, formerly with Paramount's story department, authored piece on film scripts for the current issue of Writers' Journal. Piece is tagged "What's the Difference."

Roger H. Garrison's "A Guide to Creative Writing," due off Henry Holt-presses March 12, includes selections from Hemingway, Joyce, Steinbeck, Wolfe and other literati.

"His Eye Is On The Sparrow," Ethel Waters bio written with Charles Samuels, is to be published by Doubleday March 1. It's the March selection of the Book-of-the-Month Club.

George Murphy is contributing a chapter on public relations to "Lights, Camera, Action," the forthcoming book sponsored by the Academy of Motion Picture Arts and Sciences.

Paul Denis resigning as Broadway columnist for N. Y. Daily Compass, effective March 5. Will finish his "Celebrity Cook Book" for Rockport Press, and planning several other books.

Virgil Thomson's "Music Right and Left," which Henry Holt publishes March 12, has essays on films, Broadway musicals, musicians union, Margaret Truman, Soviet esthetics and trends in contemporary music.

Article on mothers-in-law, "Letter to My Mother About My Wife," in current Family Circle mag, by-lined Hal N. Colton, is actually by Helen Cotton, who not only is not male but has never had a mother-in-law.

Charles Moses, in collaboration with Mike Brown, has penned novel of Civil War, "Rebel Lady," based on the life of Pauline Cushman, actress and Union war spy. Tale of the first lady ever to be commissioned in U. S. Army was picked up by James S. Burkett for spring production schedule for Eagle Lion Film release.

## Dispute

Continued from page 37

written or wired assurance that the theatre terms would be substantially revised, the management declined to risk additional losses.

"Mike," which premiered Jan. 26 in Santa Barbara, then played two weeks in San Francisco at a gross of around \$10,000 for the stand. It was budgeted at \$50,000, but is understood to represent an investment of about \$60,000 at present. An additional \$20,000 will be required to reopen the play in the fall, following script revisions eliminating the serious elements

in the story and emphasizing the comedy angle. The show will also be recast and retitled.

### Matter of Interpretation

According to Equity officials in New York, matter of cast salaries for last week's "Mike McCauley" engagement in Chicago involves a matter of interpretation of the union's regulations. It's explained that on a production's Coast-to-Coast jump, the management is permitted to deduct for performances lost in transit, if the show crosses a line extending roughly between Winnipeg and Austin. However, since "Mike" was not jumping from Coast-to-Coast but only from San Francisco to Chicago, the union's council will have to decide on whether the four-performance deduction is permissible.

That stand is disputed by Paul Vroom, general manager for Krakeur and Finklehoffe. He claims that before advising the producers to take the play to Chicago he consulted Equity and was told by both Willard Swire and Charles Mantea, officials of the union, that the San Francisco-Chicago jump rated as a Coast-to-Coast move and pro-rata salary deductions would be in order for the performances missed en route.

## Variety Bills

Continued from page 53

Hotel Shelbourne  
Carol Blaine  
Harding & Moss  
Hotel Statler  
Freddie Martin, Ors  
Hotel Tarr  
Vincent Loper Ors  
Joan Edwards  
Chandra-Kaly Ders  
Emile Petti Ors  
Panchito Ors  
Village Barn  
The Hicks

David Blight  
Shy Sis  
Lou Apparelli  
Jack Whitehead  
Village Vanguard  
Wally Cox  
Royce Wallace  
Clarence Williams  
Waldorf-Astoria  
Liberace  
Landre & Verna  
Emil Coleman  
Miche Borr Ors

### CHICAGO

Blackhawk  
Patsy Abbott  
Norma Lee Doggett  
Joel Fried  
Ray Hyson  
Henry Barron Ors  
Stan Grover  
Richard France  
Lucille Barnett  
Sonny Howard  
Paul Gilbert  
Paul Steffen Ders  
Chez Adorables  
Luba Malina  
Di Gitanos Ors  
Panchito Ors  
Ces Davidson Ors  
Palmer House  
Kay Thompson 4  
George Prentiss 2  
J. J. Deen  
Eddie O'Neal Ors  
Helmings  
George Gobel  
Arne Waldorf  
Billy Chandler Ors  
Hotel Blumark  
Norman Martin

### LOS ANGELES

Ambassador Hotel  
Conle Haines  
Gillette & Richards  
Eddie Bergman Ors  
Biltmore Hotel  
Bob Williams  
Frakson  
Barbara Perry  
Fayets Ors  
Russ Morgan Ors

### LAS VEGAS

Desert Inn  
China Doll Revue  
Carlton Hayes Ors  
El Rancho Vegas  
Benny Goodman 3  
Mae Barker  
Harlie Styles  
N. Bieber Ders  
Flamingo Hotel  
Myron Cohen  
Trenter Twins

## Legit Bits

Continued from page 38

of the production last fall . . . St. Petersburg (Fla.) Operetta is so successful that local officials are dickering to have the operation municipally sponsored next winter.

Harry Gourfain, former producer of stagshows at the Strand, Warner vaudeville on Broadway, has completed several years' film stint and is back in New York with plans for a legit musical . . .

Screenwriter-dramatist Robert Ardrey due east in mid-March for an annual gander at the Broadway legions . . . The Shaw Society of America will hold its annual meeting Sunday night (25) at the Grolier Club, N. Y. . . Mildred Weber, former head of the William Morris agency legit department, has joined Peter Witt Associates, N. Y., to concentrate on legit-TV. The firm is affiliated with the Kurt Frings agency, Hollywood . . . Jay Blackton will be conductor for "A Tree Grows in Brooklyn" . . .

Maurice Winters, company manager of "South Pacific," back on the job after hospitalization . . . Press-agent Jim Proctor vacationing in Haiti . . . Arthur Cantor has resigned as pressagent for the Show-of-the-Month Club, a spot he's had since 1948. Another dividend of

## SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, Feb. 14.

What is this? -Rabbit-punching on the protocol level? I pitch for the State Department, and particularly for personalities in show business, to take over our ambassadorial outposts—chiefly because trouper on all levels have spent their lives pleasing people and are therefore best qualified to iron out conflicts between Washington and the rest of the world—and while my patriotic back is turned some character in the Johnston office sounds off to the effect that producers wouldn't trust a star as far as the commissary. To hear this unidentified politico tell it, you can't be sure a contracted player wouldn't "throw" a personal appearance unless a studio press agent were around to stop him.

I learned about this lousing up of a fine idea while at Palm Springs. It seems that the Foreign Press Assn., a modest and helpful arm of the picture industry, thought it would be nice to hold a film festival at Palm Springs.

This Foreign Press Assn. is not to be confused (though I don't know why not) with the Hollywood Foreign Correspondents who hand out Golden Globe awards at Ciro's on Feb. 28. The FPA, though younger, was trying to take the play away from Venice, Cannes and Brussels, whereas the Hollywood Foreign Correspondents have been content to do a little apple-polishing on the local level, as they have for years. Both groups, however, rate decidedly lower-table as far as the studio flackeries are concerned. But not so at Palm Springs.

### "Seventh Heaven" With Flags

Their chamber of commerce thought the FPA film festival was a dandy idea. They scrounged around and got rooms el cufio for the foreign correspondents. Mayor Charlie Farrell welcomed them to town. Henry Gris of the United Press presided at a banquet at the swank Tennis Club. Flags of all nations decorated the walls of as beautiful a place as you will find anywhere in this pockmarked world.

Harry Crocker of the Hearst string, a very gracious fellow, gave the opening address. The awards were modest productions. After all, the coastal version of FPA has precious little money. The papers they write for haven't dollars to export and though they represent a lot of prestige abroad, studio press agents are not particularly impressed with clippings from faraway places with strange sounding names. They travel as far as Lolly and Hedda and then fall off.

### Id Is Freud For Ego

So the flacks like to make it just about as tough for the foreign correspondents as they can. After all, they have to build up their ids somewhere. In this case they decided not to cooperate with the FPA film festival. That left the correspondents with few choices. They could either shelve the project or try to win over such stars as were not under studio contract.

The correspondents had picked Gregory Peck and Jane Wyman for top awards. These accepted, but Peck had a previous commitment to fly to New York and pick up the Critics Circle prize. That one, too, was in hot water. Jane Wyman, however, took over and did a nice job plugging the first film festival along the lines of the European festivals to be staged in America.

Vincent Price got an award. So did Ida Lupino. Hers was for her versatility as producer, writer, director and actress. Alda Valli got an award for performing equally well in America and in Italy. Each of the correspondents speaking his native tongue had his voice recorded and subsequently piped to his native land by "Voice of America."

### Ooh, What That Man Said!

In brief, it was a nice little public relations job for an industry that is as hard up for them as crows in a famine. And the payoff? Well, Florabel Muir began poking around to find out what was causing the studio deep freeze against the project. She finally got an MPA spokesman to talk. He said:

"We are not sending our stars to Palm Springs because we can't trust them to mingle with the domestic press, the members of which get drunk on such occasions, and furthermore, when we send the stars out without escorts from the publicity department they run around and open charge accounts and run up bills on their studios. At this time we can't afford to send men to keep an eye on them."

How do you like that? Well, the editor of the Palm Springs News liked it very much. She thought it was grand publicity. That the Coney Island of Mojave could be a place of such divers temptations that naive cinema citizens from Hollywood couldn't be trusted there without keepers she thought delightful.

### Oliver's Dissenting Opinion

Maybe so, but Harry Oliver didn't think so. The most famous of desert rats said he was pulling out because life was getting pretty dull around the Springs. He will be taking his old press to Endoline, a desert trap, 12 miles north of Needles, where Arizona, California and Nevada come together on much more amicable terms than the MPA and the FPA.

In Oliver's case this was simply a matter of life following art. Twenty years ago he worked with Will Rogers on the picture version of Frank Bacon's "Lightnin'." That's set in a hotel, remember, that straddles the Nevada-California line. Now he's going to build his press to straddle the border. This should make it easy for him to sit on the fence on hot issues.

### Reagan Goes "Irresponsible" Himself

Next to the MPA, Ronald Reagan threw a knife in the plan to turn over international relations to show biz. He didn't know he was knife-throwing but he was even so. That's too bad, because I rather fancied him for one of the better ambassadorial posts. But he's been making several speeches to the effect that Hollywood is an industry which "has suffered from irresponsible journalism."

He repeated the irresponsible charge at the Photoplay awards. Several reporters grilled him about it afterward. He backed off. Of course he didn't mean all the members of the press were irresponsible. Only a portion. Ezra Goodman asked which portion? Reagan said the gossip columnists. He was asked for names. He named some. Chiefly dames.

### Paging Herman Hover Again

If that were so, how come these very dames had seats of honor whereas the UP, AP, VARIETY and New York Times, Goodman pointed out, got seats behind pillars? That was a good one for Reagan. He wasn't responsible for the seating arrangements. So he blew.

I'm afraid this strikes him off the list of His Hovarian Highness. Such loose talkers aren't really eligible for foreign service. One of the chief requirements for such a post is that the emissary gets on well with the press. But this looks as if he's succumbed to reading press notices instead of merely weighing them. C'est dommage.

\$12,000 has been paid by "Kiss Me, Kate," bringing the distributed profit thus far to \$932,000 on the \$180,000 investment.

A directing course by Stella Adler; one on production by Kermit Bloomgarden, and Richard Beckhard's course, "Theatre in Industry," a study of theatrical techniques in conventions, sales meetings and industrial promotion, are highlights of the new American Theatre Wing school term, which runs from March 5 to May 5. She's a graduate of the Carnegie Tech drama school.

Pat Little, Pittsburgh actress Tech drama school.

## Broadway

Joe E. Brown in from the Coast. Borrah Minevitch in from Paris on another flying quickie.

Al Schacht will headline Cleveland Sports show March 9.

J. J. Cohn, Metro studio official, due in N. Y. today (Wed.) for a brief stay.

Jack Solomon, owner of Gallagher's restaurant, at Doctors' hesp for op.

Actor Carleton Carpenter back to the Metro lot following a p.a. tour in the east.

Ben Washer resigned as flack for film version of "The Medium." Myer P. Beck now handling it.

Irving Berlin back in New York after vacationing in Haiti for several weeks with wife and daughter.

Peggy (Ed) Fitzgerald's recurrent migraine headaches may be solved as result of a new series of tests.

Jack Wrather, indie film producer, returns to the Coast the end of the week after business trip to town.

David A. Lipton, Universal ad-pub v.p., here from the Coast to map campaigns for upcoming product.

Actress Anne Revere hosted for the 52 Club at the Hotel Vanderbilt Sunday (18) for a group of paraplegic vets.

Dorothy Malone in Lima for five days making commercial movies for Braniff Airlines, en route to Buenos Aires.

Arthur Davis, publicist and foreign film distributor, weds Helene Brocato in New York March 3. She's non-pro.

Meyer Davis and wife to Palm Beach for Washington's Birthday Ball at the Everglades Club; then a week in Nassau.

Compton Bennett, film director, and impressionist Florence Desmond sailed for Britain last week on the Queen Elizabeth.

Eve Arden, accompanied by her agent, George Ward, trained back to the Coast over the weekend after two weeks in New York.

Gary Cooper in town for two-performance p.a. at opening of "U. S. S. Teakettle" (20th) at RKO and a round of radio guest shots.

Marvin Schenck to Hot Springs, Ark., for a vacation following Metro studio exec's N. Y. visit. Toots Shor also vacationing there.

George Price, just back from Florida dates, to Purdue U. this Saturday for a one-nighter. May fly to Europe on a holiday thereafter.

Bill Kozlenko, film writer, back to his Coast home after writing several TV shows. Expects to be back in a month for more TV writing.

Nita Carol, after cross-country concert tour with Sigmund Romberg, opening this week at Bill Bertolotti's with her songs and piano solos.

The Elmer Letermans (Blanche Glass) off to Tahiti, extending their Honolulu honeymoon until March when the show biz insurance man returns to N. Y.

Dick Powell in town to launch a p.a. tour. He'll be at the Paramount theatre today (Wed.) in connection with the preem of his RKO pic, "Cry Danger."

Joseph H. Hazen, who returned from Florida vacation over the weekend, planning Coast visit within a few days to confab with partner Hal Wallis.

Copyright attorney Julian T. Abeles became a second-time grandfather, Lincoln's birthday (another granddaughter) while vacationing in Nassau.

William H. Lynn leaves east of "20th Century" Saturday (24) for Coast, where he'll recreate his role in Broadway legiter, "Silver Whistle," in 20th-Fox film version.

Robert Stillman, producer of UA's "The Sound of Fury," and his associate, Irving Rubine, in from the Coast for a preview of the film Friday (23) at the Philadelphia Press Club.

Exec committee of the amusements division of National Conference of Christians and Jews yesterday (Tues.) hosted Ted Gamble, last year's chairman, at a luncheon at the Waldorf-Astoria.

Bert Lytell and Walter Greaza of The Lambs headed a flock of showpeople who attended an unveiling of some 100 color photographs of bygone stage stars Friday (16) at the Abbey Chop House.

Robert Flaherty ("Nanook of the North") inked by Thomas-Todd Productions to direct the firm's first film. As yet untitled, pic is slated to start immediately and will be made in the new Cinerama Process.

Frank Chapman, former concert baritone and husband of Gladys Swarthout, is handling publicity for Cinema 48 (formerly Spanish-language Belmont theatre), where

French "Lovers of Verona" preems March 2.

Dimitri Mitropoulos, conductor of the N. Y. Philharmonic-Symphony, will be guest of honor at the annual benefit dinner and concert of the Bohemians, New York musicians club, at the Waldorf Sunday night (25).

Eddie Cantor will double back from Miami Beach engagements (under American Legion auspices) to do a one-man show in Jacksonville to start a fund for that airline hostess who lost her life trying to save a baby in a recent plane crash.

Dr. Donald Powell Wilson, whose "My Six Convicts" has been purchased by Stanley Kramer Productions, arrived in town Monday (19) for a round of press, radio and TV interviews to plug both the sale of the book and the forthcoming pic.

Ted Gamble, chairman of the 1950 Brotherhood Week campaign in the motion picture division, was awarded the World Brotherhood plaque at a meeting of the Amusements Division executive committee yesterday (Tues.) at the Hotel Waldorf-Astoria.

Col. Jock Lawrence being recalled to active service by Gen. Eisenhower, under whom he served before, as public relations officer in Paris. That means that the film publicist will sublet his Park Ave. apartment. His wife, Mary, accompanying him abroad.

Otto Preminger commuting between Gotham and Boston. In Beantown, he's putting the F. Hugh Herbert comedy, "The Moon Is Blue," through its tryout paces, while in town he's doing interviews for his pic, "The 13th Letter" (20th), opening today (21) at the Rivoli.

Franklin D. Roosevelt Birthday Memorial Committee is campaigning between Jan. 30 (FDR's birth date) and April 12 (anniversary of his death) for funds to fight polio. Committee has set up a "69" Club of members to contribute or raise \$69 for the National Foundation for Infantile Paralysis.

## Miami Beach

By Lary Solloway

Norma Talmadge doing the smarter niteries.

Olympia theatre, lone vaudeur in South Florida, celebrating 25th anni this week.

Jimmy Durante playing repeat at Copa City, Feb. 23. Will stay at the Lord's Tarleton.

Myron Cohen follows Buddy Lester into Martha Raye's Five O'Clock club on Feb. 26.

Dwight Fiske drawing the leerie fans to Ciro's, with June Gardner and Jose Cortez holding over.

Joe E. Lewis and Harvey Grant set for Club Morocco (Casablanca hotel) run beginning March 4.

Club Caribe, one of the newer spots, shuttered main room with closing of Rose Murphy last week.

University of Miami premiered its new Ring Theatre building. It can be converted into regulation stage if necessary.

Ned Schuyler left for New York Monday (19) to handle Josephine Baker dates at Strand and Monte Proser's Cafe Theatre.

52 Association ballgame between actors-musicians for benefit of Pratt General Hospital vets drew over 2,500. All acts appearing in area participated.

Sophie Tucker, vacating in Palm Beach, heads for the Shamrock hotel in Houston for St. Patrick's Day opening.

## Las Vegas

By Bill Willard

Wilbur Clark elected mayor of Paradise Valley.

Yvonne Moray, Radio Rogues into Club Bingo.

Al Cooper will open Beachcomber eatery sometime in March.

Duke Ellington guest of honor for NAACP banquet held at golf club.

Flamingo hosts Gourmet and Wine Society from Beverly Hills Feb. 26.

Variety Club Tent 39 here will raise \$15,000 to start first wing of Handicapped Children's School.

Harry James show for Hotel Flamingo Feb. 22 has Condos and Brando, and Paul and Paulette.

Dennis Day off to Hollywood after Wednesday (14) show at Last Frontier to be with wife, Peggy, at birth of third child.

Johnny Hodges with Duke Ellington for 22 years will leave after current Ellington stand at Thunderbird to form own combo.

The Frank Scullys and Jack Paars a foursome around town taking in shows at Flamingo, Desert Inn, and Benny Goodman's opening at El Rancho.

KTTV filming telepic shooting around Desert Inn with Lynn Rogers, auto ed of L.A. Times, Bill Burrud and Bill Steen, station staffers, handling details.

## London

The Critics' Circle hosted a luncheon to J. Arthur Rank last Friday (16).

Peter Casson back from tour of Middle East where he did 37 shows in 45 days.

Helen Buck, Philadelphia TV program booker, here on short look-see vacation.

Film producer R. J. Minney nominated for executive committee of the London Labor Party.

Michael Denison and Dulcie Gray (Mrs. Denison) flew out to Uruguay to attend the film festival.

Franklin Collings, treasurer of Assn. of Cine Technicians, recuperating in hospital from serious illness.

Ralph Slater playing one-week date at the Coliseum starting Feb. 26. Follows with 30 one-night stands.

Julie Wilson rehearsing for Jack Hylton's West End production of "Kiss Me, Kate," which opens March 8 with Patricia Morison and Bill Johnson starred.

Lupino Lane's contribution to the Festival of Britain will be an outdoor show in the Pleasure Gardens called "The Lambeth Walkers," representing the cockney element.

Yvonne Mitchell, who starred recently in "Pygmalion," having her first play produced at Nottingham Playhouse Feb. 19. Andre van Gysegem will direct the piece, "Here Comes the Sun."

George Wood, agent and former vaude performer, compiling a joke book of the biggest names in showbiz. Entire proceeds from the tome will go to the "March of Dimes" Infantile Paralysis Fellowship.

After hosting many celebrities at his Jamaican home, Ivor Novello has returned to the cast of "King's Rhapsody," ending a prolonged vacation; Olive Groves also is returning to her old role in the show.

Emile Littler planning an adaptation of Austin Melford's play, "It's a Girl," as a successor to his current production, "Blue for a Boy," at his Majesty's. Harry Parr Davies and Harold Purcell will be responsible for the music and lyrics, and new musical will be titled "Pink For a Girl."

## Paris

By Maxime Belx

Danielle Darrieux back in Paris. Sacha Guitry rapidly recovering from his recent surgery.

The Joe Hummels back in town after a long trip on Continent.

Dave Lewis to Switzerland and Italy while apartment is being set.

Gerard Philippe back from his lone wolf vacation in North Africa.

"Best Years of Our Lives" (RKO) getting a return date at the Cine-Opera.

The film fest in Uruguay to be held Feb. 15 to March 5 has five French pic entered and four short subjects.

Maria Mauban back into her role in "Ami, Ami" after short illness, Sophie Desmarets replacing while she was out.

Brigitte Bardot signed by Marc Allegret for his new pic, "Lauriers Sont Coupes" on the strength of her photo in a magazine.

Grind film house La Royale becoming a first-run theatre, opening with the English comedy, "The Happiest Days of Your Lives."

Autuul hurdle race track reopened. This is a favorite pastime of Parisians, grossing more than any other amusement in France.

Jean Laviron, new director, breaking records for speed here, with his first pic "Descender On Vous Demand," being finished in 14 days.

Edwige Feuillere has a heavy schedule set up, with two pic in France, one in England and one in Italy, plus later a legiter in London. After that she may do a legiter here.

## Nassau

By Ralph Lycett

Ted Mack, with Mrs. Mack, at Fort Montague Beach hotel here for vacation.

Former WOR, WJZ radio actress, Dorothy Kernochan's latest book of poems, "Bahamian Ballads" to hit stands here this month.

Rudy Vallee drawing capacity at British Colonial grill during one-week engagement, booked for return date in mid-March.

Tom Ewell, Mrs. Ewell, Murray Matheson, and Pamela Gordon back to New York (18) after engagements at Bahama Playhouse.

Kenneth Arnold and Clint Osborne presenting annual Water Follies at British Colonial pool, featuring Sam Howard, Ross Collins and Norma Dean.

Francis Lederer in from N. Y. to star in "Arms and the Man" at Bahama Playhouse week of Feb. 26. Louisa Horton in via Pan-American

Airways to play lead femme role in ditto.

Naomi, Queen of the Jungle (so billed) dancing act at Asdrastra Gardens club here, drawing s.r.o.

Copyright attorney Julian T. Abeles and his wife back to N. Y. after local hiatus.

Martin Manulis and Katharine Bard (Mrs. Manulis) back to N. Y. after month here at Bahama Playhouse, of which Manulis is co-producer. Manulis to start new assignment as teevee director with CBS.

## San Francisco

By Ted Friend

Billy Eckstine into Golden Gate theatre.

Mills Bros. set for Fairmont hotel Feb. 27.

Gertrude Bromberg in ahead of "The Innocents."

Benny Carter and his Quintet are at the Blackhawk.

Flu hit Bay area, with East Bay schools shuttered and all biz badly hurt.

Charles Eischen, formerly of Chi Trib, joined news staff at KGO.

Stephen Chase, Muriel Lawrence and Peter B. Kyne in for world preem of "Belle Le Grande" at the Fox.

Sherrill C. Corwin, North Coast Theatre prez, and film booker, Norman Newman back to L.A. after "Valentino" preem.

Much excitement in society and art circles over exhibit of Anna Sosenko-Hildegard Art collection opening Feb. 28, at the de Young Museum. Hildegard opens at the Mark Hopkins, March 1.

## Pittsburgh

By Hal Cohen

Shirl Conway and Paul Villard co-starring on new bill at Monte Carlo.

Honey Silverman has quit WB department to go to work for Carnegie Tech.

Earl Barton has come home for a week to hoof on the Carousel bill with Claudia Pinza.

Bess Kimberley, acting head of Carnegie Tech drama school, in hosp with pneumonia.

Bob Evans and Jen Nelson headlining new show at William Penn Hotel's Terrace Room.

Si Steinhilber's daughter and her family up from Baltimore to visit radio editor's convalescing wife.

Diana Lynn, Jesse White and Bonzo coming here for p.a.'s with "Bedtime for Bonzo" at Fulton this weekend.

George S. Elias directing big pageant at Jacksonville in connection with Florida city's 50th anni celebration.

Felice Orlandi, who graduated from Tech last June, is playing three small roles in Olivia De Havilland's "Romeo and Juliet."

## Minneapolis

By Les Rees

"It's a Great Day" coming to Lyceum March 18.

Edyth Bush Little Theatre offering "Goodbye, My Fancy."

Ballet Theatre into Northrop Auditorium Feb. 28-March 1.

University of Minnesota Theatre holding over "Twelfth Night."

Will Mahoney into Hotel Nicolet Minnesota Terrace with Laurette & Clymas.

Reel Fellows club annual revue and dinner-dance at Hotel Nicolet April 28.

"Ice Capades" due at St. Paul Auditorium March 9-14 and Shipstead Johnson "Ice Follies" at Arena here April 5-22.

Return engagement of "Mister Roberts" at Lyceum, March 11, with Henry Fonda this time, will be for seven nights and two matinees at \$4.20 top.

## Chicago

Mario Lanza in from New York. Wesley Ruggles in town en route to Paris.

Robert Taylor, planned in from the Coast last week.

Balaban & Katz prexy John Balaban named USO entertainment chairman.

Janet Blair and Mimi Benzell guested at Chi press photos ball last week.

Paraplegic's revue, "It's A Great Day" extended until March 3 at Blackstone.

John Ringling North checked out of Mayo Clinic, Rochester, and takes off for Sarasota, Fla. this week.

"South Pacific" cast entertains at Great Lakes Naval Training Station Feb. 26, carting all lighting and scenic appurtenances for the performance.

## Hollywood

Cole Porter in from N. Y. Clifton Webb bedded with pneumonia.

Dan O'Herlihy laid up with virus infection.

Van Johnson to Acapulco for a 10 day siesta.

Mala Powers bedded at home with laryngitis.

Sue Dwiggins recovering from an emergency appendectomy.

Joan Crawford to Palm Springs to continue recovery from pneumonia.

Wayne Morris in the hospital after a relapse following major surgery.

John Carroll named in a \$50,000 damage suit, the result of an auto collision.

Dick Contino taking a two-week vacation prior to a long eastern concert tour.

Ralph Edwards tagged to receive the Hollywood Rotary Club Award for Showmanship.

Dale Evans will ride as grand marshal of the St. Patrick's Day parade in Brawley, Cal.

Jack Benny to Houston to accept the Award of Honor for his work in United Jewish Appeal.

J. Wolfe Gilbert and Fred Ahlert in from N. Y. for the semi-annual meeting of ASCAP writers.

Johnny Weissmuller in the Scripps clinic taking off surplus weight for his next jungle picture.

Ava Gardner vacationing in Palm Springs while Metro is re-writing her role in "Scaramouche."

John Wayne will plane to London with Herbert J. Yates next week to open Republic's new British offices.

Spencer Tracy, Joan Bennett and Elizabeth Taylor heading for Washington to open the National Red Cross drive.

Allen Rivkin addressed the California Teachers Association on "How the Motion Picture Industry Meets the Public."

Jim Gonzalez required eight stitches in his lip after a fight scene with Frank Lovejoy in "I Was a Communist."

Jane Wyman received awards from Great Britain, Holland and Spain at a luncheon tossed by the Foreign Trade Assn.

Rouben Mamoulian and Aram Katcher presented with Silver Scimitar awards by the Turkish Fellowship Committee.

Louis B. Mayer, Dore Schary and other Metro toppers tossed a luncheon to celebrate Pete Smith's new contract as shorts producer.

Bob Hope and George Murphy co-emceed the annual charity ball in the Biltmore Bowl for the Jewish Home for the Aged.

## Washington

By Florence S. Lowe

Irene Bordoni cliche in her Hotel Shoreham Blue Room stint.

Leo Brady, author of "Edge of Darkness," playing iago in Catholic U's version of "Othello."

Nathan Golden, just back from Hollywood, in New York today to attend Photographic Dealers pow-wow.

Robert Smeltzer, district manager for Warners, honored on his 35th anni in pix biz, with a luncheon attended by Film Row reps.

Al Sherman, film flack and manager of an arty nabe, made official film rep and distributor in this country for Norwegian government.

Paramount theatres prexy Leonard Goldenson and his frau in town Monday night for the very social preem of "September Affair" for benefit of Cerebral Palsy Assn.

## Philadelphia

By Jerry Gaghan

Carl Waxman's band has signed with the Dick Ingram office.

LeRoy Miller, WFIL gabber, into hospital with thyroid trouble.

Alan Gans, co-director of sports at KVV, has left for Florida to do radio coverage of the A's and Phil's ballclubs.

Max Leon, president of WDAS, named to the board of directors of the Philadelphia Civic Grand Opera Co.

John Mann, member of the Overtones (vocal group with Charlie Ventura's band), has been inducted into the Army.

Ed Sullivan and Victor Borge will be guests of honor at dinner of the Philadelphia Club of Advertising Women, March 2.

Walter Annenberg, publisher of the Philadelphia Inquirer, was named an honorary Doctor of Journalism, at Temple University's midyear convocation.

The Philharmonic, local vaude artists group, put on their first annual frolic (14) at the Broadwood and drew a crowd of 2,600. Some 60-actors, appearing in local cafes, took part in the show.



# Miami Hotels' Big-Coin Nite Life

Continued from page 1

Powell's band holding over. Ella Logan has returned to the newest hotel deluxer, the just-opened Casablanca, following Patti Paige. This Julius Gaines-Red Pollock operation (Ben Kay is a silent partner) is trying to top the Saxony for lavishness and pretentiousness in order to draw them north to 64th street and Collins. Hotel is still dickering for Frank Sinatra; has had Dean Martin & Jerry Lewis for a one-nighter; has Joe E. Lewis upcoming for a limited engagement, after he closes at Copa City. Its Morocco Room ranks with the best class niteries in the U. S., an elaborate 400-capacity bistro with an unique intimacy despite its size. Casablanca also has an unusual Montmartre room bar with striking authentic Parisian decor.

Same is true of the other hotels. The Lord Tarleton has an unique Jolson Corner in its entertainment (grill) room. The Saxony's Shell-Mar, San Souci's Blue Sails and the other rooms rank ditto.

Coincidental with the accented showmanship there is an open pitch for names to window-dress this or that hostelry. Sometimes it emerges awkwardly, as attested by publicity attendant to the Oscar Levants' marital scrapping, including Mrs. Levant's jumping into the pool one night last week. It hit all the dailies, with accent on the fact their "departure" was according to schedule following his local concert at the University of Miami.

The Casablanca frankly traded off some cuff spot commercial mentions by Jerry Lester on his "Broadway Open House" TV show for a flying trip which the comedian made in between his shows, including fares and accommodations. It is said Milton Berle will benefit similarly if and when he comes to the Saxony.

In the main, however, the talent which favors this or that hostelry does so for value received, past friendships and the like.

## Hotels' Lineup

A sample of the hotels' accent on shows is the Sherry Frontenac's Leslie Bros., Nino Yacavino, Catalano club and Johnny Grayson. Shore Club has Freddy Calo and Stella & Jose Reyes. Belmar hotel's Sapphire Room features cocktail dancers (as do most other beach hotels) along with Dimas & Kuki, Jimmy Gray and Julio Torres orch. Ted & Phyllis Rodriguez are the Latin terps in support of Ella Logan along with Sacasas' Latin orch and Hy Grossman's relief combo at the Casa. Robert Richter hotel has Don Lanning & Roberta Sherwood plus The Stardusters. Pupi Campo makes excellent Latin dansapation, besides emceeing the Sans Souci's Blue Sails Room (where Benny Fields now holds forth). The Sea Gull has Johnny & George (in the Billy Daniels idiom), plus Rafael's Rumberos and Ricci Sucre & Jean Carlton. The Sorrento hotel has a no-cover, no minimum policy for its show comprising Bob Melvin, Larry Foster, Powers Dancers and Mal Malkin orch, whereas the Casa-Souci-Saxony brand of hosteries go in for \$3 beverage minimums to discourage squatters. The Lombardy, another northside hostelry (63d street), features Bob Ellis (billed as "singing star of Oklahoma") and Arthur Warren's music, latter formerly at the Stork Club, with Henry Taylor as the cocktail lounge ivory-tickler. The Martinique has Danny Yates band, a longtime standard, along with Lorraine Bridges, Paul Chapin (ex-Jimmy Dorsey chirper) accompanied by Harry Elliott and Ernest Ojea, Cuban singer, to a no-cuv, no-min scale.

## Guest Shots

In between, the more conservative Lord Tarleton plays sporadic guest-shots like Henry Youngman, Dr. Giovanni, Noonan & Marshall, et al., being committed to the idea of giving its clientele plenty of dansapation, discouraging dropper-inners or a dubious brand of nocturnal casuals, which is a problem to any niterly but which the class hotels discourage summarily through private Pinkertons on the premises who know the guests and spurn the drifters.

This acute and highly competitive booking scramble by the niterly operators and the shops as well, because the move to "keep the customers on the beach front,"

obviously minimizes circulation of population and spending.

That's what is happening in Miami Beach now, and as the move is growing to keep operating the year-round (a la the Riviera, which until the postwar Yank invasion was regarded essentially as a fashionable European winter resort), the costs may price the hotels out of the profit side.

The competitiveness is born of a curious type of pride that obtains among the hoteliers, some of it rather personalized rather than born of economic reasoning, and some of it through inexperience. Yet, for the moment, that seems to be the vogue. From the guests' viewpoint it is a plus, because they have first considerations at their respective wintering headquarters, meaning whichever hotel they've elected to pay \$40, \$50 and up to \$100 a day.

The service is better, so is the food. The catering staffs have instructions to give priorities to their regular guests. The same groups seem to travel in cliques from this to that hotel. There are private little jokes about "you're staying at last year's hotel," a la the gal who observed she was "wearing last year's jewels." But the vogue to shift from the Saxony to the Sans Souci to the Casablanca is kidding-on-the-square with a certain moneyed element. And while the solid standards, like the Roney Plaza or the Tarleton, do their quota—in fact they're all ahead of last year—this curious social-climbing has reflected itself in the hotels' penchant for outbidding themselves on talent costs and generally cutting in on the niteries.

## Spotty Cafe Biz

Fact is that outside of Martha Raye's 50-50 deal at the 5 O'Clock Club (Buddy Lester, the Nov-Elites and Ben Yost's group) and the Clover Club (Jackie Miles-Rose Marie-The Vagabonds), the others do spotty business. The "5," as it is colloquially called, and the Clover do the most consistent biz. (Myron Cohen succeeds Lester next week.)

Copa City, under a merged Ned Schuyler-Murray Weinger operation, went overboard with a bill that read like a benefit comprising Sophie Tucker, Billy Daniels and Joe E. Lewis, plus an Arden-Fletcher line. Harold Minsky's burlesque policy at the old Beachcomber is also spotty and is deserving of better biz with its glorified class burlesque. Both do OK for dinner but do not get the supper trade they merit. Some of the cheap strip joints in downtown Miami do better late biz than these class spots, and there are two femme impersonation niteries. One is Leon Enken's (with Babe Baker's class show, at Leon & Eddie's). Enken is of the original L&E team. The other is Jackie Maye at the Jewel Box. Baker's Ha Ha revue is a good show, well done, which would have a chance as a genuine novelty around New York. The men are always paraded as "Mr." by confederer Murray Swanson, and as comedian Phil Foster (currently here in "Borschtcapades") observed, "Some of them look so good that it makes me sore at the girl I'm with." The vaude-revue is a tiptop parade of solid entertainment.

## Building Progress

Marking his first Miami Beach visit since 1942, this reporter is hit by the tremendous building progress. Next month Miami Beach marks its 35th anniversary, and its remarkable development in a third-of-a-century was never more atomic than in these past few postwar years. In fact it's grown too fast for its general welfare.

The inflationary standard is key-noted by two shrewdly repetitious theme songs which bands and singers reprise constantly: "Enjoy Yourself (It's Later Than You Think)" and "You Can't Take It With You When You Go." What was Georgie Price's refrain. Waiters, musicians, performers and all hotel and niterly attaches invariably notice the affirmative nods from the customers as if these Tin Pan Alley effusions were reading their bankbooks.

While the shorter stays and the greater turnovers sporadically impart a fallacious New Year's-every-night aura, there is the realistic resistance to pay "A" tariffs in "B" spots playing "C" acts. It is not for naught, therefore, that the clubs giving the tourist a bet-

ter shake get a better percentage of the biz.

Certain niteries, despite the gambling nix in contrast to some previous seasons, have still booked shows as if the talent were skills for the casinos. This cannot come out economically right without forcing tariffs to \$3 and \$5 beverage charges; dinner scales from \$6 to \$9.50 on top of that; "location" charges (as in some spots), not counting the 20% Federal tax, and the tips, which become equally inflationary under such sequence of rates. Since those \$40 and \$50 hotel rates are a continuing item, the spenders just aren't there in sufficient numbers although, generally, business volume is up in numbers at the hotels, pubs, eateries and the like.

Statistically there are dozens of new hotels which have added hundreds of rooms, averaging \$12 to \$20. When business is good there is one hotel which has a flexible neon "m" that shifts to "h" and under the "hotel" category, the rates tilt to \$24 a day. Which indicates that they're coming in numbers, although the spending ratio is down.

## Mostly Dinner Biz

The town now is mostly a dinner business turnout, hoping to get up early for some of that elusive Sun. The relatively few late stayer-uppers, however, favor the Copa Lounge, now billed the Black Magic Room, where Billy Daniels alone (with his pianist, Benny Payne) holds forth, at a lighter tap than the \$5 minimum for the post-midnight (second) show of the Lewis-Daniels-ex-Tucker revue.

There are excellent values in the Martha Raye-Buddy Lester-Nov-Elites-Ben Yost's Royal Guards at the 5 O'Clock Club, where the comedienne has 50% of the room; and the Jackie Miles-Rose Marie-Vagabonds layout at Jack Goldman's Clover Club. Incidentally, the former "Crying Goldmans," of Prohibition era background, in the Merrick and Pelham roadhouses around New York, are now the "Laughing" Goldmans, with Al Goldman running Fu Manchu, a showmeyer on 79th Street, and his former spot on 41st, now Alfredo's, in the chianti idiom. Jack Goldman also has the Hickory House.

But the big metamorphosis—and one which must rewrite the nite life picture next season—is the invasion by the class hotels into the cafe business. Hoteliers must inevitably become niterly entrepreneurs as well.

## Mambo-Rumba Happy

The town is mambo-rumba happy. Only squares dance to the straight terps. Every hotel has its road company Arthur Murray, and the heads of the franchised studios at the varied hotels invariably double with a specialty of their own as part of the supper club entertainment, besides mixing with guests—pupils and potentials. Manor & Mignon are such an instance, at the Sans Souci, quite expert professionally although reputedly grossing more from their private courses.

There is a pretentiousness about cuisine which has resulted in the new LaRue's maitred by Nino (ex-Waldorf) and Arturo (ex-Ruban Bleu). Nat Harris heads Ciro's, also fancy fodder and fiddles, with Dwight Fiske just added to bolster the b.o., but inordinately expensive and surprisingly mediocre in cuisine and service considering the pretext at standard. Surprisingly, Ciro's is in its third year, and Harris is a seasoned operator (ex-Clifford C. Fischer, ex-Lou Walters, ex-Monte Proser, et al.) but somehow service and cohesiveness with the kitchen are disorganized. While seasonal resort service is a continuing problem, this is a cream job spot.

Despite the Miami Herald's vigorous and relentless campaign against the mobsters, and a regular citizens' vigilance committee getting on the air naming "syndicate" names by name, "the boys" have their hands in plenty of operations hereabouts through front-men. There's always somebody "from FC" (Costello), or "the boys" from Detroit, Cleveland and Pittsburgh on the scene.

The co-relation of bookmaking with tourism has been accented beyond realism. There's always a feller around with whom you can place an off-track bet without getting off your cabana canasta.

## Too Much Kosher Comedy

Whereas certain hotels feature kosher kitchens, they do not bar a Morton Downey or Phil Regan from visiting, say, Jennie Grossinger's Pinecast hotel, which in-

cidentally, until she took it over, was a "restricted" hotel. But it is also true that certain hosteries will have "no reservations open" for a certain clientele.

In former years, Al Jolson always did a burnup at seeing shingles in front of certain Collins and off-the-Beach hotels, and further north into Hollywood, Fort Lauderdale, St. Petersburg, etc., which carried the "restricted" legend. There is no question that a dominant reasoning in Jolson willing his \$4,000,000 estate, share-alike among Jewish, Catholic and Protestant charities, was his way of expressing rebellion against such hidebound prejudices. Technically tabu, by law, in Miami Beach, the near-northshore hostels still display more discreet "restricted" or "selected clientele" legends.

On the other hand, the niterly performers have given awkward accent to accents, and even the non-coreligionists, such as Martha Raye, Ella Logan and Gracie Barrie, seem to think its incumbent to include Yiddish asides, ad libs, mannerisms or even songs. Miss Barrie, a strong local fave, marking a return to the Saxony, has no less than two Yiddish numbers, or those with dialect, in her repertoire. It's an insecurity which is inconsistent with the true worth and talent of the performers.

These same comedienness have played the length and breadth of the States, sans the Yiddishisms, but somehow when they play Miami Beach, they feel it necessary to cater to or woo "kind applause." That went out of style with small-time vaudeville when a stock Yiddish aside was deemed a must for a booking into Loew's Delacoy, on New York's lower east side.

The local hosteries draw a moneyed, sophisticated second- or third-generation clientele which is cosmopolitan. In fact most would resent any needless accent on racial background if they patronized the Cocoonut Grove, Chez Paree, the Copacabana, or even the foreign capitals, because that's the type of audience that travels with the seasons.

## Mgts. Don't Encourage It

The managements don't encourage it. Mrs. George (Rhoda) Sax, wife of the owner of the plush Saxony hotel, said, "We have no idea what Gracie Barrie wants to sing or do, nor do we worry, because she is a great favorite here." (Miss Barrie, who just opened in the Shell-I-Mar Room of the Saxony, was the talk of the off-beach niterly operators because her bistro "did a \$4,000 night last Saturday," which means plenty cutting-in on the regular clubs).

Miami Beach's Mayor Harold Turk, in another footnote discussion on this subject with this reporter, agreed that it would be best for the community not to overemphasize these racial aspects because in every sense, otherwise, this resort is more discerning in its standards than many a plush Riviera, Caribbean or South American resort. A danger looms in chasing the nicer people away from Miami Beach to other Floridian spots, or to the West Indies, of which there have been evidences already.

## Don't Dig the Gags

If the managements go by the results of intra-fraternal and intra-racial comedy as the barometer, it is obviously short-sighted because just as many don't dig the kosher comedy. If the talent doesn't know how to exercise good taste, the managements should. Fingerprinting at some of the brash and garish overindulging in by a certain segment of Miami Beach vacationers comes under the heading of the American principle of kidding one's self. The two women, whose telephonic conversations, as Jackie Miles recounts it, has to do with such "simple" things as gold-trimmed wedgies, platinum capes, "simple" jewelry (everything but a diamond tiara)—all for the purpose of "let's meet at the same place—Wolfie's"—is acceptable. (Wolfie's is the local road company of Lindy's). But Guy Rennie, who does Yiddish comedy at Bill Jordan's Bar of Music, goes overboard when he puts the emphasis on "the Kenilworth clientele"—we're pushing those people far out, because he's referring to a far northside "restricted" hotel, and emphasizes gratuitously that most of the beach has been taken over by successful operators from the Catskills, Jersey and New-England resorts. The fact that their enterprise has built Miami Beach into a towering skyscraper resort, with hotels costing up to \$500,000 is,

of course, the prime tribute to enterprise and a definite realization of booming a sun city into a fashionable winter haven. Statistically, insurance actuaries attest to the life-extension values of these mid-winter vacations.

## Tea & Fundits

Of the other mores is the avalanche of disk jockeys. It's a good pitch for the eateries, delicatessens and the like on the one hand, and a chaser for any personality who, if he comes in for midnight tea and crumpets sometimes gets tea and pundits instead.

Road company Lippmans pontificate on world affairs in between selling aircraft flights and the like. There is also the usual quota of a gregarious actor who will do a pal a favor and personal with this or that deejay.

Then there is always Benny Davis to plug a song; or Rudy Vallee, whose deejay personaling was chiefly to plug some soft drink in which he's interested. The acts around town who do their stuff between shows figure it's a good commercial for the hotel or niterly where they're working, but in the main it's one of those things. None the less, Art Green, at Seniors restaurant of the Sea Gull hotel, does a good gross for himself and WKAT. Vet. ex-WMCA (N.Y.) platter-chatterer has his son, Sheldon, a U. of Miami undergraduate, aiding him. Alan Courtney, another Gotham fugitive, left Mammy's for the Old Forge as an origination point for his WGBC (local CBS outlet) post-midnight stint, which puts accent on patriotism, including a "God Bless America" theme song.

One of the best is Little Jack Little over WMIE, around dinner time. The soothing songsmith-leader plugs his people and pops with poise and polish. AGVA prexy Gus Van also does a daytime deejay stint over the same station. Meantime, the town is loaded with personalities.

## Jessel to Cantor

The Eddie Cantors got excited about two horses named Smart Eddie and Ida C, for obvious reasons, and wired George Jessel to get down on the parlay. The nags are still running. Jessel wired back, "Dear Eddie and Ida. Please take it easy. Try always to go as slow as Smart Eddie and Ida C. Love."

Jimmy Durante, Sophie Tucker, Cecil Brown, Sid Caesar and Budd Schulberg latest adverts to Lord Tarleton hotel, making that Walter Jacobs hostelry a corner of the Lambs-Friars with the tenancy also of Phil Foster, Phil Silvers, Phil Spitalny (the three Phils broke the papers on their billing alone), Paul Winchell, Robert Q. Lewis (who commutes by air, still in quest of an elusive sailfish), George Solotaire, Irving Zussman, Henry Youngman, Jackie Miles, Buddy Lester, et al.

Joseph P. Kennedy, former ambassador and former film topper, commutes by plane twice a week from his Palm Beach home to Hialeah.

Major Albert Warner and Loew prexy Nick Schenck among the vacationers here. Ditto Joe Franklin (and Hershorn), Nova Scotia exhibitor, and Al McCosker, former head of Mutual Broadcasting. He had a close call following an op last spring. Ditto Joe Hazen, Jack Cohn, Irving Geist, Stanley Garkinkel, Bert Allenberg and Harry E. Gould, all at Boca Raton.

Chi Herald American columnist Nate Gross convalescing from a cardiac at the Saxony. Doing his Sunday stint from here and may be permitted to resume his daily column by March-April; otherwise, he will continue sojourning here. The Louis Sobols and the Hy Gardners joined the press contingent here, headed by Winchell.

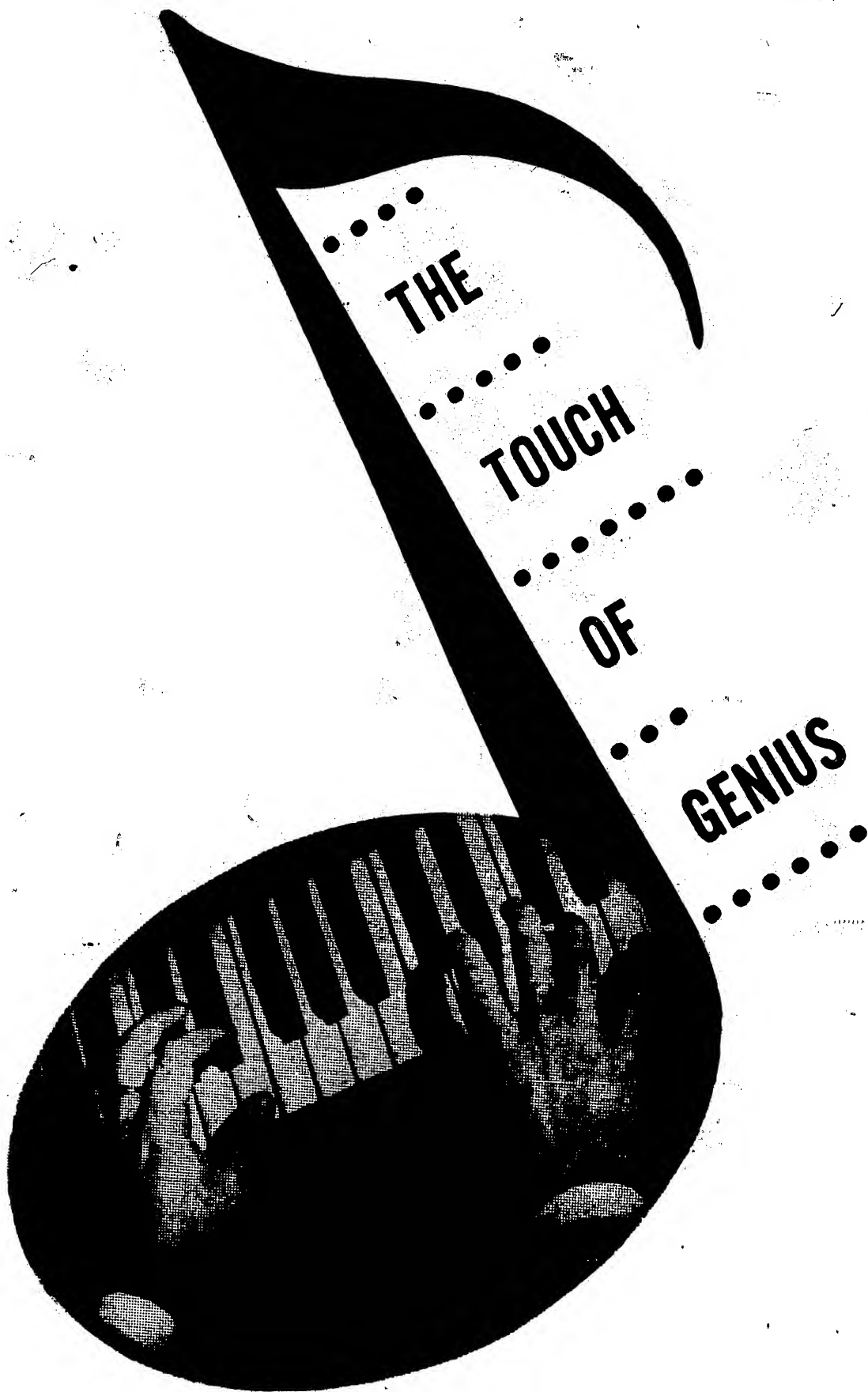
Irving Caesar, Harry Fox, Louis Bernstein and Benny Davis among the music bunch here.

Rudy Vallee to Nassau after a good week's biz at Club Caribe, where Rose (cheechee) Murphy, preceded and continued with Vallee; joint since foldo.

Ann Pennington a regular track visitor.

Wives of bandleader Teddy Powell (Saxony) and Ted Shapiro (Sophie Tucker's accompanist) in the Arden-Fletcher line at Copa City.

Former griddier Benny Friedman just returned to Brandeis U. at Waltham, Mass., where he is athletic director. Brandeis hangs one of Friedman's fave anecdotes about the big Swede from Minnesota who delighted the coach by enrolling, giving his reason that Brandeis is "non-sexual."



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# VARIETY

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## SEE TIGHTER CENSORSHIP OF PIX

### Only 3 Show Boats Left Where 14 Once Plied the Ohio and Mississippi Rivers

By CAP'N BILLY BRYANT

Point Pleasant, Va.

It is not easy to write an obituary on something you dearly love. However that's about what it will have to be as far as the Bryants are concerned. Maybe it is because I never knew anything else in life but the river, or maybe it is because the river has given us such famous stars as Sol Smith Russell, Jenny Lind under Barnum's management, Mark Twain, the Chapman Shakespearean Family and Red Skelton, who once worked on the Cotton Blossom Show Boat for \$15 a week.

At one time there were at least 14 Show Boats plying the Ohio and Mississippi rivers. Today, the Golden Rod, under the successful management of Capt. Bill Menke, now in its 15th year in St. Louis, and the Majestic that was recently operated by the students of Kent Ohio University, are all that is left of the once grand fleet of Floating Theatres. And the true pioneers of the Show Boat, such as Price's Water Queen, French's New Sensation, Emerson's Grand Floating Palace, etc., have long since joined the list of Vanishing Americans.

We, ourselves, first felt the pinch of business when Al Jolson came around the bend singing "Mammy" via radio. Then came the soap operas, the talkies, bingo and a striptease at Joe's place up the hollow, which brought about comparisons and criticisms—something we had never before experienced along the river. And if you have never been criticized in a river way by a battery of rocks hitting the side of a Show Boat after a poor performance, with someone yelling "Stay away from the windows! You have missed something in life!"

Criticism today has become the third largest industry in Show Business because it takes the least capital to go into business.

Then came the CIO and the American Federation of Labor, which organized the rivers. There was a time whenever we needed a

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### DAGMAR AUDITIONING FOR DISK JOCK STINT

Jenny Lewis, "Dagmar" of NBC-TV's "Broadway Open House," is being auditioned by WNBC, N. Y., for a bedtime disk jockey stint. Show, created by Steve White, will have Dagmar in her malaprop characterization read and answer listener mail between platters. After will be a kind of reply to Jean King's "Lonesome Gal" transcriber in that Dagmar will typify the "lonesome" femme.

Plans are to sked the series cross-the-board at 12:05-12:30 a.m., following Miss Lewis' chores as comedienne on the Jerry Lester show, WNBT, which signs off at 12:05 a.m., will make a pitch for viewers to switch to Dagmar on WNBC.

### Actor Slaps Mont'l Crick; Latter Demands Apology

Montreal, Feb. 27.

Roland Cote, theatre and night club critic for Le Canada, received a few slaps last Thursday (22) when playwright-actor Jean Louis Roux attacked him in a local cafe for panning the latter's new play, "Rose Latulippe." Incident has drawn plenty of attention both to Cote and the play, and the French Canadian theatrical fraternity has generally rallied to Cote's side, supporting his opinion, which was shared by most other critics, should the feud reach the court stage.

In true French style, Cote has sent a letter through his lawyer, demanding a formal apology from Roux or the alternative of a \$5,000 suit.

### Tele Taking To Munch-Crunch

Coupled with the revelation that the Radio City Music Hall, N. Y.—last of the holdouts among the nation's top showcases—has succumbed to the blandishments of the candy-popcorn concessionaires, it now appears that television is moving into the business, too.

Understood that NBC is in the process of negotiating a deal for the concession rights at all the network studios (including owned-and-operated stations) throughout the country, including the ex-legit theatres in N. Y. now taken over by NBC.

The Music Hall has "gone candy" without fanfare or announcement. It's reported that the Sarnoff family (RCA) is tied in with the Music Hall concession, although confirmation is lacking.

While a number of studios now have vending machines, these are strictly for employees rather than the public.

That the television networks and stations have become close students of theatre operation is also evidenced by the first move of KLAC-TV on the Coast, which leased the Beverly Hills Music Hall to convert it to a video theatre.

When renovations are completed house will have 500 seats—plus popcorn and candy units in the lobby.

### Gilda Gray's Comeback

Milwaukee, Feb. 27.

Gilda Gray returns to the scene of her first triumphs to make a comeback after a long retirement.

Shimmy dancer has opened at the Melody Club here for two weeks. She's doing her old act, with some "new" trimmings.

### RECENT FURORE KEY TO CURBS

Spotlighting of picture censorship issues via the recent "Miracle" and "Oliver Twist" cases is disturbing much of the American pic industry, particularly the importers of foreign films. They see the hullabaloo that the two films have blown up as tightening the band of Federal, state, municipal and pressure-group censorship around all future pictures.

While both the "Miracle" and "Twist" issues grew out of offenses to religious groups, industryites are of the opinion that narrowing interpretations of various bluenose codes will mean tightening of all types of restrictions. They see this as coming at an unfortunate time economically, when the picture business needs freedom for as adult treatment as possible of film subject matter to meet competition of other forms of entertainment and offset broad apathy by the public toward pix in general.

The cause celebre which the Catholic Church has made of "The Miracle," it is feared, will particularly encourage caution by the blue-pencil wielders. It was passed by the U. S. Customs and then the New York State censors, who were reversed by their parent body, the Board of Regents.

Not only is the "Miracle" case expected to make the Customs and N. Y. censors more wary, but the Motion Picture Assn. of America's Production Code Administration as well. MPAA was not involved in the "Miracle" situation since film

(Continued on page 54)

### N.Y. Palace May Revert to 2-a-Day Policy in May

Palace theatre, N. Y., is mulling a return to two-a-day policy with names on an experimental basis. Dan Friendly, RKO talent booker, is planning the change in May for the second anni of its return to stagershow.

Selection of the anni as the tee-off for the experiment is cued to the idea that it will be easier to get desired talent at that time. Under a two-a-day policy, it would also be possible to get a lineup of upper bracket performers who have been passing up vauders because of the necessity of strenuous four shows or more schedules.

With two-a-day, it would also be possible to hold over some bills, thus overcoming the talent scarcity situation.

It would be the first two-a-day vaude on Broadway since the legit-vaude revues 10 years ago. The Palace started its career with two-a-day policy, later reverting to continuous performances.

### Radio-TV's 'Annie Oakleys' Shooting Holes in Boxoffice, Exhibs Squawk

Estimate \$2,000,000

#### Estate Left by Duchin

Eddy Duchin, pianist-bandleader who died two weeks ago, left an estate of "more than \$500,000" to his widow and son, according to his will filed in New York surrogate court last week. It's estimated that the full value of Duchin's estate is around \$2,000,000 before taxes.

Duchin bequeathed \$50,000 to his wife besides giving her one-half of the estate and assorted works of art and household furnishings. She was also named executor and guardian of Duchin's 13-year-old son, Peter, who was the child of his first marriage, to Marjorie Oelrichs, whom he married in 1935. She died two days after the birth of the boy. Latter was left the other half of Duchin's estate.

### Lombardo's Sock 30G in 4 1-Niters

Guy Lombardo's orch, which exited the Hotel Roosevelt, N. Y., last week for his annual one-niter swing, got off to a flying start by racking up a gross of almost \$30,000 in its first four dates. Ames Bros. are touring with Lombardo.

After playing Convention Hall, Atlantic City, for a flat fee at the National Educational Assn. convention last Wednesday (21), Lombardo's crew pulled \$9,300 Thursday at the Mosque, Richmond, Va., \$8,300 at Memorial Auditorium, Raleigh, Va., Friday, \$8,900 at the Municipal Auditorium, Birmingham, Saturday, and \$3,100 in Convention Hall, Sheffield, Ala., Sunday. Latter hall only seated 1,700.

Lombardo has been signed for a series of 70 dates in a nationwide tour that will take his crew down the east coast to Florida and then to Texas and the Midwest before coming back to New York. Lombardo is working the dates in a concert format, with dancing to be allowed at only a couple of spots.

### Mistinguett's U. S. Dates

Paris, Feb. 27.

Mistinguett, perennial French musical comedy star, will play her first dates in America in many years. The 74-year-old dancer has been signed to open tomorrow (Wed.) at the Montmartre, Mont-real, at \$3,500 weekly, for two weeks. She's slated to hit the U. S. March 15 for other engagements being lined up.

Mistinguett will appear on American dates under auspices of Lou Liebisch, who'll act as her personal manager during this tour. Dates will be lined up by the Leon Newman agency. She's being accompanied on her tour by Nino Carlenzo.

Broadway showmen, particularly the filmhouse managers, are becoming increasingly disturbed over the "free ducat" competition from radio and more notably television shows.

With an awareness that "you can't compete with a free ticket," the Broadway impresarios doing business through the regular box-office channels see each and every studio attendee at a radio-TV origination as a potential customer who's been shied away by the lure of cuffo ducats.

To a lesser degree the same thing holds in major radio-TV key cities where local attractions on television have become the hottest commodities in town, and where the demand for free studio tickets invariably finds a six-month waiting list. But the real villain in the case, adding up to millions of customers a year, is New York-originating TV, plus radio's quiz and audience participation hold on the free ducat fraternity.

It's estimated that NBC and CBS Gotham-originating shows alone will result in an 8,000,000 free tix distribution in 1951. Last year NBC alone gave away 2,950,000 tix, but that was before the opening of the Center theatre studio, which is packing 'em in at the rate of 2,500 (plus standees) a performance for the "Big Show" Sunday night fiesta, the brace of Saturday night "Hit Parade" shows on AM and TV (which alone accounts for 5,000 persons per Saturday, or 2,500,000 a year). The "Firestone Hour" and Wednesday night "Four Star Theatre" TV originations will

(Continued on page 54)

### PAR'S COLOR TV EYED FOR MILITARY PURPOSES

Washington, Feb. 27.

Paramount stands to get plenty of military orders for its system of color television currently under development. What application the system has to military purposes is being kept a closely-guarded secret, but top armed forces brass who have witnessed demonstrations of the color are reportedly vitally interested in it for the war effort.

Details of the system, on which Par has been working with a New England engineering firm for several years, are still under wraps but it's known to be applicable both to theatre TV, in which Par supposedly is interested primarily and to home video. It's expected that any commercial application, because of the war, will await the decision of the armed forces on how much equipment will be needed for military purposes.

Anticipated financial success of the color TV recalls Par's coup in buying into DuMont Labs when that company was first organized. Film company purchased DuMont's entire block of B stock at a price of \$565,000. Stock is now worth about \$12,000,000 on the open market.



# TV-ed Pix Not Subject to Censoring By State, Local Boards, High Ct. Rules

Washington, Feb. 27.

Television motion pictures are not subject to censorship by either state or local censorship boards, the U. S. Supreme Court said in effect yesterday (26).

It was the first High Court determination of any case in which this issue was involved.

Actually, the Supreme Court ruled only by indirection. It refused to hear an appeal from lower courts which found the Pennsylvania State Board of Motion Picture Censors could not pre-censor films shown on video—whether or not such telecasts originated within the state.

Thus, the ruling of the U. S. 3rd circuit court of appeals stands unchallenged. It is the law until and unless, at some future date, the Supreme Court should step in and rule to the contrary on a similar case. The High Court action does not affect the authority of local and state boards to pre-censor films shown in theatres. The motion picture industry has not yet succeeded in overturning that authority.

The case was appealed to the Supreme Court Dec. 4 by the Pennsylvania Board of Censors. Fighting the board were five large TV station operators—Philo, WCAU and WFIL-TV, all of Philadelphia; Allen B. DuMont, in Pittsburgh; and WGAL-TV in Lancaster. They won in the U. S. district court and were upheld by the 3rd circuit.

On Oct. 9 last, the Supreme Court refused to take an appeal in another Pennsylvania televisual case in which state censorship was charged. In this one the State Liquor Control Board ruled that taprooms showing video would have to pay for an additional license. The state's power was upheld.

## Mysteriously Missing Irvin Marks Found in Fla.

Mysterious disappearance almost ten years ago of agent-showman Irvin Marks was recently solved by Jack Sadowsky, New York wholesale dress manufacturer married to Trini, Spanish dancer-star of former Shubert revues. The manufacturer encountered Marks in Jacksonville, Fla., by accident. At first the former Broadway and Paris showman denied his identity but finally agreed to return to Broadway. The Shuberts have promised him a job.

Marks was longtime Continental rep. headquartered in Paris, for the Shuberts, Al Woods, David Belasco, et al., scouting new plays and talent in the European capitals. He returned to the U. S. pre-World War II and was doing okay as an agent when he suddenly dropped out of sight.

Jack Connelly, the newsreel ex-sortsman E. Ray Goetz, Sadowsky and other pals of Marks got the FBI interested but somehow he couldn't be traced until three years ago when Col. Fred Levy encountered Marks in the Brown hotel, Louisville, whereupon the showman fled. Col. Levy later wasn't sure it was the right man, but in recent weeks Marks admitted to Sadowsky that it was he, that he was not financially embarrassed; that he merely decided to forgo his show biz friends and find work in another industry.

## Govt. Taps Rivkin For Secret Writing Job

Hollywood, Feb. 27.

Allen Rivkin, tapped for secret writing project for the Government, has departed for Washington, where he'll remain two weeks for briefing by top policy planners of the State Department. He'll then depart on assignment.

Details won't be divulged until present security provisions are lifted.

## 'Open Letter' Ads For 7 of 'Unfriendly 10' Nixed by 2 Papers

New York Times and Washington Post have nixed advertisements which the wives of seven of the so-called Hollywood "Unfriendly 10" sought to insert. Ad. in the form of an open letter to the public was designed to call attention to the U. S. Board of Parole's refusal to free the seven writers and one producer who are still in jail for contempt of the Congressional Un-American Activities Committee.

Joseph Gannon head of the Times' advertising acceptance dept. said "No comment" when asked why the ad was rejected.

In a subsequent statement, the wives said they tried to resort to a paid advertisement "because no major newspaper carried the news of the denial of parole to the men, who are not criminals" and who are serving twice the sentence of two of their associates who were freed in October. The wives who tried to buy the space were Helen Bessie Jeanne Cole, Susan Lawson, Frances Lardner, Margaret Maltz, Sadie L. Ornitz and Cleo Trumbo.

Text of the projected ad outlined a history of the case and asserted that the men had fulfilled requirements for parole.

Ads were to have been paid for by contributions from friends of the "10." Still in jail and serving out a year's sentence are Alvah Bessie, Lester Cole, Ring Lardner, Jr., John Howard Lawson, Albert Maltz, Samuel Ornitz, Dalton Trumbo, all writers, and Adrian Scott, producer. Released in October after serving six-month sentences were Herbert Biberman and Edward Dymtryk.

## LIEBMAN, CAESAR, COCA DICKER FILM PACKAGE

A film package deal that would include Max Liebman as producer, Sid Caesar and Imogene Coca as the star comedians—functions they now perform on NBC's "Your Show of Shows" TV layout—is being mapped currently, with dickers on with several picture companies. Picture would be made this summer in Hollywood, during the tele program's summer hiatus.

Milton Mound, attorney for Liebman and Caesar, returned to N. Y. from the Coast yesterday (Tues.) after scouting preliminary offers.

Leonard Goldstein, U-I producer, is currently in N. Y. talking over a deal with Liebman-Caesar-Coca after talks that began on the Coast last week.



**WILL MAHONEY**  
THE INIMITABLE  
Just Concluded Two Weeks  
Niederlich House, Minneapolis  
Represented by  
**ASSOCIATED BOOKING CORP.**

## 'Eve,' 'Intruder' Win Brit. Oscars

London, Feb. 27.

For the second time since the awards were instituted in 1947, a Hollywood film has been voted best of the year by the British Film Academy. Honor for 1950 went to "All About Eve" (20th), the award being handed over by Earl Mountbatten at an Academy gala last Thursday (22). The previous Hollywood film to win the award was the "Best Years of Our Lives" (RKO) in 1947.

The special United Nations award "for the best film embodying one or more of the principles of the United Nations Charter" was given to "Intruder in the Dust" (M-G). This award was made for the first time last year when it was won by another Metro picture, "The Search." "The Blue Lamp" (Ealing) got first place as the best (Continued on page 63)

## Uruguay Film Festival Launched in Downpour; 'Harvey,' 'Two Jims' Shown

Montevideo, Feb. 20.

The widely advertised International Film Festival was inaugurated Feb. 15 unfavorably under a torrential downpour. However, this did not affect the enthusiasm of the tourists who have flocked to this resort to see the stars. The Uruguayan president and his wife Mrs. Matilde Battle Berres, high officials of the government and members of society attended the opening night at the theatre specially constructed for the festival.

Last changes in the program altered the order in which the pix were to be shown and two films which had already been released were exhibited, the Uruguayan documentary, "Life of Artigas" and the American pic "Hate Is Blind."

The Italian and Mexican delegations, first to arrive, were present. Italy's formed by Giacomo Rancatt, government rep of the Italian film industry; directors Alberto Lattuada and Augusto Genina and screen players Mariella Loti and Carla del Poggio. Mexico is represented by Pedro Armendariz, director Roberto Gabaion and producers Gonzalo Elvira and Guillermo Calderan.

Pictures shown up to and including yesterday (19) were the British film, "Fallen Idol," "The Photographer" (short), "Harvey" (U), Mexican pic, "The Porter," "Souvenirs Perdus" (French - made), "Thundering Rails" (short), "Sands of Two Jims" (Rep.), "Prelude to Fame" (British), "Le Petit Soldat" (short) and "Orpheus," both French, and "The Man Without a Face" (Mexican-made).

The French delegation includes Fournier Corneray, director general of French films industry; Robert Cravenne, Henri Magnan, Raymond Artus, Gerald Philippe, Nicole Courcel, Marcelle Derrien, Michel Philippe and France Roche, Phyllis Calvert, Glynis Johns, Dulcie Gray, Michael Dennisson and director John Sutor make up the British representation. The U. S. will be represented by Joan Fontaine, Alexis Smith, Elizabeth Scott, June Haver, Patricia Neal, Evelyn Keyes and Ricardo Montalban.

# Be It Ever So Humble There Was No Place Like The Ritz

By BILL HALLIGAN

Hollywood.

It's early in the morning and I am walking along a highway in the San Fernando Valley where, if you own three leghorns and a rooster, you got yourself a ranch.

I am walking along at a Berry Wall canter when a big car whizzes by and some one throws out a newspaper. I amble over and pick it up; it turns out to be a New York sheet and so, a little later, when I arrived at the little hanging town of Calabasas I find myself a tree and set down. They ran out of rope here years ago, so I have no qualms.

I used to know a lot of New York scribes and I am very much interested in the newspaper when my eye hits a very disconcerting item. This item says that they are tearing down the Ritz-Carlton. It's a long way from Calabasas to the New York Ritz, but my memories make the jump in one second Eastern Standard Time. I used to live in New York when beer was a nickel and Dowling's was not a bad spot for lunch—good enough for anyone.

The Ritz had a lot of good times wrapped up for me. It was there that the 48th St. Yacht Club held all their soirees—and I might add they were some soirees.

It was in the Crystal Room at the Ritz-Carlton that I had my 40th birthday dinner with James J. Walker as toastmaster. That was back in 1924. It was in the same room we gave Willie Collier a dinner with Bugs Baer the chairman. It was there we had a dinner to

William Degen Weinberger, one of New York's finest. It was there that we gave Damon Runyon a big shindig, with Bugs the boss and Will Rogers, O. O. McIntyre, Bert Llanon and S. Jay Kaufman on the dais. What the heck, an hotel is an hotel is an hotel and a bed is a bed is a bed and the Ritz or the Princeton all looked alike to me—but that Crystal Room, that was a different proposition.

I have been in all the Ritz Hotels in the world. I lived at the London Ritz with Kaufman. I hung out in the Steam Room in the Paris Ritz and the Paris Ritz Bar with good old Frank Meyers the head barman. I lived at the Ritz in Philadelphia once for a week and every night I had to go to a theatre and watch Hope Hampton sing the lead in "Madame Pompadour." Dillingham and Martin Beck were giving her the heave-ho and her husband, Jules Brulatour, sent S. Jay Kaufman and myself over to see the show so we could qualify as competent witnesses as to the performance of the star whose husband had loaned the producers a mere \$75,000. Wilda Bennett sang the role in New York. The show had run for three years in London. It ran for three weeks in Manhattan. The composer went back to Budapest and blew his brains out.

I have lived in the Ritz, Atlantic City, many a time and oft, once I got myself into a nice jam in the Friars card room and as a result was up on charges. When Willie Collier learned that Runyon and I were down in Atlantic City to see a George White "Scandals" opening he wired me to come home and take care of my own.

### Runyon's Quibbled Speech

So you see, Ritzes are nothing to me, sitting under this tree in Calabasas. I remember how Runyon balked when told he was going to have a dinner. He wanted it all right, but he was leary of making a speech. I had to keep Frank Mackin, the mad hatter from Philadelphia close by for a week before to be sure Runyon wouldn't run out on us. He made the speech, too, a short one. He said, "Ladies and Gentlemen, once Mr. and Mrs. Vernon Castle were invited to a dinner at a swank Long Island estate. About 40 sat down to dine. Vernon was hardly warm in his seat when he was called upon. He got up quickly, 'Ladies and Gentlemen,' he said, 'I did not come here to dance,' and he sat down, like I am sitting down right now."

I think of all the work little Benny Piermont did. I was the Commodore of the 48th St. Yacht Club, but who elected me I don't know. The guy who had the invitations printed generally put his own name on top, but from a good time standpoint those parties were out of this world. We always had the same band—The Memphis Five. Once Harry Akst brought his band of 12 from an upstairs party at the Ritz to listen to our band. I asked Akst to play us a complimentary number. "Are you crazy, Bill? Us follow the Memphis Five?" I look through my memory book and find the guys that were always there—Charley Pope, Rubie Bernstein, Barney Klawans, Jack Pulaski, Walter Donaldson, Alcee Gumble, Harry Nelms, A. O. Brown, Van & Schenck, Sid Mercer, Walter Hoban, Felix Isman, Jerry Fitzhugh, William Morris, Harry Fitzgerald, Billy Laffitt, Ring Lardner and Ballard MacDonald.

Maybe I'm not so bad off under a tree in the little old hanging town of Calabasas.

## DeMille Averts Serious Injury During Filming

Sarasota, Fla., Feb. 27.

Cecil B. DeMille narrowly escaped serious injury Saturday (24) when he was trapped between a moving jeep and a camera boom. Alert crew members stopped the machine, but not before the Paramount producer-director received shoulder injuries.

Scene of the accident was at Ringling Circus winter quarters, where "The Green" show on Earth" is nearing completion.

## See Widescale Probe Of Reds in Radio-TV After Hollywood O.O.

Washington, Feb. 27.

A widescale probe of Communist charges in radio-TV and live theatre may be undertaken by the House Un-American Activities Committee after it completes the scheduled next installment of its Hollywood investigation.

A dip into show biz in New York is inside talk among House Committee members who feel Broadway and Hollywood are so tightly linked that if one town is tarred Red, then the other must be also. Congressmen said there was a certain amount of evidence in radio, particularly among writers, indicating the situation might be the same as with certain screenwriters.

The Hollywood probe will be concerned primarily with quizzing those who were summoned to Washington in October, 1947, but never put on the stand. At least 10 such persons received subpoenas in L. A. last week. For some of those who will be questioned, it is understood, the committee has reputed Communist Party membership cards of a few years back.

The hearings are expected to be held on the Coast in about a month. A three-man subcommittee will be dispatched to take testimony; this will include the two Californians on the committee, Reps. Donald L. Jackson and Clyde Doyle. Veteran Representative Francis E. Walter may go along as chairman of the subcommittee. Walter is interested also in reports of infiltration of Communists into the U. S. via the Mexican border below San Diego.

However, Rep. John S. Wood, of Georgia, chairman of the committee, said there was a good chance the Hollywood hearings might be postponed because he feels the committee should start digging into Communist infiltration into defense industries by way of pinko labor unions. For this, a series of hearings is being set up in the east.

### Wife Sues Dailey

Topeka, Feb. 27.

While he is a patient at the Menninger Clinic here, film actor Dan Dailey is being sued for divorce by the former Elizabeth Jane Hofer. She filed complaint in Los Angeles Feb. 20, alleging cruelty and asking \$1,000 per month alimony. She will demand legal custody of a 3-year-old son.

The couple were married in 1942 while Dailey was in the Army. He filed a divorce suit in 1947, but later dropped it.

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# TV EYES \$250,000,000 IN OLD PIX

## Some Film Execs Fear 'Film Festival' May Backfire on B.O. Promotion Plan

Although company executives last week stamped their okay on the "Film Festival" b.o. promotion plan to start in September, a number of distribution chiefs and publicity-advertising toppers are showing no enthusiasm for it. They take the practical view that (1) it will be almost impossible to work out mechanically and (2) it stands a good chance of backfiring and permanently hurting rather helping the b.o.

Scheme calls for a four-month period into which all companies will channel their best films. It would be supported by a joint program of institutional and product advertising, plus considerable publicity drumbeating.

It was approved by the executive committee of the Council of Motion Picture Organizations last November as one of a number of b.o. promotional plans. After lagging for some months because of COMPO's intra-organizational problems, it was revived 10 days ago by Arthur I. Mayer, exec. v.p. of the all-industry public relations organization.

Mayer saw in it a worthwhile activity in which COMPO could engage at virtually no cost pending its getting on a dues-paying basis. He thus interested Spyros Skouras, 20th-Fox prez, and Ned E. Depinet, RKO and COMPO exec, in supporting it.

Skouras won the go-ahead from the board of the Motion Picture Assn. of America in New York last (Continued on page 15)

## Despite Its MPAA Seal 'Twist' Faces Exhib Chalk As Pic Begins Release

Controversial "Oliver Twist" will go into general release shortly with bookings throughout the country now being negotiated by Eagle Lion Classics, pic's distrib. Pic was approved for a Production Code seal last week by the Motion Picture Assn. of America board of directors after a series of differences on its content.

Film will be handled in conventional release fashion, according to William C. MacMillen, ELC proxy.

Posing the big problem in handling "Twist" was the fact some exhibs, as well as Jewish organizations, were vigorously opposed to its exhibition when booking dates first were announced last December. Revisions of the print were since made by ELC at the suggestion of Production Code chief Joseph I. Breen.

**Harry Brandt Outspoken**  
Most outspoken exhib opponent was Harry Brandt, N. Y. circuit operator, who engaged in an exchange of letters some time ago with ELC over "Twist." Distrib complained that Brandt was undertaking to influence other theatremen against licensing the pic. Brandt's answer was he strongly resented the pic's (Continued on page 15)

## RAIBOURN 'OPTIMISTIC' ON AMUS. INDUSTRY

Optimistic picture of the amusement industry was painted yesterday (Tues.) by Paul Raibourn, Paramount v.p., in a speech before the Assn. of Customers' Brokers, Wall St. organization, in N. Y. Growth of leisure time from 1900 to 1951 has spurred the growth of the amusement field, Raibourn said.

There was little or no leisure during the last quarter of the 19th century, but as free time became more plentiful, entertainment opportunities grew in proportion, he said. Trend is still growing, which, he declared, means investment in amusement industry has a low risk. Solution to various problems facing pic industry is not a matter of money, Raibourn said, but it will come with planned adjustments. A definite boom can be expected in event of war, he added.

## Depinet to Coast

Ned E. Depinet, RKO president, will be absent from the N. Y. home-office for the next six weeks. He left the past weekend for two weeks of business huddles at the studio and thereafter plans a four-week vacation in Arizona.

Depinet will huddle with RKO topper Howard Hughes and studio execs on product and release schedules.

## Crowther Rap Over 'Miracle' Stirs MPAA Bd.

Column by New York Times critic, Bosley Crowther, Sunday (25), has at least part of the board of directors of the Motion Picture Assn. of America seething. Crowther lambasted the majors for not coming forth with "vigorous protests" against withdrawal of the New York State censorship seal from "The Miracle" by the Board of Regents.

Several of the MPAA board members, queried the day following appearance of the article, accused Crowther and the Times of the same lack of courage with which he charged the picture industry. They admitted they didn't want to get into an all-out battle with the Catholic Church any more than the Times did.

"Why hasn't the American film industry shown any public interest in this case?" Crowther demanded. "Why haven't the industry's usual champions of a free and uncensored screen come forth in this time (Continued on page 61)

## Golden Finds U.S. Pix Too Rough for British

Washington, Feb. 27. U. S. films place too much emphasis on crime and roughness for the taste of the British public, reports Nathan D. Golden, director of the National Production Authority film-photographic products division, in a survey of United Kingdom censorship during 1950.

"United States films as a rule are well accepted in the United Kingdom, but the following criticisms seem to be the chief complaints of the average British patron," says Golden.

"British people are somewhat reserved on the subject of religion and point-blank references to this subject make them feel uncomfortable. Many films are considered over-sentimental. Too much emphasis is placed on crime, making it seem part of the normal life in the U. S. Unnecessary roughness in some films is said to be nauseating to many people. When school life is portrayed, emphasis is placed on the amusement side rather than on the educational side. The politician in films is often a ruthless character instead of a humanitarian."

In 1950, of 1,785 pix reviewed, 1,550 were given "U" classification for universal exhibition.

## 'Don't Drive Kids to TV By Upping Pix Prices'

Oklahoma City, Feb. 27. Theatre Owners of Oklahoma are cautioning its members against raising admission prices for children. Board of directors takes position that in view of demands for juveniles' attention by television and other entertainment media, it would be unwise to hike scale for kids.

Argument advanced by board is that upped children prices might alienate those upon whom exhibs depend as future potential adult audiences.

## FIGURE BASED ON 1935-45 FILMS

Hollywood, Feb. 27. Eight major motion picture companies—Metro, 20th-Fox, Paramount, Warners, RKO, Columbia, Universal, and Republic—are sitting on a gold horde estimated at nearly \$250,000,000 in potential gross revenue from television. This figure is based on negatives in the vaults of pictures made and released in the 11 years from 1935 through 1945.

The stockpile includes 4,057 features and more than 6,000 one and two-reel shorts released over the 11-year span. Many top-budget productions made and released since 1945 are considered to have substantial reissue values for theatrical use during the next five years, although westerns and program pictures of late years could be piped into the video field. Only a small portion of films made and released prior to 1935 are suitable for TV release, but westerns and action dramas of that era would hold possibilities of potential grosses due to being undated by styles of the era.

Many serious problems confront the majors, however, before advantage can be taken of the huge revenue available from TV distribution of former releases now out (Continued on page 6)

## 185G Asked For 'Bell' Pic Rights

John van Druten has hung a \$185,000 price tag on the screen rights to his hit play, "Bell, Book and Candle," currently in its 16th week at the Barrymore theatre, N. Y., and starring Rex Harrison and Lilli Palmer. Play buyers of some of the major film companies regard the asking price as an indication that owners of hit shows are becoming more realistic in their demands, because they know the day of the half-million and million-dollar play purchases is over. Film companies are tightening the purse-strings when it comes to going overboard for a smash.

While screen rights to "Born Yesterday" went for \$1,000,000, "Harvey" for \$750,000 and "Annie Get Your Gun" for \$650,000, the (Continued on page 17)

## National Boxoffice Survey

Washington Birthday Ups Trade; 'Payment' New Champ, 'Born' Takes Second, 'Danger' Third

Current session, with many theatres helped by Washington's Birthday holiday, looms as an improvement over last stanza. New, stout product, launched to take advantage of the holiday, is helping. Effects of Lenten season, spread of flu in some localities and premature springlike weather were blamed for some soft spots.

"Payment on Demand" (RKO) is forging ahead in no uncertain manner to assume leadership nationwide. New Bette Davis starrer is turning in okay to smash biz in some 12 key cities covered by VARIETY. In some larger keys landing much larger totals than had been anticipated. At N. Y. Music Hall, it is pushing ahead of the opening stanza for a big total.

Second place goes to "Born Yesterday" (Col.), which was No. 1 last week. "Cry Danger," another from RKO stables, is coping third position with close to \$185,000 in nine key spots. "Call Me Mister" (20th), second last round, is finishing fourth.

Fifth place is being captured by "The Enforcer" (WB), with much better showings than last frame. "Vengeance" (M-G) will be sixth while "Tomahawk" (U) is landing seventh money. "Great Missouri Raid" (Par), "Cyranos" (UA) and "Operation Pacific" (WB) round out the Big 10 in that sequence. "Bedtime for Bonzo" (U), "Sep-

## Transfusion for Executive Pix Ranks, And It's Mostly With New Blood

### Jessel Scribbling

Hollywood, Feb. 27. One of the busiest workers in town, George Jessel, has wished another job on himself. Now he is a screenwriter. In addition to his production chores on "One Night Stand," Jessel will do the screenplay, his first actual scripting stint, although he has supervised scripts on his productions.

## Million Tied Up By 20th-Fox in 2 Scientific Setups

Disclosure this week that 20th-Fox is investing a sizeable sum of money in the Swiss theatre television system means the company will have almost \$1,000,000 tied up in two major research projects. Second venture is the new color process in which 20th is to be partnered with Eastman-Kodak and the Keller-Dorian Color Film Corp., of which George J. Schaefer is controlling stockholder and board chairman.

As with the Swiss Eidophor system (see separate story), 20th is sighting a longrange payoff for its investment in the color process. Company sees it as a means of protecting its Deluxe Laboratories, one of the biggest film developing plants in the country, as well as (Continued on page 15)

## Rodgers Spikes Report He's Quitting Metro

William F. Rodgers, Metro sales vicepresident, spiked the rumor circulating in top industry circles that he planned to retire. Rodgers said in N. Y. on Monday (26) he had heard of the speculation and hastened to add there was no basis for it. He reminded that his contract still has a year and a half to run and emphasized he has no intentions of leaving M-G now or later.

Two appointments at Paramount during the past couple weeks and the acquisition of control of United Artists by a new management group mark an unusual spurt of young blood into top-echelon industry posts. It in part meets the strong criticism heard in the past few years that the business has been suffering from a predominance of "first generation" oldsters.

Paramount's move is expected to be followed by similar appointments of relatively young men to important posts at other companies during the next few years. Trade observers feel that the industry—which has now been constituted on the present basis for something over 30 years—has reached a point where retirement of the remaining members of its founding group is imminent and infusion of young blood is inevitable.

Paramount's latest appointee is Robert J. Rubin, who became assistant to prez Barney Balaban this week. He's 39. Previous week Jerry Pickman was named national (Continued on page 17)

## Army Promises Hike To Admission Charge For GI's at Camp Shows

Hollywood, Feb. 27. From now on, there will be no admission charge for servicemen at camp shows. Hollywood Coordinating Committee was told by the Army that there will be no repetition of the incident at Chanute Field where the boys in uniform were nicked for \$1.50 to see the Bob Hope show. Hope at that time raised a protest that was heard in Washington.

A message to HCC from Maj. Gen. Edward F. Witsell, U.S. Army Adjutant, promises that in future "no charge, direct or indirect, will be made for admission to presentations of celebrity and professional entertainment either gratuitous, commercially sponsored or otherwise provided."

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(Complete Boxoffice Reports on Page 8-9)



# Wald-Krasna-Groucho Self-Kidding Quiz Skit Highlights SWG Show

Hollywood, Feb. 27.

Hollywood was still chuckling this week over its annual priddon event, the Screen Writers Guild banquet. It was a session of the film industry kidding itself—with plenty of the kidding on the square.

Topping the satire was a sketch in which Jerry Wald and Norman Krasna, partners in a new RKO indie unit, played themselves. It was in the form of a quiz show, with Groucho Marx tossing out the questions. Most Hollywoodians familiar with W-K travel in attempting to get along with RKO topper Howard Hughes felt there might be more truth than ome in the routine.

Another laugh-maker was George Jessel, in a beard, doing a takeoff on the nation's oldest living exhibitor ("Mr. Levine") demonstrating to Hollywood its lack of knowledge of the economics of the business. Using graphs, he demonstrated that the peak profit year of 1946 was the only "normal" year the industry has ever seen. The routine was suggested by the visit of Motion Picture Assn. of America proxy Eric Johnston to the Coast a year or so ago with a set of graphs on which he demonstrated to studio workers the dire state of the business.

Other butts for SWG kidding were the writers themselves, the Screen Office censorship practices, economy drives by the producers and last summer's battle in the Screen Directors Guild.

Script of the Wald-Krasna sketch follows:

Ladies and gentlemen, the Screen Writers Guild presents that eminent Quizmaster of "You Bet Your Life," Mister Groucho Marx. (Orchestra plays Captain Spaulding.)

**GROUCHO:** Welcome to "You Bet Your Life." Well, here we are again with the \$1,000 tonight for one of our couples, they should live so. The secret word tonight is Television, and if anyone—kays that secret word the next dinner of the Screen Writers Guild will be held at a frankfurter stand in Venice. The two contestants we have on the program were selected at random from the audience. Some audience. Mister Finneman would you bring on the contestants. Your name is (at card) Jerry Wald?

**JERRY:** Yes, sir.

**GROUCHO:** And your name is—Norman Krasna?

**NORMAN:** Yes, sir.

**GROUCHO:** Where you from?

**NORMAN:** From here.

**GROUCHO:** You were born in this hotel?

**NORMAN:** No sir, New York.

**GROUCHO:** And you?

**JERRY:** New York.

**GROUCHO:** What do you do?

**JERRY:** We're partners.

**GROUCHO:** That couldn't be all you do. You can't make a living, just being partners. What business are you in?

**NORMAN:** We're in the picture game.

**GROUCHO:** Picture game. You frame pictures? You run an art shop?

**NORMAN:** Moving pictures.

**GROUCHO:** I see. You move pictures. Like Bekins Van & Storage.

**NORMAN:** I mean moving pictures. Movies.

**GROUCHO:** Movies! That's very interesting. (Looks 'em over.) What are you—ushers?

**JERRY:** Oh, we're much bigger than that.

**GROUCHO:** You sell popcorn.

**JERRY:** No, we're not that big.

**GROUCHO:** I don't understand. What do you fellows do?

**NORMAN:** We make pictures.

**GROUCHO:** Could you explain that a little clearer. You see, these people out front don't know anything about pictures. That isn't true about all these people. Just most of them. You say you make pictures. Does that mean you write them?

**JERRY:** Oh, no. We hire writers for that.

**GROUCHO:** Then you direct them?

**NORMAN:** No, we hire directors.

**GROUCHO:** Then you act in them?

**JERRY:** No, we hire actors.

**GROUCHO:** Do you sell the pictures on the road?

**NORMAN:** We have a selling organization for that.

**GROUCHO:** Let's see now. You fellows don't write, you don't act, you don't direct, you don't sell the pictures—I can't figure out your job. Oh, yes, now I get it. You fellows are producers. Now where do you live?

**JERRY:** Palm Springs.

**GROUCHO:** You live in Palm Springs and you work in Hollywood. I don't understand that.

**NORMAN:** We don't stay in Palm Springs all the time. We come in on weekends.

**GROUCHO:** You come in on weekends?

**JERRY:** We have to. The tennis courts are so crowded on week-

ends, they make you play doubles.

**GROUCHO:** Isn't that uncomfortable, living five days in Palm Springs and two days here?

**NORMAN:** Yes, it is. We don't like it.

**GROUCHO:** Why do you do it?

**NORMAN:** It's a Producers Guild rule. They're very strict.

**GROUCHO:** What would happen if you stayed, say—four days at Palm Springs instead of five. If you cheated a day. How would they find out?

**JERRY:** They have a time clock at the Racquet Club.

**GROUCHO:** Now what studio do you work for?

**NORMAN:** We don't work for any studio.

**JERRY:** We're independent. We're what's called an independent unit.

**GROUCHO:** Explain that further.

**JERRY:** We came to the conclusion that the only way we could retain our artistic integrity was to be independent.

**NORMAN:** We don't kowtow to anybody.

**GROUCHO:** That must be an ideal way to work. Kind of like Michael Angelo. More like Grandma Moses. Independent. No kowtowing. That must be wonderful. Just a couple of free souls. Let's say you're going to put a picture together. Say, a medium epic. Now how do you go about it?

**JERRY:** Well, we find a story we like and we submit it to Mister Hughes.

**GROUCHO:** Hughes. You don't mean Charles Evans Hughes, the fellow with the whiskers who was on the Supreme Court with Lou Calhern.

**JERRY:** Oh, no, he has no whiskers.

**GROUCHO:** Now you say you find a story you like and you submit it to Mister Hughes. I don't get it. I thought you had complete authority.

**NORMAN:** Oh we have. We've got complete authority, we just haven't approval.

**GROUCHO:** You'll have to explain that further.

**NORMAN:** Well, we can submit anything we like to Mister Hughes and he's allowed to approve anything he likes.

**GROUCHO:** Yes, I can see where you're pretty independent.

**JERRY:** We've got artistic integrity.

**NORMAN:** We don't kowtow to anybody.

**GROUCHO:** Tell me, do you find the major studios very cooperative, helping a young organization on its feet.

**JERRY:** They've gone out of their way to help us.

**NORMAN:** Sometimes two or three hundred miles out of their way.

**GROUCHO:** As for example.

**JERRY:** A few weeks ago we phoned M-G-M that we had a

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## See Lowry Returning As H'wood USO Chief

Hollywood, Feb. 27

Ed Lowry is expected to head the Hollywood wing when USO-Camp Shows returns to operation and re-establishes offices on the Coast.

As in World War II, George Murphy, Hollywood Coordinating Committee presy, will work in close cooperation with Stanley Richardson, executive secretary.

## Virus Beds John Sturges, In N.Y. for Shooting

Virus attack has bedded John Sturges, Metro director, who is in N. Y. from the Coast to direct "The People Against O'Hara." Sturges was slated to start shooting today (Wed.) at Criminal Courts Bldg., but Bert Glaser, his assistant, probably will take over.

Spencer Tracy, Pat O'Brien and other cast members are in town for the location sequences.

## Wald-Krasna To Teeoff 2-a-Month

Hollywood, Feb. 27.

Jerry Wald and Norman Krasna, who have suffered numerous delays in getting their initial pic before the cameras under their new RKO deal, now are planning for a March 19 getaway. They hope from then on to get two-a-month into work for the next several months.

Difficulty in getting okay on scripts from RKO topper Howard Hughes has accounted for part of the W-K holdups. Since he's providing financing, he holds the reins, and the indie unit chiefs have had to make revisions to satisfy him.

They've also been delayed by a prerequisite to their own start under which they've made revisions on some 20 pix that RKO had on the shelf. One of these has just gone into release, "Payment on Demand," which is currently at the Music Hall, N. Y. W-K recut it and wrote and shot a new ending.

Initialer of their own program is "Behave Yourself," Farley Granger-Shelley Winters-starrer. A whodunit satire, it will have Sydney Greenstreet and George Raft among its "guest gangsters." Second pic is "Blue Veil," Jane Wyman-starrer directed by Curt Bernhardt from Norman Corwin's screenplay.

April will see start of "Strike a Match" and "Size 12," with Norma Shearer being dickered for latter. May lensings are "Cowpoke," probably with Robert Mitchum or Montgomery Clift, and "I Married a Woman."

June getaways are slated on Budd Schulberg's "Harder They Fall" and "Stars and Stripes," the USO story in which Jack Benny may play the late Al Jolson.

Wald and Krasna have yet to ink their new RKO pact. They're hoping for final ratification this week.

## Sol Edwards Dickers On Pentagon Buy-In

Sol Edwards, former sales exec for Seznick Releasing Organization, is negotiating to buy into Pentagon Pictures Corp., which recently acquired 132 English-made productions. If deal jells, Edwards will serve as general sales manager.

Pentagon, headed by Bert Goldberg and attorney David Frackman, is being readied for an expanded sales program. Company has been operating through state rights exchanges and without a general sales chief.

## WB's Ebenstein Named

Morris Ebenstein of Warners unanimously was named chairman of the Motion Picture Assn. of America's Copyright Committee at a luncheon meet in New York Monday (26) at the Hotel Algonquin. He succeeds Edwin P. Kilroe of 20th-Fox, who resigned his committee post after retiring recently from his berth with the major.

In what was described as an unprecedented action, the committee also chose David O. Decker of Loew's, Inc., as honorary chairman. Universal's Cyril S. Landau was elected secretary. The new officers will hold one-year terms.

## N. Y. to Europe

Rudolf Firkusny  
Borrah Minevitch  
Jack Payne  
Mildred Smith  
John Wayne  
Herbert J. Yates

## Europe to N. Y.

Dominique Blanchard  
Heinie Brock  
John Davis  
Maurice Eisenberg  
Louis Jovet  
Leo Lapara  
Danny Lipton  
Jean Richard  
Sol Siegel  
T. F. Tollefsen

## Radio's 'Big Show' Hits B.O.

For the first time in a good many years, radio—rather than TV—is being charged with taking a nick out of film b.o. Oscar Doob, top Loew's exec, said last week after a tour of the chain's houses, that NBC's "The Big Show" was definitely hurting Sunday evening grosses. Ninety-minute program stars Tallulah Bankhead as m.c. and many top guest names each week.

Doob said that aside from some personal soundings which he had taken during his tour, effect of "The Big Show" on b.o. was evidenced by the fall-off in the different time zones through which Loew's operates. It is felt at 6 p.m. in the eastern zone, where the show originates, and at 5 p.m. in the Central zone, where the program is heard an hour earlier on local time.

Doob also asserted that grosses in the south were very good compared with the rest of the country. War boom appears to have hit there more strongly to date, with biz possibly abetted by less TV in that area. Doob said grosses below the Mason-Dixon line were off very little, if at all, from last year. They've been showing improvement in the rest of the country, but are still generally off from 1950. Loew's exec is optimistic that the booming economy of the U. S. will be reflected in considerable improvement in grosses throughout the nation later in the year.

## Argentine Govt. Gives U.S. Distributions Repeat Runaround on Prod. Deal

### \$10,157 Judgment Vs.

#### Agnew-Casanave

Pathe Laboratories, Inc., last week was awarded a \$10,157 judgment in N. Y. supreme court against Motion Picture Sales Corp. and the latter firm's partners, Neil Agnew and Charles L. Casanave.

Judgment was granted by default after Agnew and Casanave failed to pay off on a 90-day \$10,000 promissory note they negotiated with Pathe on Sept. 16, 1950, for the benefit of MPSC.

## 'GWTW' Achieves Peak European Distrib With Italy, Swiss Teeoffs

With the opening of "Gone With the Wind" in Switzerland last week and in Italy over the weekend, this picture has reached the maximum of European distribution until there there is a change in the economic situation abroad.

Metro is withholding "GWTW" from Denmark, Norway and Holland because of ceiling on percentage terms and admission prices, imposed by law. Company feels it would be uneconomical to play the film where returns would be restricted. It has not played in Germany, Austria and Japan, where picture business still is under control of Motion Picture Export Assn. Also unlikely that it will be offered in those countries until control is off.

"Wind" had a double preem in Switzerland, where it opened at the Molard theatre, Geneva, and the Atlantic, Lausanne. In Paris, the film, in its French synchronized version, is in its eighth week at the Rex after a 38-week run of the titled version at the Biarritz. Picture also is in its 13th week at the Windsor Palace, Barcelona, Spain, and the Palacio de la Musica, Madrid. In Helsinki, Finland, "Wind" is in its eighth week at the Arita, following a moveover from the Aloha, where it played 16 weeks.

Metro claims "Wind" has been playing somewhere in the world every week since its debut in 1939.

## N. Y. to L. A.

Charles Berns  
Mort Blumenstock  
Cyd Charisse  
Vera Caspary  
Kathleen Comegys  
Jack Cummings  
Dick Dorso  
Bobby Driscoll  
Gil Golden  
I. G. Goldsmith  
Larry Golob  
June Harve  
Alan Hood  
William B. Levy  
William Lynn  
Tony Martin  
Doro Merande  
Gilbert Miller  
William Pine  
Montague Salmon  
Ted Sauter  
Sam Spiegel  
Robert Stack  
Joseph Sargent  
William Thomas  
Bert Wheeler  
William H. Wright  
Sam Zagon

Argentine government is giving American distributors a repeat performance of the runaround they've been getting now for the past two years. Again the Argentines and the Yanks have negotiated their differences to the point of agreement—and again the Buenos Aires officials have stalled on issuing the papers that would make the agreement effective.

Import of new U. S. product into Argentina has been banned since March, 1949. Likewise, no remittances of earnings from B. A. have been allowed. American distributors have been in almost constant negotiation with the Argentines during the 23 months and have repeatedly come to agreements which the Peron government has refused to effectuate.

Latest in the series of pacts was arrived at about a month ago. Only thing remaining was for issuance of the necessary circular by the Central (State) Bank. Each day the promise was that the paper would be issued the following day—but nothing ever happened.

Something now has finally happened—the Argentines have decided they don't like the deal after all and want to revise it. They want to prohibit importation by American companies of British films. These include the J. Arthur Rank product on which Universal and Eagle Lion Classics have American hemisphere rights and

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## L. A. to N. Y.

Marian Bell  
William Berger  
W. M. Bishop  
Louis Blaine  
I. A. Block  
Richard Carlson  
Wendell Corey  
John Dales, Jr.  
John Derek  
Howard Dietz  
Jack Elliott  
Maurice Evans  
Frank Fontaine  
Ilugo Fregonese  
Greta Garbo  
Joe Glaser  
Lud Gluskin  
Leonard Goldstein  
June Haver  
Leland Hayward  
Karl Herzog  
Russell Holman  
Charles Hunt  
Austin Jocelyn  
Henry Jones  
Dave Kapp  
Evelyn Keyes  
Jerry King  
David A. Lipton  
Lenore Lonergan  
William C. MacMillen  
Rudy Mate  
Gerald Mayer  
Ken McDowd  
Dorothy McGuire  
Wynn Nathan  
Patricia Neal  
Barbara Payton  
Jack Rabin  
Milton Raskmil  
Bob Roberts  
Irving Rubine  
Ed Schellhorn  
Joseph H. Seidman  
George A. Smith  
Eddie Solomon  
Morton Spring  
Robert Stillman  
John Sturges  
William Trenk  
Forrest Tucker  
Margaret Whiting



# PUSH LONG-RANGE DISTRIB SKEDS

## England's Critics Smart-Alecky, Too

U. S. industry isn't alone in its miff at the perversity of some newspaper and magazine film critics who are more interested in writing a well-turned and amusing paragraph than giving their readers an appraisal on which they can base a judgment as to whether or not to buy a ticket. England apparently has its fair share of them, too. Abram F. Myers, board chairman of Allied States Exhibition Assn., who had some unkind things to say about "smart-alecky" critics a couple weeks ago, received the following from R. S. Bronnhead, director of administration, Film Industry Planning Committee, London:

"I have just read with great interest your hard-hitting remarks regarding film critics and can assure you that we have a very similar position in this country. There are far too many of them who make no genuine attempt to tell the public whether or not they will like a film but only to coin some phrase which will be amusing and witty. Our task in this connection is not made any easier by the fact that some of the newspaper proprietors definitely encourage this type of criticism."

## ELC Aims to Give Top Competition To UA on Independent Production

Following Eagle Lions Classic president William C. MacMillen's return to N. Y. from the Coast on Monday (26) with an assortment of new releasing deals, it was apparent the distrib and the newly revitalized United Artists will be engaging in heated competition for important independent product.

While UA, despite shaky financial operations in the past, always considered quality above volume, ELC and its predecessor firms handled numerous low-budget pix, with top productions on its sked admittedly very few.

MacMillen's aim now is to bring into ELC at least 12 "A" features annually for distribution on the basis of one per month. That he's at least partially on the way to accomplishing this is shown in the arrangements he concluded to release nine upcoming films said to be budgeted in excess of \$300,000 each.

Further, it's reported ELC is considering a new operation format with its sales department comprising two more or less separate units. One would handle the heavier-revenue product, while the second would work on westerns and other lower-calibre films.

UA's "Old" Customers Vying with UA will not be an easy course for ELC, according to trade observers. Exhibs traditionally have looked to UA for comparatively important pix. Also, that distrib figures in product splits with theatres and otherwise has numerous pre-sold "old" exhib accounts. Producers recognize this, of course, and for this reason, among others, including past satisfactory experiences with the firm, have channelled their turnout

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## Kramer May Drop 'Cyrano' Roadshow For Regular Dates

Possibility has arisen that with the new regime in the saddle at United Artists, Stanley Kramer will drop the roadshow playoff of "Cyrano de Bergerac," after fulfillment of present contracts, and send the pic out on regular release.

About 63 roadshow dates will have been opened by mid-April. Almost all key cities will have been played by then. Even if no more are accepted, however, it will be some months before present engagements are played out.

Meantime, George J. Schaefer, Kramer sales chief, continues in a hassle with City Investing and Lopert Films on run of "Cyrano" at the Bijou. Unless an amicable settlement can be reached on plans of CI, which owns the house, and Lopert, which operates it, to pull "Cyrano" April 3 in favor of "Tales of Hoffman," a lawsuit is in the wind.

Peaceful settlement was made more difficult by appearance of ads in the Sunday (25) New York papers announcing April 4 opening date for "Hoffman." Kramer and associates claim that this violated their contract, which provided that Schaefer and Lopert at

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## Bob Hope as 'M.P.'

Hollywood, Feb. 27.

Bob Hope will round up wayward Army rookies in "The Military Policeman," to be filmed by Paramount in autumn.

Comedy will be produced by Harry Tugend, from a script by Jack Sher and Hal Kanter.

## Kramer Unlikely To Duck Col For Return to UA

Possibility of Stanley Kramer ducking out of his pending Columbia deal to switch back to United Artists was held highly unlikely by Sam Zagon yesterday (Tues.). Zagon, currently in New York to handle closing of deals by Kramer for screen rights to three Broadway legions, is attorney for and a partner in the producer's indie unit.

Reports had been growing in intensity recently that long delays in signing of the Kramer-Columbia distribution deal indicated stalling by the producer. It was figured he was awaiting outcome of the Arthur B. Krim syndicate's negotiations for the takeover of UA and with culmination of that deal he might dump Col.

"The probability is very good that the Columbia contracts will be signed within two weeks," Zagon stated. "The deal is progressing nicely. There have been many problems to solve both here and on the Coast. They have all been solved now and most of the results reduced to written contract form."

Deal calls for Columbia release and financing of reportedly three to six Kramer pix a year. Col would own a generous piece of them in return for the angeling. Issues of autonomy and preservation of his staff have been principal stumbling blocks for Kramer that have now been worked out.

While UA's new regime has been ready to make great concessions to

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## Delay Action to Oust Sacher as 306 Counsel

Move to oust Harry Sacher as counsel for Moving Picture Machine Operators, Local 306, New York, has been delayed until next membership meeting of union, probably Tuesday (3). Understood projectionists wrangled over Sacher's status at session held Feb. 20, but no action was taken. Meanwhile, Sacher continues on present month-to-month agreement.

Local 306 has been after Sacher's scalp for alleged Communist party affiliations and activities. He was fired by membership vote on Jan. 3 but was kept on payroll until a successor could be found. Showdown is expected at next meeting.

## GIVES MORE TIME FOR PROMOTION

By way of taking advantage of newly bolstered backlogs, film firms now are setting low-range pic releasing schedules. Advantages for the sales departments are said to be numerous.

Fixing dates six months in advance, or more, gives the ad-pub staffs full time for promotional effort, allows for more coordination of the sales and ad-pub staffs, is favored by exhibs and often results in a greater number of early book-ings deals.

In view of these plus factors, Universal has its distribution lineup mapped clear through next October, although no official announcement was made on this because such an extensive sked must be subject to change.

Metro sales chief William F. Rodgers is expected shortly to set dates through the entire summer. M-G lineup now is set only until May.

Paramount, which is especially well-heeled with completed product, has added six new films to its releasing slate, carrying the sked through next July. Par additions, also unannounced, were "Appointment with Danger" and "Last Outpost," May; "Dear Brut" and "Passage West," June, and "Ace in the Hole" and "War Path," July.

Constant Check Other firms similarly are keeping a constant check with the studios on availabilities with the view of setting distrib dates as far in advance as possible. Outfits now are inclined to the belief that release charts should cover a period into the future of close to six months, and preferably longer where possible.

Ad-pub staffers have been complaining they need maximum amount of time in order to accomplish a complete promotion job for a pic. Simplest form of campaign requires eight weeks, but much

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## MAJORS, UNIONS TALK COST-OF-LIVING HIKE

Hollywood, Feb. 27.

Possibility of wage increases to meet the rising cost of living will be discussed tomorrow (Wed.) when reps of the five basic-agreement unions meet with major studio officials. Ralph Clare, repping the unions, spearheaded the drive for the session, and Charles Boren, labor relations head for the Assn. of Motion Picture Producers, agreed.

Participating in the talks will be Clare, repping Local 399 Studio Transportation Drivers; John J. Lyons, Local 278 Building Service Employees; Bert Thomas, Local 40, International Brotherhood of Electrical Workers; Ben A. Martinez, Local 755, Operative Plasterers and Cement Finishers; and L. C. Helm, Local 724, International Hod Carriers, Building and Common Laborers.

## Dismisses 500G Piracy Suit Vs. 20th on 'Wilson'

Federal Judge Samuel Kaufman in N. Y. federal court Monday (26) dismissed a \$500,000 piracy suit which Anthony Richard Tinci had brought against 20th-Fox. Plaintiff claimed that the major lifted its 1944 release, "Wilson," from his play, "Wood Wilson." Case had a two-day trial late last year. At that time the jurist reserved decision.

In tossing out the action, Judge Kaufman held that there was "no proof that anyone connected with producing the picture did see or use any part of the plaintiff's play." The Tinci work admittedly was submitted to 20th-Fox in 1937 and 1940. Darryl Zanuck produced the film "Wilson" from Lamar Trotti's screenplay. Both denied having seen Tinci's play.

## Flow of Product Gets Top Attention At UA; Krim's 1-Every-10 Days Plan

### An Old Friend

Game of hide and seek, not without its comic opera aspects, came to a conclusion late last week when a process server nailed circuit operator George Skouras with a summons to appear at a deposition proceeding in the Samuel Goldwyn antitrust suit versus Fox West Coast.

To no avail were the usual ruses employed by the summons bearer, including an attempt to present Skouras with a "gift" for a member of his family. However, it's reported, the persistent pursuer finally made contact in the reception room outside Skouras' office. He identified himself as an old friend just arrived in N. Y. from the Coast.

When the caller was announced, Skouras hastened out to greet him with outstretched hand. Into which the summons was placed.

In an all-out effort to cut the company's weekly operating deficit by building up income as quickly as possible, new Arthur B. Krim regime at United Artists has cast all other problems temporarily aside to concentrate on increasing the product flow and stiffening the distribution organization.

Product situation has improved even faster than anticipated and present plans are to start by March 20 to send one new pic into release every 10 days. Krim's hope is to maintain that pace until the end of the year and thus, by sheer weight of numbers, if nothing more, hypo returns to the company.

UA prexy maintains that despite the quantity output, quality will not be lost sight of in selecting product for this year. By 1952, however, he hopes to have going through the UA mill films for which production contracts are now being set. Quantity at that point may be trimmed somewhat in favor of pix with heavier b.o. potentials.

First of the product Krim is counting on for 1952 is "African Queen," the John Huston-Sam Spiegel pic now about to go before the cameras, and another film which Stanley Kramer still owes UA under his five-year distribution pact of 1948. Deal is also being made with Robert Rossen for some UA product, it is understood.

Meantime, product which had previously been committed to UA and held up by producers because of the uncertain position of the company, is beginning to pour in. Problem of Krim and his staff now is getting time to look at all the pix being thrown at them. At least a half-dozen indies who release through UA have been in New York the past few days and all have expressed satisfaction with the new setup following talks with Krim, his partner, Robert S. Benjamin, and Max E. Youngstein, newly-named v.p. and pub-ad chief.

### Focus on Product

Krim and Benjamin have let further work on details of the new corporate setup slide while they focus on product and spurring the distrib organization into getting the most out of films now in release. Only exception is continued negotiation to obtain an additional \$500,000 of working capital. Deal is understood likely to be made in a few days.

It would bolster Krim's hand by giving him added funds to fall back

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## U Likely to Distrib All Rank Pictures in U. S. As ELC Pact Finales

All future J. Arthur Rank product probably will be distributed in the U. S. by Universal as a consequence of termination of the Rank-Eagle Lion Classics releasing pact, according to John Davis, managing director of the Rank org. He arrived in N. Y. from London on Monday (26).

Prior arrangement provided for U's handling of a portion of the Rank output, with ELC taking the balance. Davis reported there's no intention of entering a pact with a second U. S. distrib to replace ELC.

During his current visit Davis will confer with all U division, district and branch chiefs in a series of three territorial meetings in N. Y., Chicago and San Francisco. He stated purpose of the confabs is to "further the selling of our pictures" through general discussion and exchange of views.

Following the sales discussions, which get underway in Chi on Friday, he'll hop to Canada for a brief visit. His return to N. Y. is set for March 11 and on the same day he will plane back to London.

Rank will come to the U. S. at the end of May, accompanied by Davis.

## Goldwyn-FWC Suit Threatens Wider Spread

Heated antitrust battle between Samuel Goldwyn and Fox West Coast this week appeared on the verge of developing into an industry-wide conflagration.

It's indicated on the Goldwyn side that in pressing to prove FWC in violation of the antitrust statutes, effort will be made to show all five theatre-owning film firms fixed a nationwide pattern of operation in 1926 and FWC figured in this prominently.

Attorneys for plaintiff Goldwyn believe they've found indications that the five companies entered into a written agreement in that year in which they decided who would operate in what territories. The alleged plan, it's figured, was designed to prevent any conflict among the five when they undertook to enlarge their theatre networks.

Such a division of the nation by the majors was the contention of the Department of Justice when it was pressing its industry monopoly suit. Concrete evidence establishing that such an "unholy alliance" ever came into being never was presented.

Consequently, since the Government, following its long and intensive investigation of the trade,

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## Agent Sues Feldman, FA, Olson on Pact

Los Angeles, Feb. 27.

Leon O. Lance, talent agent, filed suit for \$150,000 damages in superior court, naming Charles K. Feldman, Famous Artists and his former client, Nancy Olson.

Plaintiff declares Feldman and Famous Artists wrongfully induced Miss Olson to break her agreement with him. He asks 10% of her earnings and \$150,000 from the other defendants.

### Mail Oscar Ballots

Hollywood, Feb. 27.

Oscar Derby entries galloped into the home stretch yesterday (Mon.) when final ballots were mailed to qualified voters by the Academy of Motion Picture Arts and Sciences.

Ballots must be returned to Price, Waterhouse & Co., certified public accountants, for tabulation on or before March 13.



# Phonevision Faces Stiffest Rivalry From Regular Home TV, Not Theatres

Chicago, Feb. 27.

Phonevision will probably face its stiffest competition from regular home television and not from film theatres, as had originally been anticipated. According to statistics compiled by Zenith Radio to date for the tests and turned over to the major film companies which are supplying product, families with the Phonevision device apparently make their choice first between staying home or going out. And if they decide to stay home, then they ascertain whether it's to be a Phonevision feature for \$1 or a regular video broadcast for free.

Records compiled so far show little or no correlation between the number of Phonevision orders and the range of business in Chi theatres. Zenith has also found that weather conditions, which it has been noting for the last several weeks, have no apparent effect on its experimental gross. In addition, it's been learned that while Saturday and Sunday nights, which are usually considered good filmery nights, are also the best for Phonevision, the number of orders through the rest of the week has no connection with the evenings accepted as the best for theatres. Thus, while Monday night is usually poor for filmery, it's not much better for Phonevision.

Top-rated TV shows, however, show a decided effect on PV. Number of orders placed for Tuesday nights, when Milton Berle's "Texaco Star Theatre" is aired, is usually off compared with other weeknights. Best test of that, of course, occurred Feb. 14, the night of the Ray Robinson-Jake LaMotta fight. While home TV-ing of the boxing match took a hefty cut out of film grosses, PV's orders that night dropped to a new evening low of three.

What will happen if and when the Federal Communications Commission okays PV as a regular commercial enterprise and it goes nationwide remains to be determined. Majority of exhibitors, as well as execs of some of the major companies participating in the test, remain convinced that it can mean an end to film theatres entirely. Some industry analysts, however, such as theatre TV consultant Nathan L. Halpern, have predicted that PV, even on a nationwide basis, will be economically unsound and that film producers will continue to do business with exhibs.

Chi families participating in the test, meanwhile, were billed for their first month's orders recently through the telephone companies, and Zenith reports that most of them paid uncomplainingly. Some of them, it was said, had expected their phone bills to carry a much higher charge for PV and were pleasantly surprised at how few dollars they had to send in.

## OBOLER TO ROLL 2D PIC, 'PROJECT ONE,' IN APRIL

Hollywood, Feb. 27.

Arch Oboler, who made a distribution deal with Columbia on "Five," his first indie, for a flat fee plus a percentage of the profits, will roll his second in April. Titled "Project One," he's dickering with Mercedes McCambridge for one of the top roles.

Oboler, who has incorporated as Arch Oboler Productions, will produce, write and direct "Project," which he did with "Five." He plans to make three annually, with distribution to be set after filming of each.

"Project" will consist of three sequences, including part of 40,000 feet of color stock Oboler shot in Africa two years ago. Some of the pic will be shot in N. Y.

## Team Kelly, Vera-Ellen

Hollywood, Feb. 27.

Gene Kelly and Vera-Ellen will dance together in Metro's "Ghost of a Chance," to be produced late in autumn by Joe Pasternak from a script by Karl Tunberg and Leonard Spigot.

Meanwhile, Kelly will appear in "Singing in the Rain" and Miss Ellen in "The Belle of New York."

## Chi Sees Both Dougs

Chicago, Feb. 27.

Phonevision viewers here last week had a chance to see and compare the Douglas Fairbanks of both generations.

One of the features screened on the "pay-as-you-see" video system during the week was RKO's "Sinbad, the Sailor," starring Fairbanks, Jr. On the same evening, WBKB, the Balaban & Katz TV station here, screened "The Accused," in which he starred in 1936. Later that evening, WBKB transmitted clips of Fairbanks, Sr.'s, silent film oldies.

## TV Doesn't Keep 'Em Home, Frisco Survey Shows

San Francisco, Feb. 27.

Taking his cue from a VARIETY story of Dec. 20, 1950, concerning pressure for a survey to determine reason for boxoffice decline, columnist Fred Johnson of the San Francisco Call-Bulletin invited his readers to let their hair down and give their opinions as to causes for the alleged slump. After printing daily reports on the film fans' beefs, Johnson closed the record with a summary of the findings.

Johnson found that only two of the many letterwriters mentioned ownership of TV sets would keep them at home. Juveniles were found to be going to pictures as frequently as ever, but they were growing more choosy.

In almost every communication was the complaint against double-features and the inconvenience in starting time of the major film. This mainly was the squawk of housewives and mothers, many of whom added a protest against regular programs unsuitable for children who might accompany them. Many of these homefolk also cited higher cost of admissions as a reason for less-frequent attendance.

Excessive commercial screen advertising also was a source of protest. Middle-aged and elderly people almost were unanimous in spurning gangster and other films of violence and those with psychological themes.

### Disagreement on Slogan

There was considerable disagreement over slogan that "movies are better than ever." Some writers contended pix "were never worse." However, there was a feeling that the good pictures were better than a few years ago, but that the minor product was on a much lower scale. Johnson pointed out that none of the writers exposed the "nine-year-old mind" for which movies are said to be made.

Significant was a favorable attitude toward foreign pix. Some writers said they found the foreigners more suited to adults than most Hollywood films. One woman said that about 10% of pictures she saw were from overseas.

Lack of discipline among audiences came in for a share of criticism. It was declared that good behavior was better enforced before World War II than it was today. It appeared to be the consensus that stars are not as important as the story.

There was a feeling, too, among the letterwriters that screen musicals would have to raise their sights. "Meet Me in St. Louis" and "State Fair" were cited as meeting the standards.

While an overall solution to causes for slow business may not have been reached via Johnson's invitational beef session, at least readers were given a chance to get their likes and dislikes off their chests.

### Kodak's Chi Quarters

Motion Picture film department of Eastman Kodak Co. last week opened a Chicago headquarters for its year-old midwest division.

Midwest and southern division were set up last year to provide more adequate coverage in those market areas.

## TV's \$500,000,000

Continued from page 3

out of theatrical circulation. Most important is the upcoming negotiations with James C. Petrillo, prexy of American Federation of Musicians, when company execs will press to ease the present AFM ban against TV broadcasting of films.

Second adverse phase is the threat that exhibitors generally would slap a boycott on product of the first major company that tossed old films into the television field. It is admitted that such an uprising by the theatremen could seriously disrupt the financial status of an individual firm which jumped into the video field; but it would be impossible for exhibs to impose a boycott if three or more majors made films available for telecasting simultaneously.

### Probe Market

Paramount, Columbia, Republic and Universal have been seriously considering tossing some films into video on an exploratory basis to probe the market. Paramount, it is reported recently, had a deal on for around 1,500 old short subjects, but backed away to let some other company go into the field first to test exhib reaction. Walt Disney was offered \$1,000,000 advance for TV availability of his catalog of cartoon shorts, but decided against risking the ire of exhibitors.

Another factor that could mitigate against full eventual revenue of the major companies from TV would be the early introduction of color on video. Such a condition would make the black-and-white pictures virtually obsolete when all live shows are color-televised.

Series pictures and serials, it is stated, lend themselves to televising procedure better than the regular run of long-length features. It is pointed out. A sponsor can wrap up presentation of a series of features—such as the Judge Hardy's, Blondie, Charlie Chan, Maisie, etc., in segments of 13—better than taking unrelated individual pix for a package.

### Serials Most Suitable

The serials, of which Republic turned out 40 during the 1935-40 period, and Columbia and Universal about 30 each, are most suitable for TV programming, being close to the 26 and one half minutes per episode for sponsor requirements; and in 13 episodes each. These chapter plays are likely to be the most remunerative for the three companies of any product in the TV field.

TV is chewing up more entertainment than any prior medium—and faster. One statistician figures that the 400 films produced annually, with running time of about 600 hours, could only supply one-tenth of the playing time requirements of video. He further stated that the backlog of films now out of circulation would have to be utilized to fill the gaps until methods were devised for TV film production to be geared to meet requirements.

## Youngsters Still Loyal To Pix Despite Video In Minnesota Area

Minneapolis, Feb. 27.

Television, here at least, hasn't weaned away from pix the bulk of youngsters who are supposed to be its most ardent devotees. Recent boxoffice results show that the young fry are loyal to film theatres.

Harry B. French, United Paramount circuit's general manager, points out that during the recent janitors' strike, closing the public schools for a month, kiddies and teen-agers flocked to the theatres, and matinee business, in particular, soared.

Many of the best TV programs designed for youngsters are in the afternoon, but this fact didn't keep the kiddies away from the theatres, according to French, who also estimates that at least 50% or more children now have TV sets in their own homes or available to them. Another indicator of the young folks' devotion to the movies in the face of TV temptations is the huge young folks' patronage being accorded to "At War With the Army," a b.o. smash here as well as elsewhere, French says.

## Phonevision's 7th Week

Chicago, Feb. 27.

Orders for Phonevision screenings during the seventh week (Feb. 12-18) of the Chicago test held at about the same pace as the previous round, according to figures reported by Zenith Radio to the major film companies supplying the product. Total of 433 orders were placed during the seventh stanza, representing about 20.6% of the total possible audience, as compared with 461 orders, or 22%, for the previous round.

Night that the Ray Robinson-Jake LaMotta title fight was televised free to setowners by CBS (14), the Phonevision orders slumped to a new low for the 9:30 p.m. screenings—only three. Otherwise, the Saturday evening screening, with "Spanish Main" (RKO) as the attraction, scored highest.

Following is a breakdown by the time of screenings each day for the seventh week of the test:

	2 p.m.	7 p.m.	9:30 p.m.	Total	% of Families Who Saw One Film
Feb. 12 (Mon.)...	5	18	25	48	16
Feb. 13 (Tues.)...	4	15	43	62	21
Feb. 14 (Wed.)...	5	23	3	28	9
Feb. 15 (Thurs.)...	2	16	44	62	21
Feb. 16 (Fri.)...	6	24	34	64	21
Feb. 17 (Sat.)...	8	36	47	91	30
Feb. 18 (Sun.)...	15	27	36	78	26
Total .....	45	159	232	433	

## Several U.S. Firms Eyed Swiss TV System Before Acquisition by 20th

### Interstate's 4 TV Units

Dallas, Feb. 27.

Interstate circuit prez Robert J. O'Donnell revealed this week that he has ordered four theatre television units which are to be placed in the key houses in Fort Worth, Dallas, Houston and San Antonio.

Circuit's orders represent a part of the approximately 100 which have been placed by theatres with various manufacturers during recent weeks. O'Donnell declared that he is not yet certain what he'll use to program his big-screen video operations, pointing out that there are not enough sports events available for a full time job.

## Big-Screen Video Exclusive Scores SRO for Albany

Albany, Feb. 27.

First exclusive theatre televising of a college basketball game, which took place at the Fabian Palace here last Tuesday night (20), packed drama and excitement to such proportions that minor technical flaws were generally overlooked by the stamper crowd of 3,700 that packed the house.

Of special significance, and apparently accounting for the huge turnout (tickets were tabbed at the regular 70c fare), was the fact that the telecast, emanating from Uline Auditorium in Washington, D. C., and transmitted the 350 miles to Albany, emphasized local interest and local promotion. Siena College is located in an Albany suburb and, though the school has yet to make a name for itself athletically, the video exclusive drew to the Palace a crowd considerably larger than the one present in Washington, on the closing night of the regular film bill. Fortunately, from the audience reception viewpoint, Siena rallied in the second half to defeat Georgetown, 57-48.

The rooting, cheering, whistling, laughing fans—many of them (Continued on page 22)

### RKO Distrib Execs Map Chi Selling Review

William Zimmerman, RKO distribution exec, and Walter Branson, division chief, have mapped plans for an on-the-spot review of selling practices in Chicago under the Jackson Park decree and the new clearance and availability setup.

In investigating the RKO distrib system in the area, they'll confer with exhibs as well as sales staffers. Zimmerman and Branson planned the trip this week but put it off a couple of weeks because many theatre ops in the area are vacationing.

Swiss Eidophor system of theatre television, to which 20th-Fox has acquired worldwide rights, has been under scrutiny by various American companies for the last five years. Both Paramount and General Precision Equipment Corp. looked into the system and gave it up as being too complex. As a result, it's believed that 20th, which is turning over a large amount of coin to the Swiss inventors for further development work, regards Eidophor as an ace-in-the-hole, which will give it a direct interest both in theatre TV and home video, to which the system reportedly is applicable.

Technical details of the Swiss method and information on 20th's deal with the Univ. of Zurich, under whose aegis Eidophor was launched, were revealed last week by 20th prexy Spyros P. Skouras and research chief Earl I. Sponable. Pact, according to Skouras, calls for 20th to advance the money to the Swiss over a period of 18 months, to develop the system to certain specifications laid down by the company. If 20th accepts the final unit, it gets exclusive manufacturing rights throughout the world except in continental Europe, where it splits the rights with the Swiss.

While Skouras declined to compare Eidophor directly with theatre TV methods currently in use in the U. S., he termed it "the best I have ever seen." Unit's chief advantage, he pointed out, is the fact that it projects from a carbon arc light source, which can provide the same illumination on the screen as standard films. Unit, about the same size as a 35mm projector, is to be installed in a theatre's regular booth. As a result of 20th's interest in Eidophor, it's believed the company will discontinue its joint experimental work with RCA on that company's big-screen video.

### Color Angle

Skouras intimated that, while the Eidophor process has not yet been developed for color, it's color video in which 20th is primarily interested. Twentieth, he said, expects to wait until the unit is capable of providing color TV before introducing it into this country. Sponable detailed that Eidophor is capable of accepting color information from any color video system now in use. With color, he explained, instead of getting one Eidophor picture in black-and-white, the unit would transmit three or four in color separation.

As Sponable outlined the system, it consists basically of a bowl in the base of the projection unit which is covered with a specially designed oil film. Cathode ray beam scans the oil conventionally and forms on it an electron image of the TV picture. Image distorts the surface of the liquid in a way that modulates the light beam from the arc lamp, producing a visible image of the TV picture on the theatre screen when the light passes through a grid of mirrors.

Skouras said theatre TV would be the "ultimate development in theatre entertainment," but emphasized his contention that motion pictures will continue to provide the basic form of entertainment.



# SEE '51 AS BANNER INDIE YEAR

## Negotiations for RKO Shares Halt As Hughes Nixes Court's 4-Year Proviso

Court's grant of four years to Howard Hughes and his refusal to accept even that much time to rid himself of either his film company or theatre company stock in RKO has brought to virtually a dead halt all pending negotiations on the shares. There are still a number of groups interested in the stock of both firms, but with the pressure off Hughes to make a sale there's no immediacy about any of the talks.

Wall Street syndicate headed by David J. Greene, which has been in negotiation for a stock swap with the RKO topper, has been more or less inactive for the past several weeks. Greene's absence on a Florida vacation has accounted for part of the stymie, but a growing realization of the improbability of making the deal is believed to be a more significant cause of the slowdown.

Green is expected back in New York in a week or 10 days, which may be followed by reversion of the scene of action to Washington. Wallstreeter early in January squawked to the Dept. of Justice about makeup of the RKO Theatres board, claiming it was appointed by Hughes and was thus not truly independent of him as called for under the RKO consent decree. Greene group also objected to fact that Hughes revised the RKO Theatres bylaws to push off a stockholders' meeting until next December, so that the board couldn't even be replaced before then.

D. of J. promised an investigation, but there's been no action. That has been attributed in the trade to Greene's failure to press the Department inasmuch as he was trying to make the swap deal with Hughes. If the exchange of Hughes' theatre shares for Greene's picture shares proves as cold as it looks now, it is thought likely that the Wall streeters will resume their push on the D. of J.

Greene syndicate claims to be able to wield about 1,500,000 shares as against Hughes' 929,000. Lacking other satisfaction in light of Hughes' refusal last week to accept a time limitation for divesting his stock, a proxy fight against him by the financial group is a possibility.

In the interim, Sam Dembow, Jr., is continuing efforts to locate a buyer for the theatre company. He has been acting as a broker for the shares and spent much of last year trying to work out a deal for takeover of the circuit by Harry Brundt. When that fell through he turned to the Wall street firm of Blair, Rollins & Co. It's believed that's fairly cold now and Dembow is attempting to interest other parties.

## U OPENS REGIONAL SALES MEETS IN N.Y.

Universal starts a series of three regional sales meets today (Wed.) which will wind up next Tuesday (6). Initial convalesce is to be held at the Hotel Warwick, N. Y., through tomorrow (Thurs.). It's to be continued at the Drake hotel, Chicago, Friday and Saturday, and at the Hotel Mark Hopkins, San Francisco, next Monday and Tuesday.

All three sessions are to be attended by world sales director Al Daff; Charles J. Feldman, domestic sales manager; John Davis, general manager of the J. Arthur Rank Organization, as well as various district and branch managers. The meets are the first regional ones presided over by Daff since he was named world sales chief.

Top Universal execs, headed by proxy Nate J. Blumberg, will attend today's convalesce. Davis will be the key speaker. Those slated to be on hand include David A. Lipton, ad-pub vespee; Maurice R. Brown, exec in charge of public relations; F. T. Murray, exec in charge of branch operations, and sundry sales assistants.

## Mono Woos Ozoners

Hollywood, Feb. 27. M. R. Goldstein, general sales manager for Monogram, has instructed managers of the company's exchanges to concentrate on rounding up playdates in drive-in theatres.

Pointing out the steady increase of ozoners in all parts of the country, Goldstein declares these houses deserve same attention paid to regular theatres.

## Hughes Presses His Argument On RKO Ownership

Argument that he should be permitted perpetual ownership of his RKO Theatres stock was pressed anew by Howard Hughes in N. Y. federal court yesterday (Tues.).

As repped by attorney Thomas Slack, Hughes contended numerous court decisions in past are on file to support his contention. In a brief filed by Slack, it was asserted that placing a time limit on the stock disposition, as proposed, would in effect mean amending the original RKO consent decree with the Government.

Slack's argument was that the consent decree was an agreement between the two parties, RKO and the Government. Each made some concessions in order to gain ground on other points of the overall anti-trust suit settlement. It was said. Stand thereupon was taken that the court might be within its right to interfere at this time by placing a deadline on the stock sale if any significant changes in conditions developed since the original agreement was entered into.

However, it was argued, the RKO stock situation at present is exactly as was anticipated when the decree was signed. Therefore, Slack's conclusion was that any court interference now would be unwarranted and unjustified.

Department of Justice has until March 6 to file its brief in support of a four-year limitation on Hughes' stock ownership. Each side in the dispute then has until March 9 to file answers, after which the N. Y. court will set a hearing date.

Tribunal two weeks ago proposed allowing Hughes two years in which to part with the RKO holdings and, in the event there was no sale in that period, an additional two years would be given the Irving Trust Co., as trustee, to make a deal.

Slack relayed the offer to Hughes who, it was widely felt, could accept. Court had put its opinion in the form of a proposal for the reason there was a question of legal procedure which prevented a straight decision.

Hughes balked. He took the position, through Slack, that any deadline would "place a cloud" over the stock and impair his bargaining position when negotiating a sale.

## Eye Kefauver Hearing For Republic Picture

Hollywood, Feb. 27. Joseph Kane, Republic associate producer-director, and writer Bruce Manning are attending local two-day Kefauver Committee hearing to gain firsthand info for screenplay on forthcoming Republic's "Hoodlum Empire."

Manning is on leave from the indie Skirball-Manning outfit for scripting chore. It's based on series of crime exposes by INS columnist Bob Considine, some of which was gathered from Senator Kefauver in Washington.

## SOLO PRODUCERS READY TOP PIX

By MIKE KAPLAN

Hollywood, Feb. 27. This is the time of year when Hollywood takes its annual breather, resting on its assets until after the tax man makes his annual visit early in March. It's a time generally devoted to introspection, trend-spotting and crystalball-gazing. Depending upon the outlook, it is also the time of year when either the town's optimists or the town's pessimists grab the spotlight with windy declamations as to the ultimate fate of that adventurous soul, the independent producer.

This year, it's the optimists' turn. Behind the optimism, of course, is the new United Artists setup and the growing number of deals being negotiated for independents to release their product through major outlets. UA revitalization is the stronger factor because of the increasing optimism as to its future.

But the release opportunities are only one reason why the gloom is lifting. Study of the long list of product being prepared under independent banners lends tremendous support to the belief that this will be a good year for the solo producer or production unit.

Production announcements in Hollywood, of course, must always be taken with at least three grains of salt. This year's list, however, seems to have more substance in fact. Admittedly, it contains the usual percentage of films that are, and will remain, only fond hope or pegs on which to garner additional publicity. But since the

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## Stillman, Spiegel See Added Indie Starters Via UA

Numerous filmmakers now at work on major lots soon will shift to independent production as a result of United Artists' bolstered trade position, according to two indie pros currently releasing through UA. Same observation was made by Robert Stillman and Sam Spiegel, although each commented on the matter at separate meetings with the press in N. Y. yesterday (Tues.).

Stillman told reporters it's "gratifying to find men with drive at the UA helm." He said that while UA always has carried the "stamp of quality," revitalization of the corporation is bound to have a stimulating effect. While refraining from naming names, he declared he knows at least two prominent directors now on major company payrolls who will swing to indie operations.

Reason is, he said, "we can make pictures the way we believe they should be made" when functioning beyond the aegis of a major. Stillman brought with him a print of "Queen for a Day," his second for UA handling. Film goes into release in April in an extensive tie-in with the Mutual Broadcasting radio show of the same title.

Prod has four more to go under his pact with the distrib, which called for six in three years. However, he has yet to set new specific lensing plans. He intended to film "Island in the Sky," with an aviation background, but was forced to

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## U Promotes Gluck

Norman E. Gluck, head of the television department of United World Films, Universal non-theatrical subsid, has been elected a vice-president and board member.

Gluck joined UWF three years ago. Prior to this he was manager of the Park Avenue theatre, N. Y., and was associated with the Skouras chain.

## United Par's \$10,000,000 Payoff For 50% Stock in Interstate, Texas Cons.

### The Sanchero

All the time spent going after and wooing newspapermen is unnecessary, Robert Stillman, producer of "Sound of Fury," and his associate, Irving Rubine, have discovered. It's easy to reverse the procedure.

They set up screenings of their pix at Philly and San Francisco press clubs last week and found the newsmen not only asking them for interviews and material, but even buying them drinks. This week they got a list of 60 press clubs throughout the country and are going to make a circuit of it.

## UPT '50 Gross To \$97,260,000; Tops 1948 and '49

United Paramount Theatres' box-office receipts and rentals climbed to \$97,260,000 in 1950. It was disclosed in N. Y. this week. Revenue was broken down on a quarterly basis, showing a take of \$27,400,000 in the first three months, \$22,900,000 in the second, \$24,260,000 in the third, and \$22,700,000 in the final quarter.

Total of \$97,260,000 represented a substantial jump from the two previous years. This item was carried at \$89,925,383 in 1949 and \$90,238,793 in '48.

Corporation has yet to release its official earnings statement for '50, but on the basis of the gross business and earlier financial reports, it's figured the net profit for the entire year should be around \$12,500,000.

Chain, apart from Paramount Pictures, as disclosed in pro forma statements, drew a profit of \$17,575,000 in '49. However, this included \$6,904,000 in proceeds from capital gains and earnings of affiliates covering prior years.

Profit from capital gains and share of affiliates' earnings amounted to \$3,215,000 through the first 11 months of '50. Figures for December are now awaited.

Further explaining the boost in income as accompanied by a drop in net profit are the numerous and extensive changes in UPT theatre ownerships which have taken place over the past couple of years. This same big factor is pointed up as reason why the earnings reports from one year to the next are not true comparisons and do not reflect incline or decline in business conditions.

## Interstate Biz Good, O'Donnell Stresses

Dallas, Feb. 27.

Biz so far this year has been remarkably good, Robert J. O'Donnell, general manager of the Interstate Circuit, said here yesterday (Monday). Big southwest chain was running ahead of last year for the first six weeks of 1951, he stated.

Its average for the first eight weeks of this year was slightly behind 1950, but he attributed that to two big cold spells, which temporarily knocked grosses off. Pix which were particularly accounting for strong b.o., O'Donnell said, were "Operation Pacific," "Born Yesterday," "September Affair" and "Kim."

O'Donnell's appraisal of biz is generally in line with that of other large circuit operators, indicating that grosses are considerably better in the south than the rest of the country, although they've been picking up pretty much all over.

United Paramount Theatres' acquisition of full ownership of Interstate Circuit and Texas Consolidated Theatres will become effective immediately upon approval, which is expected, by the U. S. statutory court at a hearing in N. Y. tomorrow (Thurs.).

UPT reportedly has agreed to pay in excess of \$10,000,000 for the 50% stock interest in the two chains held by Karl Hobbittelle and Robert J. O'Donnell. However, both will remain with the dual circuit, Hobbittelle as president and O'Donnell as general manager, under 10-year employment contracts with UPT.

When the former Paramount firm originally entered its consent decree with the Department of Justice, it agreed that if Hobbittelle and O'Donnell were bought out, Par could retain only 45 houses. The new deal means an amendment must be added to the decree and for this reason court approval is required. Belief that an affirmative decision will be forthcoming is based on the fact the N. Y. tribunal has yet to seriously question any proposal carrying Government endorsement.

Under the new accord, UPT will buy out its local partners in the 171 theatres now operated jointly in 31 cities of Texas and New Mexico. However, it must divest itself of a specified 76 of the theatres to open up competition in closed situations or those in which the chains are now overwhelmingly dominant.

Other features of the amendment:

1. Aside from the 76 theatres it must lose, Par may lose seven others if the court should find competition in those situations to be unduly restrained.

2. In about 10 localities, United Par will be required to divest additional houses if independent competition does not invade those sections within a certain period of time.

3. To the extent that United Par winds up with more theatres than provided in the original consent decree, it must divest theatres to keep its total chain down to the limit called for in the decree. However, such divestitures may be in any part of the country.

4. "In about 15 instances, if independent theatres are not, over a period of time, given a reasonable opportunity to procure pictures, United Paramount is required

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## HARTMAN NAMED 2D IN PAR PROD. COMMAND

Hollywood, Feb. 27.

New supervisor of production on the Paramount lot is Don Hartman, who was granted release from his contract as producer-writer-director at Metro to assume the new job as second in command to Y. Frank Freeman.

Hartman will succeed Sam Briskin, who resigned some time ago but agreed to remain on the lot until his successor was appointed. Hartman's task is to expedite production for release requirements and at the same time keep costs within reasonable limits.

Briskin joined Paramount when the studio took over the Liberty group, which included Frank Capra, William Wyler and George Stevens. He was upped to second spot under Freeman when Henry Ginsberg resigned last year, but illness made it impossible for him to handle the complicated details of the post. He will probably remain with the company as a producer.

## 20th Ups Solomon

Eddie Solomon, until recently in the special services unit at 20th-Fox studios, has been named assistant exploitation manager at the home office, working under exploitation chief Rodney Bush.

Solomon has been with company 10 years, starting as a field man out of Chicago.



# Tomahawk' Stout \$22,000, Top New Film in Mild L.A.; 'Danger' Fairish 27G; 'Born' Terrif \$24,500 in 9th

Los Angeles, Feb. 27. Start of record 10th week for "Born Yesterday" yesterday (Mon.) is topping the city's boxoffice news. First-runs are facing only a moderate week despite five new bills.

Top newcomer is "Tomahawk," which is heading for a very nice \$32,000 in five theatres. "Cry Danger" shapes fair \$27,000 in three spots. "13th Letter" is very slow in five houses while "Gambling House" looks light \$17,000 in two. "Yesterday" hit a very good \$24,500 in ninth round to hold again to break the mark made at two houses in 1946 by "Bells of St. Mary's."

Most holdovers continued steady. Release combo of "Mutiny on Bounty" and "Day at Races" looks good \$18,500 in two locations.

**Estimates for This Week**  
Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 70-\$1.10) — "13th Letter" (20th) and "Naughty Arlette" (EL). Dull \$25,000. Last week, "Call Me Mister" (20th) and "Bowery Battalion" (Mono) (2d wk-3 days), \$22,400.

**Hollywood, Downtown, Wilburn** (WB) (2,756; 1,757; 2,344; 70-\$1.10) — "Cry Danger" (RKO). Fair \$27,000. Last week, "Enforcer" (WB) (2d wk-6 days), \$18,400.

**Loew's State, Egyptian** (UA) (2,404; 1,538; 70-\$1.10) — "Gambling House" (RKO) and "Law of Badlands" (RKO). Very slow \$17,000. Last week, "Company She Keeps" (RKO) and "Hunt Man Down" (RKO), \$21,300.

**Hillstreet, Pantages** (RKO) (2,890; 2,812; 60-\$1) — "Born Yesterday" (Col) (10th wk) and "Revenue Agent" (Col) (8th wk). Started record 10th frame yesterday (Mon.) after great \$24,500 last week.

**Los Angeles, Hollywood Paramounts** (F&M) (3,398; 1,451; 60-\$1) — "Great Missouri Raid" (Par) (2d wk) and "War With Army" (Par) (4th wk). Moderate \$19,000. Last week, nice \$25,700.

**Orpheum, Hawaii** (Metropolitan) (2,210; 1,106; 70-\$1.10) — "Mutiny on Bounty" (M-G) and "Day at Races" (M-G) (reissues) (2d wk-4 days). Starts final 4 days today (Tues.) after good \$18,500 last wk.

**United Artists, Ritz, Vogue, Studio City, Culver** (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-\$1.10) — "Tomahawk" (U) and "Top Secret" (Indie). Very nice \$32,000. Last week, "Operation Disaster" (U) and "Spoilers of Plains" (Rep) (6 days), only \$10,700.

**Four Star** (UA) (900; 70-90) — "Cyano" (Indie) (3d wk). Fine \$8,000. Last week, \$4,700.

**The Arts** (FWC) (677; \$1.20-\$2.40) — "Cyano" (UA) (15th wk). Into 15th round (Tues.) after nice \$5,000 last week.

**Reverly Canon** (ABC) (520; \$1.20) — "Trio" (Par) (10th wk). Steady \$3,500. Last week, \$3,700.

**El Rey** (FWC) (861; 70-\$1.10) — "Seven Days to Noon" (Indie). Neat \$4,500. Last week, "Bitter Rice" (Indie) (m.o.) (6 days), \$1,800.

## Holdovers Slough Mels; 'Payment' Fancy \$12,000, '2d Woman' Okay \$7,000

Minneapolis, Feb. 27.

With the public given little choice in the way of fresh fare because of so many holdovers, loop biz is not big this round. The number of newcomers, in fact, is at a new low for many months. Best new ones are "Payment on Demand" and "The Second Woman," former shaping nice at Orpheum. It is the sixth week for "Born Yesterday" and the third for high-stepping "At War With Army."

**Estimates for This Week**  
Century (Par) (1,600; 50-70) — "Seven Days to Noon" (Indie) (2d wk). Mild \$4,000, after good \$6,000 initial canto.

**Copher** (Berger) (1,000; 50-70) — "At War With Army" (Par) (3d wk). Showing boxoffice vitality. Neat \$5,000 here will earn it still another week. Last week, fancy \$6,900.

**Lyric** (Par) (1,000; 50-70) — "Operation Pacific" (WB) (2d wk). Smash \$7,000 after a hefty \$9,500 first week.

**Radio City** (Par) (4,000; 50-70) — "Pagan Love Song" (M-G) (2d wk). (Continued on page 20)

## Broadway Grosses

**Estimated Total Gross**  
This Week \$510,600  
(Based on 18 theatres.)  
Last Year \$566,500  
(Based on 18 theatres.)

## 'Mister' Sturdy \$10,000 in Balto

Baltimore, Feb. 27. Business is taking a decided dip at downtown houses here this week with balmy weather and shopping for early Easter providing the prevailing alibi. "Bedtime For Bonzo" is attracting some extra-heavy juve trade to Keith's, and "Call Me Mister," is sturdy at the New. Others are only fair, with "The Enforcer" disappointing at Stanley.

**Estimates for This Week**  
Century (Loew's-UA) 3,000; 20-70 — "Vengeance Valley" (M-G). Fairish \$9,000. Last week, "Steel Helmet" (Lip), \$9,700.

**Hippodrome** (Rappaport) (2,240; 20-90) — "Cry Danger" (RKO) plus Ted Mack's Amateurs. Unexciting at \$10,000. Last week, "Gambling House" (RKO) and vaude, \$11,200.

**Keith's** (Schanberger) (2,460; 20-70) — "Redhead and Cowboy" (Par). Opened today (Tues.) after "Bedtime for Bonzo" (U) hit okay \$8,000 last week.

**Mayfair** (Hicks) (980; 20-70) — "Fighting Sullivan" (Lip) and "Salerno Beachhead" (Lip) (reissues). Double bill of oldies attracting some activity at \$6,000. Last week, "Belle Le Grand" (Rep), \$4,600.

**New** (Mechanic) (1,800; 20-70) — "Call Me Mister" (20th). Sturdy \$10,000. Last week, "Mudlark" (20th) (2d wk), \$6,600.

**Stanley** (WB) (3,280; 25-75) — "Enforcer" (WB). Not up to expectations with \$9,000. Last week, "September Affair" (Par), \$8,600.

**Town** (Rappaport) (1,500; 20-70) — "Payment on Demand" (RKO). Okay \$7,000. Last week, "Born Yesterday" (Col) (4th wk), \$6,400.

## 'Payment' Paces Denver, \$16,000; 'Harvey' 23G, 2d

Denver, Feb. 27. "Payment on Demand" shapes as top new film this round, with "Deported" also good at Paramount. "Harvey" looks great on second week at three houses.

**Estimates for This Week**  
Broadway (Wolfberg) (1,500; 40-80) — "Never Dull Moment" (RKO) (3d wk). Fair \$6,000. Last week, \$8,000.

**Denham** (Cockrill) (1,750; 40-80) — "Great Missouri Raid" (Par). Good \$11,000. Last week, "Trio" (Par), \$7,000.

**Denver** (Fox) (2,525; 40-80) — "Harvey" (U) and "Undercover Girl" (U) (2d wk). Day-date with Esquire. Webber. Solid \$16,000. Last week, sock \$25,000.

**Esquire** (Fox) (742; 40-80) — "Harvey" (U) and "Undercover Girl" (U) (2d wk). Also Denver, (Continued on page 20)

## 'Valentino' Sock \$15,000, Cincy Ace; 'Valley' Rich 11G, 'Enforcer' Oke 10G

Cincinnati, Feb. 27. Another spread of above-par product has downtown trade jumping for second straight stanza. "Valentino," sock in the Palace, is the current topper. Nearly as strong is "Vengeance Valley" at the smaller Grand. "Call Me Mister" and "Born Yesterday" are lusty holdovers.

**Estimates for This Week**  
Albee (RKO) (3,100; 39-75) — "Enforcer" (WB). Okay \$10,000 or near. Last week, "A Yank in Korea" (Col), \$8,000.

**Capitol** (Mid-States) (2,000; 39-75) — "Call Me Mister" (20th) (2d wk). Solid \$11,000 trailing excellent \$13,000 bow.

**Grand** (RKO) (1,400; 39-75) — "Vengeance Valley" (M-G). Fancy \$11,000. Last week, "Company She Keeps" (RKO), \$7,000.

**Keith's** (Mid-States) (1,542; 39-75) — "Operation Disaster" (U). Slow \$5,000. Last week, "Bedtime for Bonzo" (U), nice \$8,000.

**Lyric** (RKO) (1,500; 39-75) — "Born Yesterday" (Col) (m.o.) (3d wk). Robust \$6,500 on heels of great \$7,000 last week.

**Palace** (RKO) (2,600; 39-75) — "Valentino" (Col). Socks \$15,000 rewarding rousing campaign. Anthony Dexter and Patricia Medina personal appearances Wednesday and Thursday climaxed press, radio and TV bally, contests, stunts and window tieups. Last week, "Highway 301" (WB), \$9,000.

## 'Enforcer' Smash \$11,000 In Buff; 'Bonzo' Same

Buffalo, Feb. 27. Biz is not so strong in most spots this week. "The Enforcer" and "Bedtime for Bonzo" look stout. "Great Missouri Raid" looms okay.

**Estimates for This Week**  
Buffalo (Loews) (3,500; 40-70) — "Vengeance Valley" (M-G) and "Rhythm Inn" (Mono) (2d wk). Down to \$6,500 in 4 days. Last week, solid \$14,000.

**Paramount** (Par) (3,000; 40-75) — "Great Missouri Raid" (Par) and "Massacre Hill" (Indie). Okay at \$12,500. Last week, "Sugarfoot" (WB) and "Hidden City" (Mono), \$13,000.

**Center** (Par) (2,100; 40-75) — "Enforcer" (WB). Big \$11,000 or over. Last week, "September Affair" (Par) (2d wk), \$7,500.

**Lafayette** (Basil) (3,000; 40-70) — "Bedtime for Bonzo" (U) and "The Torch" (EL). Okay \$11,000. Last week, "Flying Missile" (Col) and "Gasoline Alley" (Col), \$8,500.

**Century** (20th Cent.) (3,000; 40-70) — "Cry Danger" (RKO) and "Pride of Maryland" (Rep). Fine \$11,500. Last week, "Joan of Arc" (RKO) and "Atlantic City Honeymoon" (Rep) (5 days), \$7,000.

## 'Demand' Big 19G, Hub; 'Mister' 23G

Boston, Feb. 27. Most majors rearranged their schedules to open with new product on Feb. 22, result being that biz is perking slightly this stanza. "Payment on Demand" at Astor and "Call Me Mister" at Met shape as best in town with "Enforcer" at Paramount and Fenway nice. "Born Yesterday" h.o. at Orpheum not up to expectations but not bad. "Gambling House" plus vaude at Boston looks trim and newly inaugurated stagelash policy at uptown Loew's State opened okay. "Tomahawk" in second week at Memorial is holding stoutly.

**Estimates for This Week**  
Astor (B&Q) (1,200; 50-95) — "Payment on Demand" (RKO). Socks \$19,000. Last week, "Sound of Fury" (UA) (2d wk), \$3,200.

**Boston** (RKO) (3,200; 50-98) — "Gambling House" (RKO) plus Louis Jordan, Wally Brown on stage. Nice \$22,000. Last week, "Company She Keeps" (RKO) and Joan Blondell, Bert Wheeler heading stagelash, \$24,000.

**Fenway** (NET) (1,373; 40-85) — "Enforcer" (WB) and "Model Wife" (Indie) (reissue). Nice \$6,000. Last week, "Mr. Universe" (EL) and "Second Face" (EL).

**Majestic** (Shubert) (1,100; \$1.20-\$2.40) — "Cyano" (UA) (7th wk). Wound 7-week run at \$7,000. Last week, \$8,000.

**Memorial** (RKO) (3,500; 40-85) — "Tomahawk" (U) and "Rhythm Inn" (Mono) (2d wk). Holding nicely at \$17,500 after \$22,000 for first.

**Metropolitan** (NET) (4,367; 40-85) — "Call Me Mister" (20th) and "Blue Blood" (Mono). Strong \$23,000 or under. Last week, "13th Letter" (20th) and "Midnight Melody" (Indie), \$10,000 in 6 days.

**Orpheum** (Loew) (3,000; 40-85) — "Born Yesterday" (Col) (2d wk). Big \$19,000 after \$24,000 for first.

**Paramount** (NET) (1,700; 40-85) — "Enforcer" (WB) and "Model Wife" (Indie) (reissue). Sturdy \$15,000. Last week, "Mr. Universe" (EL) and "Second Face" (EL), \$10,500 in 6 days.

**State** (Loew) (3,500; 50-95) — "Cause for Alarm" (M-G) plus Ink Spots, Jack E. Leonard, others, onstage. Okay \$20,000. Last week, "Born Yesterday" (Col), great \$16,000.

## 'Tomahawk' Trim \$18,000, Best Bet In Dull Det.; 'Payment' Forte 14G

### Key City Grosses

**Estimated Total Gross**  
This Week \$2,415,000  
(Based on 26 cities, 206 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year \$2,640,000  
(Based on 21 cities, and 197 theatres)

## Flu Bops Philly; 'Payment' Hot 22G

Philadelphia, Feb. 27. With thousands of flu cases reported in this area, exhibitors here had a ready-made excuse for the way biz has slipped this round despite mild weather. "Payment on Demand" at Midtown got the most attention of new product with socks total in prospect to give house biggest total since it opened last Christmas week. "Storm Warning" is tidy at Stanley but "13th Letter" is on disappointing side at Fox.

**Estimates for This Week**  
Aldine (WB) (1,303; \$1.30-\$2.60) — "Cyano" (UA) (6th wk). Good \$8,500. Last week, \$10,000.

**Boyd** (WB) (2,360; 50-99) — "Born Yesterday" (Col) (5th wk). Nice \$14,000. Last week, \$17,000.

**Earle** (WB) (2,700; 50-99) — "Great Missouri Raid" (Par). Okay \$15,000. Last week, "Operation X" (Col), \$10,000.

**Fox** (20th) (2,250; 50-99) — "13th Letter" (20th). Mild \$13,000. Last week, "Call Me Mister" (20th) (2d wk), \$15,000.

**Goldman** (Goldman) (1,200; 50-99) — "Vengeance Valley" (M-G) (2d wk). Trim \$14,000. Last week, \$20,000.

**Masthann** (WB) (4,360; 50-99) — "Cause for Alarm" (M-G) (2d wk). Sad \$9,000. Last week, \$13,000.

**Midtown** (Goldman) (2,500; 50-99) — "Payment on Demand" (RKO). Socks \$22,000. Last week, "Harvey" (U) (6th wk), big \$5,000.

**Randolph** (Goldman) (2,500; 50-99) — "September Affair" (Par) (2d wk). Fair \$14,000. Last week, \$19,000.

**Stanley** (WB) (2,950; 50-99) — "Storm Warning" (WB). Tidy \$20,000. Last week, "At War With Army" (Par) (5th wk), sock \$12,000.

**Stanton** (WB) (1,473; 50-99) — "The Flying Missile" (Col). Brisk \$11,000. Last week, "Sugarfoot" (WB) (2d wk), \$8,000.

**Trans-Lux** (T-L) (500; 50-99) — "Seven Days to Noon" (Indie) (4th wk). Down to \$3,000. Last week, fine \$4,500.

**World** (G&S) (500; 50-99) — "Bitter Rice" (Indie) (15th wk). Okay \$3,700. Last week, \$4,000.

## 'MISSOURIAN'-STAGER FINE \$12,000, INDPLS.

Indianapolis, Feb. 27. Biz is holding steady at first-runs here despite strong four-day competition from opening round of state high school basketball tournament. "Three Guys Named Mike," at Loew's, is tops, with "Call Me Mister," at Indiana, and "Sugarfoot" at Circle, just fair.

**Estimates for This Week**  
Circle (Gamble-Dolle) (2,800; 44-65) — "Sugarfoot" (WB) and "Second Face" (ELC). Moderate \$9,000. Last week, "Bedtime for Bonzo" (U) and "Hunt the Man Down" (RKO), stout \$11,700.

**Indiana** (G-D) (3,200; 44-65) — "Call Me Mister" (20th) and "Double Deal" (RKO). Mild \$10,500. Last week, "Great Missouri Raid" (Par) and "Rhythm Inn" (Mono), \$9,000.

**Keith's** (G-D) (1,300; 44-65) — "Bitter Rice" (Indie). Big \$8,000. Last week, on moveovers.

**Loew's** (Loew's) (2,427; 44-65) — "3 Guys Named Mike" (M-G) and "Revenue Agent" (Col). Dandy \$12,000. Last week, "Cause for Alarm" (M-G) and "Three Husbands" (UA), tepid \$7,000 in 5 days.

**Lyric** (G-D) (1,600; 50-85) — "Missourian" (Rep) with Pee Wee King orch, acts, onstage. Nice \$12,000. Last week, "Mystery Submarine" (U) and "Beyond Purple Hills" (Col), thin \$3,500 at 44-65c scale.

Detroit, Feb. 27. Few new bills are above average this stanza. "Cry Danger" looks slow at the Fox. "Tomahawk" at the Palms looks nice as does "Payment on Demand" at United Artists. But "Company She Keeps" at the Madison and "Mister Universe" at the Downtown are well below par. "Born Yesterday" is dropping fast in second round at Michigan but still okay.

**Estimates for This Week**  
Fox (Fox-Detroit) (3,000; 70-85) — "Cry Danger" (RKO) and "Double Deal" (RKO). Slow \$20,000. Last week, "Al Jennings Oklahoma" (Col) plus Louis Prima onstage, \$23,000.

**Michigan** (United Detroit) (4,000; 70-95) — "Born Yesterday" (Col) (2d wk). Slipping to okay \$18,000. Last week, big \$24,000.

**Palms** (UD) (2,900; 70-95) — "Tomahawk" (U) and "Once A Thief" (Mono). Nice \$18,000. Last week, "Storm Warning" (WB) and "Rogue River" (Rep) (2d wk), \$9,000.

**Madison** (UD) (1,800; 70-95) — "Company She Keeps" (RKO) and "Big Timber" (Mono). Slow \$9,000. Last week, "Gambling House" (RKO) and "Father's Wild Game" (Mono), \$8,500.

**United Artists** (UA) (1,900; 70-95) — "Payment on Demand" (RKO). Fine \$14,000. Last week, "Stage to Tucson" (Col) and "Under Gun" (U), \$8,000.

**Adams** (Balaban) (1,700; 70-95) — "Bedtime Bonzo" (U). Fair \$8,000. Last week, "Frenchie" (U) (2d wk), \$6,000.

**Downtown** (Balaban) (2,900; 70-95) — "Mister Universe" (EL) and "Cattle Queen" (EL). Weak \$6,000. Last week, "Wicked City" (EL) and "Modern Marriage" (Mono), \$4,000.

## Frisco Hotsy; 'Payment' Husky \$24,000, 'Redhead' 16G, 'Enforcer' Hep 15G

San Francisco, Feb. 27. Strong holiday biz is helping to keep grosses at a high level here currently. However, many holdovers are sagging, public apparently going for the new product. "Payment on Demand" is getting the biggest money with husky session at the Golden Gate. However, "The Enforcer" is comparatively as strong with a very big week in prospect at St. Francis. "Redhead and Cowboy" looms okay in nine days at Paramount.

**Estimates for This Week**  
Golden Gate (RKO) (2,850; 60-85) — "Payment on Demand" (RKO) and "Double Deal" (RKO). Husky \$24,000 or near. Last week, "Company She Keeps" (RKO) plus stagelash headed by Billy Eckstine, boff \$32,000.

**Fox** (FWC) (4,651; 60-95) — "Call Me Mister" (20th) and "Blue Blood" (Mono). Fairly good \$20,000. Last week, "Belle Le Grand" (Rep) and "Pride of Maryland" (Rep), \$10,000.

**Warfield** (Loew's) (2,856; 60-85) — "Vengeance Valley" (M-G) (2d wk). Off to \$10,000. Last week, oke \$19,000.

**Paramount** (Par) (2,646; 60-85) — "Redhead and Cowboy" (Rep) and "Atlantic Honeymoon" (Rep). Okay \$16,000 or over in 9 days. Last week, "Great Missouri Raid" (Par) and "Fingerprints Don't Lie" (Lip), \$17,500 in 9 days.

**St. Francis** (Par) (1,400; 60-85) — "The Enforcer" (WB). Very big \$15,000. Last week, "September Affair" (Par) (3d wk), \$7,500.

**Orpheum** (No. Coast) (2,478; 55-85) — "Valentino" (Col) (24th wk). Off to \$14,500. Last week, big \$22,500.

**United Artists** (No. Coast) (1,207; 55-85) — "Born Yesterday" (Col) (7th wk). Holding at \$10,000. Last week, big \$11,500.

**Stagedoor** (A-R) (370; \$1.20-\$2.40) — "Cyano" (UA) (6th wk). Up to \$6,700. Last week, big \$6,500.

**Clay** (Rosener) (400; 65-85) — "Blue Angel" (Indie) (reissue) (2d wk). Held at \$3,700. Last week, great \$3,800.

**Larkin** (Rosener) (400; 65-85) — "Blue Angel" (Indie) (reissue) (2d wk). Steady at \$4,000. Last week, big \$4,200.

**Vogue** (S. F. Theatres) (365; \$1-\$1.20) — "Trio" (Par) (6th wk). Fine \$4,000. Last week, \$4,800.

**Angeli to Coast for Pic**  
Pier Angeli, under five-year contract to Metro since her performance in "Teresa," leaves N. Y. for the Coast Saturday (3) with her mother and sister.

Italian import prepares for "The Light Touch," in which she will star opposite Stewart Granger.



# Mild Weather, Holiday Lift Chi; 'Groom' Brisk \$12,000, 'Danger' OK 12G, 'Jennings' 14G, 'Mudlark' 8G

Chicago, Feb. 27.

Spring-like weather over weekend and Washington's Birthday set the Loop up for a par session despite few big, new pix. "Mudlark" should rack up \$8,000 at the Ziegfeld. "Al Jennings of Oklahoma" and "Yank in Korea" combo is fair \$14,000 at State-Lake.

Roosevelt, with "Sugarfoot" and "Blue Blood," looks light \$11,000. "Cry Danger," with "Boy From Indiana" in support, looks okay \$2,000 at Palace. Grand, with "Groom Wore Spurs" and "Melody Time," is brisk \$12,000.

"September Affair" plus Guy Mitchell and Ken Griffin onstage looks strong \$38,000 or over for second frame at Oriental. Chicago with "Operation Pacific" and Connie Russell topping vaude, shapes fair \$28,000 in second heat. "Cyano" at Selwyn looks lousy \$12,000 in sixth. Woods sixth-week, "Born Yesterday," is still solid at \$16,000.

## Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Operation Pacific" (WB) and Connie Russell topping stage bill (2d wk). Fair \$28,000. Last week, \$45,000.

Grand (RKO) (1,200; 55-98)—"Groom Wore Spurs" (U) and "Melody Time" (RKO). Nice \$12,000. Last week, "Girls Under 21" (Col) and "Girls of Road" (Col) (reissues), \$10,000.

Oriental (Indie) (3,400; 55-98)—"September Affair" (Par) with Guy Mitchell and Ken Griffin onstage (2d wk). Solid \$38,000. Last week, \$45,000.

Palace (RKO) (2,500; 55-98)—"Cry Danger" (RKO) and "Boy From Indiana" (EL). Okay \$12,000. Last week, "Operation Disaster" (U) and "Double Deal" (RKO), \$11,500.

Roosevelt (B&K) (1,500; 55-98)—"Sugarfoot" (WB) and "Blue Blood" (Mono). Lean \$11,000. Last week, "Steel Helmet" (Lip) (2d wk), \$19,000.

Selwyn (Shubert) (1,000; \$125-82-40)—"Cyano" (UA) (6th wk). Still mighty at \$12,000. Last week, \$12,500.

State-Lake (B&K) (2,700; 55-98)—"Al Jennings of Oklahoma" (Col) and "Yank in Korea" (Col). Fair \$14,000. Last week, "Storm Warning" (WB) (2 wk), \$15,000.

United Artists (B&K) (1,700; 55-98)—"Company She Keeps" (RKO) and "Second Face" (EL) (2d wk). Running steady at \$13,000. Last week, \$16,000.

Woods (Kasansky) (1,073; 98)—"Born Yesterday" (Col) (6th wk). Still great with \$16,000. Last week, \$19,000.

World (Indie) (587; 80)—"Bitter Rice" (Indie) (8th wk). Very good \$4,000. Last week, \$4,300.

Ziegfeld (Lopert) (434; 98)—"Mudlark" (20th). Socks \$8,000. Last week, "Great Manhunt" (Col) (4th wk), \$4,000.

# 'Mike' Great \$18,000 In Srotty St. Loo; 'Danger' Nice 12G; 'War' 14G, 3d

St. Louis, Feb. 27.

Spring-like weather over the weekend is making big spots this session at first-run theatres. "Three Guys Named Mike" is doing great at Loew's to pace city while "Cry Danger" also is nice at the Missouri. "At War With Army" still is in the chips in second Ambassador week but elsewhere takings are not so good.

## Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"At War With Army" (Par) and "Frenchie" (U) (3d wk). Fancy \$14,000 following \$16,000 second frame.

Fox (F&M) (5,000; 60-75)—"Bedtime for Bonzo" (U) and "Short Grass" (Mono). Opens today (Tues.). Last week, "The Enforcer" (WB) and "Showdown" (Rep), \$15,000.

Loew's (Loew) (3,172; 50-75)—"Three Guys Named Mike" (M-G) and "Father's Wild Game" (Mono). Big \$18,000. Last week, "Vengeance Valley" (M-G) and "Tougher They Come" (Col) \$13,800.

Missouri (F&M) (3,500; 60-75)—"Cry Danger" (RKO) and "Double Deal" (RKO). Nice \$12,000. Last week, "Call Me Mister" (20th) and "Blue Blood" (Mono), \$12,500.

Shubert (Indie) (1,500; 60-75)—"Bedtime" (Par) and "Bowery Bachelors" (Mono). Mild \$4,000. Last week, "Seven Days to Noon" (Indie) and "Sierra Passage" (Mono), \$3,500.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetical admission prices, however, as indicated, include the U. S. amusement tax.

# 'Bonzo' Good 11G, Omaha; 'Born' 7G

Omaha, Feb. 27.

"Admiral Was a Lady" sparked by the Lawrence Welk band-revue is giving the Orpheum a very good \$18,000. "Bedtime for Bonzo" is doing okay at Paramount. The Omaha with "Shakedown" plus "Deported" is not so bad at \$8,000. Standout, however, is the Brandeis with "Born Yesterday" with near sock total.

## Estimates for This Week

Brandeis (RKO) (1,500; 16-70)—"Born Yesterday" (Col). Smash \$7,000, great for this house. Last week, "Yank in Korea" (Col) and "He's Cockeyed Wonder" (Col), \$7,000.

Orpheum (Tristates) (3,000; 20-80)—"Admiral Was a Lady" (UA) plus Lawrence Welk band and revue onstage. Very good \$18,000. Last week, "Great Missouri Raid" (Par) and "Hit Parade 1951" (Rep), good \$12,000 at 70c top.

Paramount (Tristates) (2,800; 16-70)—"Bedtime for Bonzo" (U). Good \$11,000. Last week, "Tomahawk" (U), \$9,500.

State (Goldberg) (863; 20-75)—"Call Me Mister" (20th) (2d wk). Surprisingly fine \$5,500. Last week, \$9,000.

Omaha (Tristates) (2,100; 16-70)—"Shakedown" (U) and "Deported" (U). Healthy \$8,000. Last week, "Halls Montezuma" (20th) (m.o.) and "Timber Fury" (EL), tall \$9,000.

# 'Target' Sharp \$10,000, Seattle; 'Enforcer' 9G

Seattle, Feb. 27.

The holiday and good show weather is boosting biz a bit this session despite many holdovers. "Target for Tonight" looks big at Liberty. "Korea Patrol" shapes great at Blue Mouse. "The Enforcer" shapes fairly good at Orpheum. Louis Armstrong band at Palomar is lifting "Three Husbands" to a great total.

## Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Korea Patrol" (EL) and "Blanche Fury" (EL). Great \$6,500. Last week, "Tomahawk" (U) and "Midnight Melody" (Rep) (2d wk), big \$3,000.

Coliseum (Evergreen) (1,877; 65-90)—"Sept. Affair" (Par) and "Rhythm Inn" (Mono) (2d wk). Big \$8,000 after \$10,800 last week.

Fifth Avenue (Evergreen) (2,349; 65-90)—"Born Yesterday" (Col) (2d wk) with "My True Story" (Col) added. Terrific \$10,000. Stays again. Last week, \$13,300.

Liberty (Hamrick) (1,650; 65-90)—"Target Unknown" (U) and "Operation Disaster" (U). Big \$10,000. Last week, "Company She Keeps" (RKO) and "Double Deal" (RKO), \$5,300.

Musie Hall (Hamrick) (2,200; 65-90)—"Kim" (M-G) and "Mrs. O'Malley, Mr. Malone" (M-G) (2d wk). Great \$13,500 after last week's \$18,200.

Orpheum (Hamrick) (2,600; 65-90)—"The Enforcer" (WB). Fairly good \$9,000. Last week, "Grounds for Marriage" (M-G) and "Experiment Alcatraz" (RKO), no dice at \$7,300.

Palomar (Sterling) (1,350; 50-81)—"3 Husbands" (UA) (2d wk), plus Louis Armstrong orch onstage. Great \$13,000 via Armstrong pull. Last week, "Branded" (Par) (2d run), with burlesque onstage, solid \$9,500.

Paramount (Evergreen) (3,039; 65-90)—"Call Me Mister" (20th) and "Second Face" (EL) (2d wk). Great \$9,000. Last week, \$10,600.

# L'ville Better; 'Mo. Raid' Fast \$12,000, Bogart 7G

Louisville, Feb. 27.

Springlike weather on the local scene is sending patrons who have been weatherbound, back to downtown theatre area. "Great Missouri Raid" looks fast at the Rialto. "Enforcer" at Mary Anderson shapes okay. "Three Guys Named Mike" at the State is good.

## Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Enforcer" (WB). Off to brisk start, and early pace indicates neat \$7,000 for Humphrey Bogart starrer. Last week, "Killer Stalked New York" (Col), \$6,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"Great Missouri Raid" (Par) and "Rhythm Inn" (Mono). Looks nice \$12,000. Last week, "Call Me Mister" (20th) and "Bowery Battalion" (Mono), sock \$14,000, and m.o.

State (Loew's) (3,000; 45-65)—"Three Guys Named Mike" (M-G) and "Modern Marriage" (M-G). Good \$11,000. Last week, "Letter to Three Husbands" (UA) and "Cause For Alarm" (M-G), about same.

Strand (FA) (1,400; 45-65)—"Ma Universe" (EL) and "The Torch" (EL). Slow \$3,500. Last week, "Short Grass" (Mono) and "Sierra Passage" (Mono), \$3,000.

# 'Helmet' Terrific \$16,500, Toronto

Toronto, Feb. 27.

Flu epidemic is cutting into biz here with scare particularly nipping matinee receipts. However, action films are still clicking for big returns, notably "Steel Helmet" in five houses here, as well as "Montezuma" on holdover. "Born Yesterday" in second stanza also is still smash. "Prince of Peace," an indie religious theme, also is big at two houses.

## Estimates for This Week

Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (1,059; 955; 470; 699; 694; 35-57)—"Steel Helmet" (Lip) and "Hot Rod" (Mono). Terrific \$16,500. Last week, "Highway 301" (WB) and "Bandit Queen" (Lip), \$15,500.

Eglinton, Victoria (FP) (1,180; 1,140; 38-77)—"Prince of Peace" (Indie). Hefty \$11,500. Last week, "Snake Pit" (20th) and "Apartment for Peggy" (20th) (reissues), \$3,500.

Imperial (FP) (3,373; 38-77)—"Born Yesterday" (Col) (2d wk). Still smash \$20,000. Last week, \$20,700.

Loew's (Loew) (2,096; 40-67)—"Kim" (M-G) (2d wk). Fair \$6,000. Last week, \$8,000.

Nortown, University (FP) (959; 1,556; 38-77)—"Call Me Mister" (20th) (2d wk). Nifty \$12,500. Last week, \$15,000.

Odeon (Rank) (2,390; 50-90)—"Halls of Montezuma" (20th) (2d wk). Solid \$12,000. Last week, \$16,000.

Uptown (Loew) (2,743; 38-67)—"Tomahawk" (U). Okay \$6,500. Last week, "Two Weeks with Love" (M-G) (2d wk), \$6,000.

# 'Mike' Lively \$13,000, Cleve.; 'Danger' 12½G

Cleveland, Feb. 27.

Loew's State is getting breaks for a nice stanza with "Three Guys Named Mike." Considerable interest worked up for it by well ballyhooed fact that most of its outdoor and flying scenes were made here last summer at Cleveland Airport. Five stage appearances by Dick Powell made at Palace to tee off his "Cry Danger" also proved helpful in drumming up another smart take. Hipp's "Enforcer" on h.o. is pulling strong.

## Estimates for This Week

Allen (Warners) (3,000; 55-80)—"I'd Climb Highest Mountain" (20th). Fair \$10,000. Last week, "Mudlark" (20th), \$11,000.

Esquire (Community) (704; 55-80)—"Operation Disaster" (U). Satisfactory \$4,200. Last week, "Al Jennings of Oklahoma" (Col), \$2,500.

Hipp (Warners) (3,700; 55-80)—"Enforcer" (WB) (2d wk). Fine \$14,000 following \$19,000.

Lower Hall (Community); 505)—"Bitter Rice" (Indie) (10th wk). Oke \$3,500 after \$4,000 last folio.

Palace (RKO) (3,300; 55-80)—"Cry Danger" (RKO). Fine at \$12,500. Last week, "Yank in Korea" (Col), \$7,000.

State (Loew's) (3,450; 55-80)—"Three Guys Named Mike" (M-G). Nice \$13,000. Last week, "Vengeance Valley" (M-G), \$13,000.

Stillman (Loew's) (2,709; 55-80)—"Vengeance Valley" (M-G) (m.o.). Moderate \$7,000. Last week, "Tomahawk" (U) (m.o.), same.

# Broadway Upped by 8 New Bills, Strong HO.'s; 'Danger'-Fisher \$70,000 'Teakettle'-Ritzes 75G, 'Letter' Neat 20G

Washington's Birthday holiday trade, plus a strong weekend hyped by springlike weather, is boosting Broadway first-run trade this session. All-day rain Wednesday (21) failed to cut much into the pre-holiday business while the actual holiday was one of the strongest Broadway deluxes have enjoyed in some time.

Eight new bills and several strong holdovers are helping all along the line. Best showing of newcomers is being made by "Cry Danger," with Eddie Fisher, Russ Case band and De Marco Sisters heading stageshow at the Paramount. Fisher is the magnet that is attracting much added patronage from teen-agers, with solid \$70,000 likely on first week. Top straight-filmer is reissue combo of "Dodge City" and "Virginia City," which is racking up an amazing \$23,000 at the Mayfair.

"U. S. S. Teakettle," with Ritz Bros. heading stage bill, is just okay at \$75,000 for the Ritz. "No Orchids for Miss Blandish" looks lush \$16,000 at the Globe. "Mrs. O'Malley and Mr. Malone," with vaude, new change at the Palace, is giving that house a profitable \$18,000, best in some time.

"13th Letter" shapes up strong at \$20,000 at the Rivoli while "Under the Gun" is moderate \$12,000 at the Criterion. Rialto oldie combo of "Model Wife" and "The San Francisco Docks" is dull.

The holiday is boosting "Payment on Demand," with stageshow, to big \$138,000 at the Music Hall, beating the initial week by \$8,000 and winning a third stanza. Washington's Birthday likewise lifted "Born Yesterday" to rousing \$26,000 at the Victoria. "Tomahawk" is holding strongly with \$22,000 at the State in its second frame.

## Estimates for This Week

Astor (City Inv.) (1,300; 55-\$1.50)—"Harvey" (U) (10th wk). Present week ending today (Wed.), with the holiday helping, pushing up to solid \$11,000 after \$10,500 last week. Holds four days of 11th round, with "14 Hours" (20th) coming in next Monday (5) on special invitational preem, with regular run opening following day, March 6.

Bijou (City Inv.) (589; \$1.20-\$2.40)—"Cyano" (UA) (15th wk). The 14th round ended last night (Tues.) held at \$9,000, with extra matinees on Washington's Birthday helping. Last week, \$8,800. Stays on indef.

Capitol (Loew's) (4,820; 55-\$1.50)—"Vengeance Valley" (M-G) with Blue Barron orch, Joey Adams, Felix Knight, others, onstage (2d final wk). Not likely to go over \$30,000 this round after okay \$45,000 opening week. "Three Guys Named Mike" (M-G), with Johnny Long orch, Georgia Gibbs heading stageshow, opens tomorrow (Thurs.).

Criterion (Moss) (1,700; 50-\$1.75)—"Under the Gun" (U). First week ending today (Wed.) looks like routine \$12,000. Holds a few days. In ahead, "Frenchie" (U) (2d wk-5 days), \$7,500.

Globe (Brandt) (1,500; 50-\$1.20)—"No Orchids for Miss Blandish" (Indie). Initial round ending today (Wed.) shapes up to lush \$16,000 or better. Holds, naturally, in ahead, "Sugarfoot" (WB) (2d wk-5 days), \$6,000.

Mayfair (Brandt) (1,736; 50-\$1.20)—"Dodge City" (WB) and "Virginia City" (WB) (reissues). Going like a house afire, with smash \$23,000 or near in the first week ending today (Wed.). Holds. Last week, "Last Gangster" (M-G) and "Big Store" (M-G) (reissues) (4th wk), okay \$8,500.

Palace (RKO) (1,700; 55-\$1.20)—"Mrs. O'Malley, Mr. Malone" (M-G) with vaude. A bit better than recently with profitable \$18,000. Last week, "Rogue River" (EL) and vaude, miserable \$13,000 and below hopes, being one of the slowest weeks under current policy.

Paramount (Par) (3,664; 55-\$1.50)—"Cry Danger" (RKO) plus Eddie Fisher, Russ Case orch, De Marco Sisters (5) topping stageshow (2d final wk). Initial session ended last night (Tues.) went to solid \$70,000. In ahead, "At War With Army" (Par) with Harvey Stone, Boyd Rabin orch, others onstage (4th wk), nice \$52,000.

Radio City Music Hall (Rockefellers) (5,945; \$0-\$2.40)—"Payment on Demand" (RKO) and stageshow (2d wk). Pushing up to big \$138,000 to top initial week's

\$130,000. Great trade on Washington's Birthday plus fine weekend spelling the upbeat. Holds a third, and possibly a fourth, with "Royal Wedding" (M-G) coming in next at the Hall's Easter pic.

Rialto (Mage) (594; 44-98)—"Model Wife" (Indie) and "The San Francisco Docks" (Indie) (reissues). Light \$4,500 and holds only one week. In ahead, "Perfect Woman" (EL), \$4,000 in 6 days.

Rivoli (UAT-Par) (2,092; 60-\$1.25)—"13th Letter" (20th) (2d wk). First week ending last night (Tues.) hit strong \$20,000. Holding. In ahead, "Second Woman" (UA) (3d wk-6 days), \$7,700.

Roxey (20th) (5,886; 80-\$1.75)—"U. S. S. Teakettle" (20th) with Ritz Bros., Gale Robbins, Maxellos heading stage bill. Shapes to get a barely okay \$75,000. Holds, in ahead, "Call Me Mister" (20th) with stageshow headed by Danny Kaye (3d wk-9 days), soared to \$110,000, over hopes. Helped by new record at house for Washington's Birthday.

State (Loew's) (3,450; 55-\$1.50)—"Tomahawk" (U) (2d wk). Holding strongly with \$22,000 after socko \$30,000 opening round. Stays on.

Strand (WB) (2,736; 55-\$2)—"Operation Pacific" (WB) plus Johnny Pineapple and his Hawaiian Revue onstage (4th wk). Dragging down to lean \$19,000, with new stageshow brought in because of prior commitments of others. Last week, with Denise Darcel, Victor Lombardo orch onstage for third round, was okay \$30,000. "Storm Warning" (WB), with Josephine Baker, Buddy Rich orch, the Zoris heading stageshow, opens Friday (2).

Sutton (R & B) (561; 90-\$1.50)—"Trio" (Par) (21st wk). The 20th round ended Monday (26) held very strongly at \$6,000 after \$5,800 in 19th frame. Continues, with "Kon-Tiki" (RKO) set to open April 2.

Trans-Lux 60th St. (T-L) (453; 74-\$1.50)—"So Long at Fair" (EL) (6th wk). Holding very well at \$5,500 after \$5,800 in week ahead. Stays on.

Trans-Lux 52nd St. (T-L) (540; 90-\$1.50)—"Seven Days to Noon" (Indie) (11th wk). The 10th stanza ended Sunday (25) was \$5,600 after \$5,500 for ninth. Continues.

Victoria (City Inv.) (1,080; 95-\$1.50)—"Born Yesterday" (Col) (10th wk). Ninth session ended Monday (26) pushed up to \$26,000 after \$24,000 in eighth week. Continues on.

# K.C. Biz Up; 'Payment' Stout \$11,000, 'Mister' 19G, '3 Guys' 18G, Big

Kansas City, Feb. 27.

Let-up in cold weather plus school holiday last Thursday (22) is helping current week to improved figures. "Call Me Mister" in three Fox Midwest houses is racking up a big session. "Three Guys Named Mike" at Midland looks strong and will stay a second. Missouri is fairly stout with "Payment on Demand." Most spots were hurt by bliz last week.

## Estimates for This Week

Enquire (Fox Midwest) (800; 45-60)—"Salerno Bearhead" (Indie) and "Fighting Sullivan" (Indie) (reissues). Giving house one of its better weeks at \$4,000. Last week, "Girls Under 21" (Indie) and "Girls of Road" (Indie), \$3,500.

Kimo (Dickinson) (550; 60-85)—"Red Shoes" (EL) (3d wk). Steady \$2,000. Last week, same.

Midland (Loew's) (3,500; 50-75)—"Three Guys Named Mike" (M-G) and "Cause for Alarm" (M-G). Flying high at \$16,000 and holds. Last week, "Mrs. O'Malley, Mr. Malone" (M-G) and "Three Husbands" (M-G), light \$9,000.

Missouri (RKO) (2,650; 50-75)—"Payment on Demand" (RKO). Solo for policy switch, pleasant \$11,000. Last week, "Storm Warning" (WB) and "Texan Meets Calamity Jane" (Col), medium \$8,000.

Paramount (Tri-States) (1,900; 50-75)—"Branded" (Par) (2d wk-4 days). Nifty \$6,000. Last week, hefty \$12,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 50-75)—"Call Me Mister" (20th). Big \$19,000. Last week, "Frenchie" (U), \$15,000.



# Brit. Festival Expects 200,000 Yank Tourists Despite Few Added Draws

London, Feb. 20.

The dollar (U. S.) tourist trade is expected to earn \$100,000,000 for Britain this year, but little is being offered in the way of diversion other than the country-wide coverage in connection with the Festival of Britain. But the Travel Assn., whose function it is to appeal to visitors, reckon that this should be enough to induce 200,000 to cross the Atlantic.

The estimates are based on the premise that there will be no deterioration in the international situation. If war tension should heighten there is little prospect of the figure being reached. This estimate, on the number of North American and Canadian tourists would be an all-time high. Last year, about 125,000 American tourists came to Britain and left behind nearly \$70,000,000 here, that figure being a substantial advance over 1949.

To lure the dollar laden tourists, the Travel Assn. has an advertising budget for the American press exceeding \$250,000, but the campaign is being modified for psychological reasons in light of recent international developments. Blatant appeals to visit Britain alongside stories of the Korean campaign might conceivably have offended U. S. public opinion. The campaign's new theme will underline the importance of travel and the advantages of getting to know one's friends.

Together with the advertising, the travel center in N. Y. is issuing a barrage of propaganda material which, at long last, recognizes that not all American tourists are rich. Emphasis is being placed on the cheaper travel facilities, with the offers of private hospitality in more than 5,000 London homes at a modest figure of about \$1 a night. On that basis, it is computed that exclusive of travel charges, a couple could have a month in Britain, seeing the sights, and manage on about \$250.

For the American tourist who is interested in British drama, music and the arts, the Festival will have full supply, but the average tourist, with a yen for the lighter stuff, will have little offered. The Travel Board is only too conscious that many of these may quickly tire of Festival culture and seek the bright lights and gaiety of Paris and Rome.

## Olivier Will Speak At Union Propaganda Meet Despite Exhibs' Blast

London, Feb. 27.

Notwithstanding the rebuffs he received from exhibitors throughout the country when he asserted they took too large a proportion of boxoffice revenues, Sir Laurence Olivier is to be one of the principal speakers at a union-sponsored meeting to be held in Westminster for Parliament members. The meeting is a sequel to the public session organized last month by the Film Industry Employees Council to draw nationwide attention to the critical state of British film production, and to urge drastic government action.

At that session, Olivier claimed that British production paid off—but paid the wrong people. He argued in favor of a bigger share of boxoffice receipts being returned to the producers who could not get out of the red under the present distribution of earnings.

Besides Olivier, the FIEC spokesmen at the coming meeting will include George H. Elvin, secretary of the Assn. of Cine and Allied Technicians, and Gordon Sandison, replying British Actors Equity.

## Boulting Bros. to Metro?

London, Feb. 27.

Britain's director-producing team, the twin Boulting brothers, are expected to quit London this fall for a long-term contract with Metro in Hollywood. A pact already has been sent by the studio to the brothers, and it is now being studied.

John Boulting is currently directing the Festival film, "Magic Box," while Roy Boulting is meeting the new Soskin production "I Spy Strangers." Their last joint picture was "Seven Days to Noon."

## Paris Blaze Delays Prod.

Paris, Feb. 27.

Four pix now rolling, "Victor," "Monsieur Fabre," "Eux" and "Auberge Rouge," will suffer delays, because of a fire at the Traounez costume factory and warehouse here. Loss in costumes is estimated to exceed \$150,000.

Traounez has practically a monopoly here of theatrical costumes, and keeps a very heavy stock on hand.

## Few New Music Shows From U.S. Set for London

London, Feb. 20.

General opinion in the trade here seems to be that finding finance for big musical shows and paying hefty royalties are a thing of the past.

This is rather apparent from the future list of productions slated for the West End shortly. These comprise only two from America, Jack Hylton's "Kiss Me, Kate" at the Coliseum March 8, and "South Pacific," due to follow "Carousel" at Drury Lane sometime late this year, with the likelihood of Rodgers and Hammerstein doing it themselves. It is Hylton's first show at the Coliseum.

There is little current mention of the Broadway smashes, "Gentlemen Prefer Blondes" and "Where's Charlie?" They were to have been done in London.

Often if hit shows from the U. S. are not sold in the first six months of their Broadway run, the English interest wanes, with chances of production more remote than ever.

## WOO JUDITH ANDERSON FOR AUSTRALIAN TOUR

Sydney, Feb. 20.

Native-born Judith Anderson is being wooed by the Aussie Jubilee Celebrations Committee to do a season here this year, 1951 being the Jubilee year of the foundation of the Aussie Commonwealth.

Understood that Miss Anderson has signified her willingness to make a tour if certain details can be ironed out quickly. Star is reported as anxious to revisit her native land. Last visit here was years ago in "Cobra" under the Williamson-Tait banner.

Should okay be gotten on mooted plans, it's certain that Williamson-Tait would handle the tour, with star probably doing "Medea" for a limited season.

Several monetary problems have to be ironed out. Probable that the Arts and Drama setup of the Jubilee Celebration would bear most of the tour's cost, with W.T. also in on a certain cost percentage, plus providing theatres, etc. Harold Bowden, Williamson-Tait general manager, is currently working out the details on this mooted tour. Star would also probably bring some U. S. players with her, with local talent making up the balance.

## Current London Shows

(Figures show weeks of run)

London, Feb. 27.

"Blue for Boy," His Maj'ty's (13).  
"Carousel," Drury Lane (38).  
"Consul," Cambridge (3).  
"Dear Miss Phoebe," Ph'nix (20).  
"Dish Ran Away," Vaude (35).  
"Fol de Rols," St. Martin's (8).  
"Gay Invalid," Garrick (5).  
"Gay's the Word," Saville (2).  
"His Excellency," Piccadilly (40).  
"Holly and Ivy," Duchess (42).  
"Home & Beauty," Wind'm (22).  
"King's Rhapsody," Palace (75).  
"Knight's Mad'n," Vic. Pal. (50).  
"Lace on Petticoat," Amb'as. (11).  
"Little Hut," Lyric (27).  
"Mad'n's Chafflot," St. Ja's (2).  
"Man and Superman," New (2).  
"Mr. Panmure," Aldwych (3).  
"Point of Departure," York's (9).  
"Reluctant Hero's," Wh'v'l (48).  
"Ring Round Moon," G'l'be (34).  
"Seagull's Sorrente," Apollo (37).  
"Take It From Us," Adelphi (17).  
"To Dorothy a Son," Savoy (14).  
"Who Is Sylvia," Criterion (18).  
"Will Any Gent.," Strand (25).  
"Worm's View," Comedy (201).

CLOSED LAST WEEK

"Folies Bergere," Hipp. (72).  
"Mrs. Tanqueray," Haym'k't (25).

# Keep Present 30% Brit. Film Quota, Prod.-Exhib Block to Urge This Wk.

London, Feb. 20.

## Separate Shorts Quota Sought by Brit. ACAT

London, Feb. 20.

The reinstatement of a separate quota for shorts at a starting figure of 50% is advocated by the Assn. of Cine & Allied Technicians in a supplementary memorandum to the Board of Trade on amendments to the Films Act. The technicians' union urges the BOT to admit frankly that the experiment of having a supporting quota has failed.

This memorandum asserts that the supporting quota has led neither to increased production of British second features nor to increased exhibition of British shorts. They advocate that the quota should rise in stages to 75% and that a percentage of boxoffice receipts should be allocated to the supporting program. At present, most supporting items are booked on flat rental.

## Hakim Sets 2-Way French-U.S. Distrib

A two-way arrangement whereby American films' earnings in France are to be used for acquisition of French product for release in the U. S. has been launched by Gaston Hakim. One of the Hakim brothers, long identified with the production end of the industry, he is distributing a number of Hollywood pix in the Gallic market. Among them is "The Southerner," which Raymond and Robert Hakim made for UA release in 1945.

While U. S. film imports into France are limited to 121 features under the Byrnes-Blum accord of 1948, Gaston Hakim pointed out in N. Y. this week that he is releasing his U. S. pictures in that country with French subtitles instead of dubbed versions. In this manner, he said, any import is eligible for a maximum of 30 theatre booking contracts. Byrnes-Blum agreement specifies that no picture over two years old may be dubbed.

Hakim will distribute his French pix in the U. S. through Normandy Pictures, Inc., a firm he recently formed. Ready for release is "Carnival of Crimes," with Dane Clark narrating. In addition, he is representing three French filmmakers in America as sales agent. Two of the producing trio are Sacha Gordiner and Paris Film.

## Press Boycott Against 1st Postwar Harlan Pic

Frankfurt, Feb. 27.

"The Undying Lover," first postwar film of Veit Harlan, Nazi Germany's No. 1 film director, was spared of further demonstrations but a press boycott has started in an attempt to stop the picture's further showings. The two most prominent dailies here decided to ignore the film in case it opened in the city. They resolved not to run reviews nor to accept advertising. In Stuttgart, the Stuttgarter Nachrichten made a similar announcement while in Berlin all reviewers agreed to ignore the pic if released there.

At present film has not played the six key cities, which includes Berlin and Frankfurt, where strong trade union and other protests are possible. In Stuttgart, not included among the six key spots, a stench bomb was thrown into a house playing vic. Public resentment against Harlan stems from his Nazi record, having directed the overly anti-Semitic film, "Jud Süss."

## DOLORES GRAY TO BRAZIL

London, Feb. 20.

Back from the winter sports at St. Moritz, Switzerland, Dolores Gray and her mother, Barbara, are busy packing after four years in London. They are due to vacate their Grosvenor Square apartment in March, after which they will go to the South of France till late June.

Miss Gray, with her mother, then leaves for Rio de Janeiro where she is due to appear in cabaret for a month.

An overwhelming section of the industry is against any change in the British quota percentage for next year. At the Films Council meeting March 1, called to consider a recommendation to Board of Trade prexy Harold Wilson, there will be a solid producer-exhibitor block recommending continuance at 30%, supported by some labor elements.

As in previous years, the major spokesman for hiking the quota back to its original 45% will be George Elvin, replying the Assn. of Cine and Allied Technicians. But while he may garner some support from other labor factions on the Films Council, he will not have the backing of Tom O'Brien's powerful organization. The National Assn. of Theatrical and Kine Employees has consistently opposed high and unrealistic quotas.

When the quota was slashed last year to 30%, it was mainly the outcome of an agreement reached between producers and exhibitors, and this united front swayed the majority of the independent members of the Council. At Thursday's meeting, for the second time there will be this unanimity among the reps of the two associations.

If the Films Council accepts the proposed 30%, and this is endorsed by Harold Wilson, there will be no need to get Parliamentary sanction. This only becomes necessary if the quota percentage is being modified and when that happens six months notice has to be given, with approval obtained in both Houses of Parliament. If Wilson is deprived of the necessity of making an amending quota order, the House of Commons will be robbed of its first film debate of the year. The annual procedure of recommending a revised quota always yields lively views.

Although there is every prospect of the 30% quota remaining, there is growing agitation in favor of cutting the supporting quota which has remained unaltered since 1948 at 25%. Exhibitors frankly admit that a figure of 10% or 15% would be more appropriate. It has also been suggested that the BOT should consider separate quotas for second features and shorts.

## Overflow From Vienna's Carnival Season Balls Packs Many Nightclubs

Vienna, Feb. 6.

Fasching (Mardi Gras) season in this Danube capital is as great this year as in every year since the war's end. Again some 2,000 separate balls, ranging from the "Gehnostestes," each of which draw some 4,000 revelers, down to little "house balls" for a few in neighborhood wine houses, are scheduled.

Biz is solid, but increasing beefs are heard about the commercialization of the pre-Lenten festivities. An ancient tradition of gaiety has grown into a giant industry competing with all publicity methods to draw the largest public at the highest prices.

Ducats for the better brawls such as the Jockey Club (held in the Pallavicini Palace), the Philharmonic, at which the great symphony orch plays the Strauss waltzes, and the Medical Society, where the elite of academic life and the government appear, sell for as high as \$4.50 per. Tickets for a couple plus transportation, wine and food, flowers and incidentals can run up a \$25 tab for an evening. Earning power here is low except for big time black marketers and foreigners (around \$42 per month), and hence \$25 is plenty costly.

Situation is helpful to the city's few nightspots, and they do plenty of extra biz with refugees, from the ballroom crush. Such spots as Monseigneur, where top gypsy fiddler Antal Kocze holds forth, Splendide (dance spot only), Moulin Rouge and Casanova, last two with flashy floorshows, picked up disgruntled carriage trade. Americans took their Fasching innings, too, with big charity parties at Messenstad for benefit of Austrian crippled children and the Austro-American Friendship Society Hall.



# Paris Commies Seek Harsh Quota For Yank Films, But Exhibs Happy

Paris, Feb. 27.

Anticipating the revamping of the Franco-American (Blum-Hyman) film agreement, the Commie press is keeping up a barrage to insist on a stricter quota and higher restrictions generally to protect the French screen against an "American Invasion."

Last year, nevertheless, was fairly good for the French industry. French production reached an all-time high in 1937 with 123 features. This dropped to 113 in 1938, after which it always remained well below the 107 pix which French studios turned out last year.

During 1950, Paris exhibitors played 401 pictures, of which 104 were French, 174 dubbed foreign imports and the balance foreign subtitled imports. What the Reds now protest is that, despite the large number of French pictures played, there are still 77 French pix (of which one of 1948 vintage and eight made in 1949) which could not get a release. Lack of quality, explains why exhibs, anxious to get product and remain within the quota, fight shy of playing these weak sisters.

It explains, too, why the Marignan, a Champs Elysees stronghold of French product, (since built it has only played four American pictures) has now booked a fifth one, "Savage Splendor" (RKO), together with Walt Disney's "Melody Time."

The pictures which did best in 1950 are: For the French films, "Justice est Faite" (Dorfman), "Nous Irons a Paris" (Ray Ventura's Hoche Productions); top American import was "Cinderella" (RKO) best British import "Third Man" and ace Italian import, "Bitter Rice."

## Spread of Strikes In Aussie Threatens Big 50-Year Jubilee There

Sydney, Feb. 13.

This year, when Australians are supposed to be celebrating the 50 years Jubilee of the foundation of the Australian Commonwealth, a sudden industrial upheaval, with Communist-inspired strikes and power shutdowns, have posed the question of how successful the Jubilee is going to be. It is all reminiscent of the gloomy 1880s with this city of 2,000,000 lacking hot water, store windows lighted with oil lamps, when night sports were tabooed, and only theatres and cinemas with their own standby power plants permitted to operate. Industry has been cut down two days weekly, meaning public spending curbed.

Majority of countries film houses are closed and many independent nabe shows are likewise shuttered. Loss in film rentals will set distributors back plenty. Opinion in local financial circles is that the present industrial shutdown is costing this country around \$20,000,000 weekly. There is likewise a possibility of more trouble ahead if the Robert Menzies government calls in troops to work the mines, so powerful are the trade unions downunder.

### New Top Stars for Jubilee

These shutdowns may see the mix of top U.S. film stars coming here for the Jubilee Year. It had been planned to bring out U.S. talent, with invitations out to several Hollywood stars, to make a brief Aussie runaround on an industry goodwill basis. But the sponsors of talent importations point out no star would plane here to find shutdowns, cold meals and then be asked to bathe in a tub of cold water via candlelight.

Major pic circuits like Greater Union and Hoyts, operating standby plants in all key zones, find the overhead terrific. Petrol and oil is currently selling here at the highest price known. One standby plant at the Lyceum, a film house here, blew up recently and injured three people. House is dark and stays that way until another plant can be installed.

### 2 Arg. Actresses for Mex Films

Mexico City, Feb. 20.

The top Argentinian actresses, Libertad Lamarque, and Nini Marshall, big names in Mexico, have been inked by Oscar Danziger to star in two pix. He will do eight films this year.

## 50% Boost in Tourist Biz for Mexico Seen

Mexico City, Feb. 20.

Tourist trade, predominantly American, is seen by the government's tourist department as bringing Mexico at least \$172,000,000 this year (50% more than in 1950) as a result of intensified publicity in the U. S., Canada and Cuba. Agreeing with that estimate, the Mexican Tourist Assn., a private organization, avers a big factor in the upbeat of tourism is the 11.57c peso, which gives visitors much for their money.

However, hotelmen here complain that Mexico City is losing at least \$50,000 monthly because of a dearth of hotels to accommodate visitors. That is a real problem currently because, despite the fact that hotel biz is booming, investors are leery of that kind of loans because of sky-high materials and labor costs.

## Fresh Blow To Spain Prod. Plan

Madrid, Feb. 20.

The recent move against the distribution of numerous small government subsidies to smaller film producers instead of concentrating the money via bigger, experienced producing companies has received new impetus with the announcement that the producer of a film called "Amaya" has used about \$37,500 for sets and now may not be able to use them. He has no more money with which to continue the production. The recent weeks of bad weather prevented shooting on the pic, most of sets being outdoors.

Also reported that production on "Wolfgram," suspended last October, has little chance of being resumed. At present, two films are in production at each of four studios, Sevilla, Orpheo, Ballestreros and C. E. A. Edgar Neville has started work on his "Fairy Tales" at C. E. A. He is author, producer and director. Pic will star Conchita Montez. The studios Trilla and Kinefion each have one film in production.

At the Cine Arte, work has started on "William Hotel," starring Manuel Gomez Bur.

Bullfighter Marie Cabre, who was featured in "Pandorra," has published a book of verses, "Digest of Poems Dedicated to Ava Gardner," which is having a large sale here.

## PLAGIARISM CHARGE HALTS ARG. PICTURE

Buenos Aires, Feb. 20.

Argentine film producers have recently adopted a system of releasing their latest productions in the de luxers at Mar del Plata, the big coast resort city on the Atlantic, which becomes a community of a million at this time of year. Pictures are given a tryout in this way before preemed here.

Artistas Argentinos Asociados had arranged recently to release in this way one of its special productions, "Vivir un Instante," co-starring Pita Merello with Alberto Closas. A capacity audience was in the theatre when the management received an order from the Press Secretary, Raul A. Apold (he controls all film matters) prohibiting exhibition of "Instante." The Federal police had secured a restraint order because of a complaint that the story had been taken directly from another author who had brought an accusation of plagiarism against AAA.

The management of the Ocean-Rex had no recourse but bow to the Press Secretariat's ban on "Instante."

### 19 U. S. Pix Preemed in Finland

Helsinki, Feb. 20.

There were 29 new pix preemed here during January, 19 being from the U. S. and three each from Finland and France.

Others came from Russia, England and Sweden.

## Aussie Crix Blast 'Mary'

Melbourne, Feb. 27.

Local crix have given Al Rosen's first Aussie legit venture, "Mary Had a Little," current at the Tivoli here, a real panning. Nevertheless the show should do well via the sex play given in critics' reviews.

Mary Brian has the top femme role, with cast including John Hubbard. Despite public protest, local gendarmes have not stepped in to curb "Mary."

## Sweden to Weigh Slash in Taxes To Revive Prod.

Stockholm, Feb. 20.

Spring sessions of the Riksdag (Parliament) will see sharp debate on whether idle Swedish film production should be revived through a cut in taxes. Lawmakers are expected to weigh the findings of a committee which recently made a study of the production crisis. No pictures have gone before the cameras at studios since the first of 1951 because producers charge high taxes are forcing them out of business.

Investigating committee reported that the average film produced in Sweden today costs around \$77,000. Of this outlay, the filmmaker figures to lose around \$25,000. In the light of this the probers suggested that the government make a rebate of about \$12,000 to the producer. Studios, however, take a dim view of the recommendation since even with such a concession they will still lose money.

Out of a total of 306 films preemed in Sweden during 1950, Hollywood provided 192 or 60%, according to a trade survey. Runner up was Britain with 37. France followed with 27 and other contributors were Sweden, 25; Germany and Italy, 5 each; Finland, Norway and Russia, 2 each; and one apiece from Austria, Belgium, Czechoslovakia, Brazil, Hungary and Poland. Number of Swedish releases was the lowest in more than 10 years.

Censors were active in 1951, with some 21 pictures meeting disapproval largely because of too much emphasis upon crime. Two Russian films were banned because they were "too anti-American." They both were Mosfilm productions.

## Rep Toppers, Wayne In London to Launch New British Distrib Setup

London, Feb. 27.

The arrival of Herbert J. Yates and John Wayne last Saturday (24) for the formal opening of Republic House, organization's new European headquarters, sparked a week of London celebrations. R. W. Altshuler and William M. Saal had planned in a week earlier.

On Monday (26), Yates and Wayne were entertained at a luncheon by J. Arthur Rank at Pinewood and that night Republic House was launched with an all-trade cocktail party. Tonight there will be a reception for government officials, while tomorrow (28) there will be a luncheon for members of the Kinematograph Renters Society, and another cocktail party for exhibs that night. There will be a reception for British producers on Thursday, while on the following day a luncheon for Provincial exhibs. Preem of "Rio Grande" will be staged Friday (2) night.

The week's celebrations end with a sales convention Saturday to be addressed by both Yates and Wayne. In the afternoon the Hollywood star is to kick off at a London football match. Later in the day they both plane to Paris, but will return to London to discuss forthcoming production of John Ford's "Quiet Man" to be done in Eire in May, with Wayne starred.

### Roll on 'Poison' in April

London, Feb. 27.

Production starts here, either April 2 or 9 on Daniel M. Angel's "Another Man's Poison," for which he had originally signed Gloria Swanson. He has now inked Bette Davis.

Director and studio will be announced shortly.

# Gt. Britain Film Grosses Up 6.6% In Final '50 Quarter; Net Rose 7.1%

London, Feb. 27.

## New Irish Equity Deal With Brit. Pix Producers

Dublin, Feb. 20.

Lengthy negotiations between Irish Equity and British Film Producers' Assn. to provide complete coverage of conditions, pay rates for bit players and extras on all types of productions undertaken in Ireland are near completion. Deal also covers provisions for hazardous services, publicity, loss of reputation by artists, health and suspension.

Special clause is being inserted giving production units liberty to engage crowd artists locally, and not from Equity, when on location more than 30 miles from Dublin.

## New Combo Unites 77 German Prods.

Frankfurt, Feb. 20.

A new Producers' Cooperative has been formed in Berlin in a move to unite western Germany's 77 independent producers into a new combo for key cities. The new Co-op rounds up practically all local producers, with the exception of the major CCC-Film. New group consists of Cordial-Film, Cinephon-Film, Fanal-Film, Froehlich-Film and Skala-Film. With the exception of Cordial-Film, western Germany's fifth ranking producer, all other companies are only one or two years old.

This new group has so far individually has produced 16 of the 176 post-war pix and plans to make 10 more this year. Purpose of the union is to give financiers a more solid basis for investments in film production. Lack of pic financing has been plaguing the German industry for the past year and has become worse within the last two months. In Berlin, no film has been produced in the last three months.

It is the third this month.

First Producers' Cooperative was founded early in February by six producers, including Real-Film, western Germany's biggest, in a three-way linkup between Hamburg, Munich and the minor production center of Wiesbaden. The group has announced it is ready to accept other producers, provided all of present six agree. They claim that production plans will be coordinated for best possible exploitation, with regular monthly meetings in Munich, Hamburg or Frankfurt for joint supervision of scripts, planning of production costs and economic use of studio space. It also will attempt to cut top talent salaries and increase the use of newcomers.

A second, smaller group was formed the same week by three minor Munich producers, who, announced they will make eight films this year or twice their total post-war production.

Further groupings are expected in Munich and possibly in Wiesbaden. This would leave only two unimportant film centers in Goettingen and Duesseldorf. Latter, however, is expected to develop into a significant center as soon as the Film Financing Co., a \$1,400,000 outfit established by state and industrial capital, plus former top execs of the Nazi state-owned UFA monopoly, enters the production field. It now has no studios.

## 'Oklahoma' in Scotland On Heels of 'Brigadoon'

Glasgow, Feb. 20.

Following on excellent biz accorded "Annie" and "Brigadoon," the long-running musical "Oklahoma" arrived in Scotland Monday (19) for dates in Edinburgh, Aberdeen and Glasgow. It plays four weeks in Edinburgh, three in Aberdeen and six in Glasgow. Theatre here is swamped with inquiries.

Only American in the leads is John Elliott, as "Curly." Other principals are Billie Love, Jennie Gregson and Peter Feigate.

"Brigadoon," with Bruce Trent and Noele Gordon, has been doing a big biz in Edinburgh.

Gross boxoffice takings in Great Britain in the last quarter of 1950 showed a rise of 6.6% over the previous three months, but were less than in the first quarter of the year. Official countrywide returns published in the Board of Trade Journal last Saturday (24) show total receipts of \$75,500,000, a rise of nearly \$4,700,000 over the September quarter, but almost \$3,000,000 less than in the first three months.

Net receipts, after payment of admission tax, were almost \$49,000,000 or 7.1% above the previous quarter's \$45,000,000. The exhibs' share of \$31,662,000 was \$2,300,000 above the previous three months.

The rise in boxoffice takings was reflected by the increase in number of admissions, which jumped by 5% to a total of 358,913,000. This figure also compares adversely with the first quarter of 1950, which was 3% higher. The increased patronage mainly came from holiday centres, which were 27% above the previous quarter. The average admission price was 21c.

While the quarterly survey reflects the improved state of pix theatre biz, it also seems to stress pronounced depression that has overtaken the production industry. At the end of the year, with nine pictures on the floor, 66% of available stages in the country were idle. There were double the number of vacant stages in December compared with the figure at the end of September.

The number of artists employed on British feature production, which is given at 175, is almost double the figure of the previous year, when only 97 were registered as being in work. But during the same time the number of full-time technicians slumped from 1,360 to 877. Also in the same period, the number of man-days worked by extras has dropped from 13,000 at the end of 1949 to 6,000 at the end of last year. There also was a slight drop in the number of full-time theatre employees, but the number of part-timers has increased proportionately.

## Hoyts' Deal for Houses Of Snider-Dean Nabe Aussie Chain Seen Set

Sydney, Feb. 20.

It now seems certain that Hoyts' circuit and the Snider-Dean nabestix chain are near final terms for takeover by Hoyts of latter's holdings.

This week Hoyts signatored for the Snider-Dean 800-seater New Manly at Manly, a top Sydney nabe spot. It will likewise set a deal for the Astra, Drummoyne, another 800-seater, with probably others to follow.

Hoyts and Snider-Dean have been close together for a long time. Sam Snider, who aside from being a politician, also holds extensive commercial interests and was once Hoyts' general manager back in the days of the late F. W. Thring.

## 50% RENTAL LIMIT IS SQUASHED IN BRITAIN

London, Feb. 20.

After being in force for several years, the exhibitor ceiling of 50% for film rentals is now coming to an end. Joint discussions between distributors and theatre owners have led to the rescinding of the resolution which imposed this limit. Lifting of the ban, however, does not signify an immediate hiking of film rentals as the Cinematograph Exhibitors Assn. is still "recommending" that theatre owners should not pay more than 50% in normal circumstances.

The significance of the change is that where an exhibitor is prepared to pay more than 50% for a particular film, there can be no question of disciplinary action being taken through the CEA.

The decision also reflects one of the major recommendations in the Plant committee's report on exhibition and distribution. It contended that an arbitrary ceiling of 50% was unfair, and often robbed producers of some of their much needed revenue.

**LOOKING FOR A  
RAFT OF ACTION!  
RAFT OF ROMANCE-  
RAFT OF DOUGH?  
YOU'LL GET 'EM WITH  
RAFT IN A NEW KIND  
OF ADVENTURE HIT!!!**

THE  
STAKES  
WERE  
SLIM  
BLONDE  
AND  
BEAUTIFUL...  
THE  
LUCK  
WAS  
NICK  
CAIN'S—  
HIGH  
AND  
HOT!...

GEORGE RAFT · COLEEN GRAY

**LUCKY**

**NICK CAIN**

with Constance Smith and Greta Gynt · Margot Grahame · Enzo Staiola  
Directed by JOSEPH M. NEWMAN · Produced by JOSEPH KAUFMAN  
Screenplay by GEORGE CALLAHAN and WILLIAM ROSE · Based on the novel "I'll Get You  
For This" by James Hadley Chase · A Kaydor Production · Released by 20th Century-Fox

*There's No Business Like* **20** *Business!*

CENTURY-FOX



conniving femme who soon marries Morgan.

# VERY GOOD NEWS!

M-G-M's Story of those Gorgeous Airline Stewardesses!



Four-Star Cast!  
**JANE WYMAN**  
**VAN JOHNSON**  
**HOWARD KEEL**  
**BARRY SULLIVAN**

Screen Play by Sidney Sheldon  
 Story by Ruth Brooks Flippen  
 From Suggestions Made by Ethel  
 "Pug" Wells • Directed by  
 CHARLES WALTERS • Produced  
 by ARMAND DEUTSCH

## "THREE GUYS NAMED MIKE"

2nd Biggest M-G-M GROSS in a  
 year at Wilkes-Barre, Pa.

AND AT SCRANTON IT TOPS "3 LITTLE  
 WORDS," "FATHER OF THE BRIDE"

AND IN NEW ORLEANS IT'S RIGHT  
 UP THERE WITH THE BIG ONES!

JUST THE BEGINNING!



**"COME ON  
 DOWN  
 FRED  
 ASTAIRE!"**



Wait till you see Fred do  
 his "Dancing On The Ceil-  
 ing" number in M-G-M's  
 BIG MUSICAL "ROYAL  
 WEDDING," next attrac-  
 tion at Radio City Music  
 Hall. Selected by Cosmo-  
 politan as "Best Musical of  
 the Month" and by Seven-  
 teen Magazine for the  
 "Picture of the Month."  
*(Technicolor of course!)*



# Inside Stuff—Pictures

Will Rogers Memorial Hospital at Saranac Lake, N. Y., can become the "greatest single public relations channel" for the amusement industry's benefit. That's the opinion of Samuel Rosen, treasurer of Fabian Theatres, who urged this week that the entertainment field should begin an "ambitious research project" for tuberculosis through the Rogers hospital. He made his comments in an article written for distribution by the Rogers Memorial Hospital Fund Campaign headquarters.

Rosen feels that few individuals in the industry are cognizant of the Saranac institution's possibilities as a means of cementing goodwill with the public. If a cure for tuberculosis should be found at Saranac, he pointed out, the industry could well be proud. However, the executive noted that such a research program calls for ample funds. He emphasized that the money could be obtained if everyone in the amusement business gets behind the project.

In the recent MCA takeover of 12 of Dick Durso-Marty Melcher's (Century Artists) clients, the others on their roster were placed elsewhere, via other agents, as was other personnel. The even dozen that went under the MCA wing included Doris Day and Gordon MacRae, both under Warner Bros. terms; Frank DeVol, Capitol recording maestro and Procter & Gamble contractee; Polly Bergen, RCA Victor exclusive artist, and Mara Lynn, both under Hal Wallis film contract; Jerome Courtland, Columbia Picts.; David Bradley, Metro-contracted director; Jimmy Nielson, Columbia Picts. director; Neville Brand and Darren McGavin, freelance pikers; and Ralph Levy, Burns & Allen's TV director and producer-director of the Alan Young show to whom CBS is offering a firm \$50,000 five-year contract, and whom NBC also wants. Levy is the newcomer who went from Yale to a \$75-a-week CBS-TV stage manager job and then clicked big.

Exhaustive study of motion picture censorship has been completed by attorneys Theodore R. Kupperman, who just switched from Warner Bros. to NBC, and Philip J. O'Brien, Jr., of the Motion Picture Assn. of America. Gist of their report in the current Cornell Law Review is that the motion picture has "matured into an effective and intelligent form for the presentation of ideas. It should be considered and dealt with as such," given the freedoms provided by the first and 14th Amendments and unhampered by censor boards. Censorship was sustained at a time (1915) when the business was in its infancy. "It was treated as a form of amusement to be allowed to titillate but not to arouse," Kupperman and O'Brien state. But in its present stature the industry should be free from censorship restrictions, they assert, citing numerous cases where courts have shown sympathy to the view.

United Artists' not-always-happy relationship with eastern reps of indie producers was beginning to take an unusual twist shortly before the Arthur Krim regime took over at UA. It centered around the clause in all UA releasing pacts which directs each rep may work only for one producer. The clause hadn't been invoked before, but when UA tried to enforce it, the reps met the situation without too much difficulty. It's said a secretary or some other office assistant was designated to "represent" a producer in some cases where the regular rep had more than one producer account.

## Wald-Krasna-Groucho

Continued from page 4

great part for Gable. Two hours later—a car and chauffeur drove up.

GROUCHO: What happened?  
JERRY: We engaged the chauffeur. Best chauffeur on the lot.

GROUCHO: You fellows are certainly in the driver's seat. Or is that the chauffeur?

NORMAN: We've got artistic integrity.

JERRY: We don't kowtow to anybody.

GROUCHO: I read in the Wall Street Journal you've got Jane Wyman starting in a picture. How did you get her?

NORMAN: We read the script to Jack Warner. Last Sunday.

GROUCHO: Which one of you reads the script?

NORMAN: We change off. While I wash Mr. Warner's car Jerry reads the script, while Jerry washes the car I read the script.

GROUCHO: Can't you borrow any stars from Dore Schary?

NORMAN: No, Dore sends his car out to be washed.

GROUCHO: You seem to be in a very enviable position.

JERRY: We've got artistic integrity.

NORMAN: We don't kowtow to anybody.

GROUCHO: Well, there's one good thing about an independent set-up. You have financial security. I imagine you fellows get some pretty fat salaries.

JERRY: We don't get any salary. The banks were against it.

GROUCHO: Well, how do you live?

JERRY: They let us borrow some money against my wife's jewelry.

GROUCHO: Well, that's understandable, starting a business. That'll make your profits bigger eventually, won't it?

NORMAN: After we made the deal Congress passed the excess profits tax. There can't be any profits.

GROUCHO: Then you ought to demand decent salaries.

NORMAN: It's too late for that. Salaries are frozen too.

JERRY: I don't know how long my wife's jewelry is going to hold out.

NORMAN: We're up to her engagement ring now.

GROUCHO: Well, I envy you fellows. You've got your artistic integrity, you're independent and you don't have to kowtow. Have you any advice to give other

young men in the industry who might be listening in?

NORMAN: Yes, we have. Work with all your might to put yourself in a position where you can kowtow your head off.

GROUCHO: I think that's good advice. Because once you have your head off—you'll be in great shape for television. Say, I just said the secret word myself. I get the \$1,000.

## UA Product

Continued from page 1

on in event losses can't be quickly stemmed and would permit investment in indie production financing.

Personnel-wise, Youngstein came in at the end of last week and William J. Heineman is expected to join the company as salesmanager next Monday (5). There's a slight possibility of one week's delay, since William C. MacMillen, prez of Eagle Lion Classics, where Heineman is now sales chief, has asked him to consider staying another week unless MacMillen gets solved, in the meantime his own problem of a distribution topper.

Al Lowe, foreign chief, will definitely remain with UA. There's no indication yet, however, of whether he'll continue in the top spot. Clinton J. (Pat) Scollard, who was brought into the organization as exec v.p. by the Paul V. McNutt regime last August, resigned last week. He's a former Paramount exec.

Youngstein's first manpower move was to bring Francis M. Winikus back to the company as advertising boss. Winikus resigned last December, aiming to join Howard LeSieur, then pub-ad chief, when he moved to ELC. The then-prexy Grad Sears put up such a squawk on "raiding," however, that MacMillen refused to allow LeSieur to hire Winikus.

Youngstein and Heineman will eventually have a stock participation in UA. Youngstein will play an important part in management, far beyond the influence generally assigned a pub-ad chief. Possibility is seen that when UA finally gets operating smoothly he'll step up to the presidency and Krim to board chairman—a post temporarily being left vacant.

## 'Film Festival'

Continued from page 3

week and followed that by co-sponsoring a luncheon Friday (23) with Depinet of about 50 distribution, pub-ad and exhibition tees.

### Double Crop Up

None of the pub-ad execs was called on to speak at the luncheon. Their skepticism on the plan was revealed in queries made by VARIETY this week on the extent of their proposed participation.

Most of the skeptics, however, are holding their fire until they see final details on the scheme. Committee to work it out will be named by Depinet.

Allocation of pictures for the four-month period is the first problem foreseen. Distributors are dubious about taking good pix scheduled for earlier release and holding them for the Festival period. They likewise don't quite see disrupting release schedule balances by advancing dates on strong product slated for 1952.

At the same time they don't quite agree on lifting what they know to be n.s.h. pix out of the Festival period, thus tending to bunch weak product before or after the September-December stretch.

Distributors are also cynically frank on the prospects of cheating by various companies. They think that if everyone agrees to release his top pix starting Labor Day, for instance, some distributors are going to see an advantage in getting themselves out of a competitive race for trade by sneaking their best product up to August.

There's also the great fear that attendance will be bunched during the Festival period, just as pix are, and that b.o.s. before and after will slip. It is pointed out, for instance, that if plugging of the Festival begins a month in advance of the September start, biz in August may be murder as the result of everyone waiting for the good pix to appear later.

### Backfire Feared

If the best product is not held for the Festival, pub-ad execs, particularly, fear a backfire of the promotion. They think the threat too great that the public attending during the September-December period may be disappointed by some product and may transfer that letdown into chagrin at the industry.

Fears are based on the "Movies Are Better Than Ever" campaign which 20th-Fox sparked in 1948. Many industryites think that set back, rather than helped, the b.o. Much of the public discovered that pix were no different from before and "Movies Are Better Than Ever" slogan was quickly turned into a taunt by theatergoers, columnists, commentators and critics. It became, as a result, something the industry had to live down.

Skouras, in speaking to last Friday's gathering, said the industry must overcome the public's idea that pix have deteriorated in quality, that Hollywood is decadent and evil, that the film biz is panicky over the effects of TV and that Hollywood cannot meet the demand for adult entertainment.

Leonard Goldenson, prez of United Paramount Theatres, recommended that prizes, similar to Oscars, be handed to best b.o. pix each of the four months of the drive. He said an award should be given best pic in each of four categories—westerns, musicals, comedies and straight dramas.

William F. Rodgers, Metro distrib v.p., urged that top exhibs of each state be invited to Hollywood for discussion of mutual problems with producers. 20th-Fox exec Al Lichtman plugged for a nationwide research program—which left him somewhat at odds with his boss, Skouras asserting that such a project was not a necessity at the moment.

## Radio City, Metro Near Deal for 4 Pictures

Radio City Music Hall, N. Y., and Metro are close to inking a deal for four pix to play the house, starting with "Royal Wedding" either March 8 or 15. Others to follow would be "Father's Little Dividend," "The Great Caruso" and "Mr. Imperium." M-G has had two other pictures at the Music Hall this year, "Kim" and "Magnificent Yankee."

Since October, 1938, Metro has had 58 features in the hall. Company still holds the record for long runs with "Random Harvest," which stayed 11 weeks.

# Italian Pix Execs Due in U.S. For Exploratory Talks on New Film Pact

Rome, Feb. 27

## Advance Trailers Set To Hypo M-G Ballyhoo

Hollywood, Feb. 27

As a result of favorable advance reaction to "M-G-M Story," Metro is expanding its activities in the field, lining up a series of advance trailers for use by exhibs to hypo audience interest. Plan, developed by studio ad chief Frank Whitbeck, was okayed by Howard Dietz, ad publicity head, before latter returned to N. Y.

Promotion project calls for studio stars and personalities to make special clips for various trailers and, in addition, Whitbeck and his staff will produce a group of 15 two-week-in-advance teaser trailers.

Program expands trailer department, which now includes Harry Loud, Cliff Lewis and Jack Atlas as writers and producers.

## Eye Plan to Contact Public as B.O. Aid In National Sales Project

Plan of Pittsburgh lodge of Coliseum of Motion Picture Salesmen of America to hypo theatre grosses via personal contact with the public may be extended on a national basis. Project is slated to be considered at salesmen's convention next summer.

Project, as announced by Robert Ruskin, president of Pittsburgh chapter, calls for salesmen to make speeches before public groups and to conduct "clinics" for exhibitors. Film drummers will donate their time to re-sell the industry to organizations such as the Lions, Kiwanis and Rotary clubs and to educational societies. Under clinic plan, salesmen will seek to help the exhibitor by advising him as to possible changes of policy to increase grosses while maintaining existing film rentals.

## ELC-UA

Continued from page 1

through UA. Further strengthening the UA position, product-wise, is its new \$2,000,000 credit being made available to the indies.

In view of these factors, it's said, UA should encounter little difficulty in holding those producers long associated with the outfit. However, the competition with ELC figures to involve producers who will turn to indie operations in the future and newcomers to the field.

An important new ELC association is its alignment with Fidelity Productions. This is the outfit headed by A. Pam Blumenthal, Howard Welsh and Joseph Seidelman, which has turned out a few indie pix in the past for release by major distributors.

### ELC's Fidelity Deal

ELC has a tentative deal with Fidelity calling for the delivery of three features. These are "My Fine Feathered Friend," with Tony Martin and Jo Stafford; "Deadlock," starring George Raft, and "Vigilante," with Joel McCrea. Also slated for ELC handling are Sam Spiegel's "When I Grew Up" and Ed Gardner's "The Man With My Face," which the comic produced in Puerto Rico. These two already are completed.

MacMillen listed four others as slated for ELC in the future. These are "Come Out Singing," to be produced by Hal Stanley with Marilyn Maxwell and Donald O'Connor costarred; "Hothouse," to be produced by Spiegel; David Rose's "God's Little Island," starring Linda Darnell, and "The White Road," to be licensed in France by Benagoss Pictures, with Glenn Ford and Geraldine Brooks sharing the leads.

ELC also has closed with producer Jack Schwarz for the release of 15 westerns, thus continuing the tieup between the distrib and the prod. ELC has been handling Schwarz product for some time.

Releasing outfit additionally plans alliances with British firms to replace pix lost as result of terminating the releasing pact with J. Arthur Rank.

Delegation of four Italian film industryites will leave for New York March 6 for exploratory talks with Motion Picture Assn. of America officials involving a new Italo-American film agreement. Forthcoming meet replaces a full-scale session in which Italian industry and government execs were to have originally huddled with Yank film toppers in Washington.

Foursome making the U. S. junket comprises Francesco Penotti, prez of Italian Distributors Assn.; Italo Gemini, head of the Italian exhib organization known as AGIS; Dr. Renato Gualino, prexy of Italian Motion Picture Producers Assn., and Eitel Monaco, who heads ANICA, Italian counterpart of the MPAA. All are coming at the invitation of John G. McCarthy, MPAA's international division director.

Emissaries, expected in New York around March 12, will confer with McCarthy and other U. S. industry reps. If their preliminary sessions lead to some form of a common basis for an agreement, other Italian industry and government officials will leave for the U. S. to take part in the confabs. It is expected that Nicola Di Pirro, head of the government's film section, and possibly Giulio Andreotti, undersecretary of state, will join the conclave.

Proposed Washington meet was diplomatically called off by McCarthy after unexpected demands were made of the U. S. industry at a recent session between reps of both sides in San Remo. At that time the Italian government and the film business urged that distribution and financial returns on their product in the American market be guaranteed by Hollywood as the price of lifting restrictions on U. S. pix in Italy.

## 20th-Fox Research

Continued from page 3

a way of obtaining a cheaper form of color film than offered by any process now in general use. With all signs pointing to an increased use of color film, 20th hopes to be profitably protected on both counts.

Without the new 20th-Eastman K-D color, it's pointed out, an increase in color filming would boost mainly the biz of Technicolor, which controls its own plants. If that happens, 20th's Deluxe Labs, which can handle only black-and-white film, would be jeopardized. New color system under development, however, can be processed in any lab. If 20th has a piece of the system, of course, that would mean added business for Deluxe.

Suit for \$300,000,000 filed by Schaefer against Eastman, meanwhile, is expected to be settled amicably soon, after more than nine months of legal huddles. It's expected the new color will be sprung commercially as soon as the suit is wrapped up. It has not yet been decided to what extent 20th will participate in the new system on the basis of the research work and financing it has contributed.

## 'Twist' Chill

Continued from page 3

content and refused to be "intimidated" by ELC. The dispute ended at this point.

ELC position is that "Twist" is innocent of any anti-Jewish connotations and any restraints on its exhibition would be unjustified.

Prior to the row with Breen and the MPAA, ELC booked the film to play 19 Interstate situations in the southwest. These subsequently were withdrawn and the distrib since has made no effort to set other licensing deals.

MPAA directorate approved "Twist" by a majority, but not unanimous, vote. Sentiment regarding the film was about evenly divided at an earlier, unofficial conclave. However, three members of the board who were absent from the earlier conclave participated in the vote last week and presumably swung the affirmative decision. They were Barney Balaban, president of Paramount; Spyros P. Skouras, 20th-Fox prexy, and Joseph Hazen, president of Hal Wallis Productions.

The Story With A Song, A Dance And A Laugh For Every Light on Broadway!

# LULLABY OF BROADWAY

COLOR BY  
**TECHNICOLOR**

STARRING  
**DORIS DAY**  
**GENE NELSON**

THEY'RE THE  
SWEETHEARTS  
WHO TURNED  
BROADWAY  
INTO LOVERS  
LANE!

10 Numbers—All Sapphires!

'Lullaby of Broadway' Please Don't Talk About Me When I'm Gone!  
'Somebody Loves Me' You're Getting to Be a Habit With Me!  
'Just One of Those Things' Ding! Went the Strings of My Heart!  
and: I Love the Way You Say Goodnight  
and, ummm! ummm!

STORY BY S. Z. SAKALL-BILLY DE WOLFE-GLADYS-GEORGE-DAVID BUTLER-WILLIAM JACOBS  
SCREENPLAY BY EARL BALDWIN  
DIRECTED BY ROY NEWMAN

Lull-a-by  
of Broad-way

--The  
show world's  
Spring  
song!

## WARNER BROS. TRADE SHOW MARCH 12

**ALBANY**  
Warner Screening Room  
79 W. Pearl St. - 10:30 P.M.  
**ATLANTA**  
20th Century-Fox Screening Room  
197 Walton St. N.W. - 7:30 P.M.  
**BOSTON**  
RKO Screening Room  
177 Arlington St. - 7:30 P.M.  
**BUFFALO**  
Paramount Screening Room  
444 Franklin St. - 2:00 P.M.

**CHARLOTTE**  
20th Century-Fox Screening Room  
308 S. Church St. - 2:00 P.M.  
**CHICAGO**  
Warner Screening Room  
1387 So. Wabash Ave. - 1:30 P.M.  
**CINCINNATI**  
RKO Palace Th. Screening Room  
Palace Th. Bldg. 1. 6th - 8:00 P.M.  
**CLEVELAND**  
Warner Screening Room  
2300 Payne Ave. - 8:30 P.M.

**DALLAS**  
20th Century-Fox Screening Room  
1803 Wood St. - 2:00 P.M.  
**DENVER**  
Paramount Screening Room  
2100 Stout St. - 2:00 P.M.  
**DES MOINES**  
Paramount Screening Room  
1125 High St. - 12:45 P.M.  
**DETROIT**  
Film Exchange Building  
2310 Cass Ave. - 2:00 P.M.

**INDIANAPOLIS**  
20th Century-Fox Screening Room  
324 No. Illinois St. - 1:00 P.M.  
**JACKSONVILLE**  
Florida Theatre Bldg. 5. 8th.  
118 E. Forsyth St. - 8:00 P.M.  
**KANSAS CITY**  
20th Century-Fox Screening Room  
1710 Wyandotte St. - 1:30 P.M.  
**LOS ANGELES**  
Warner Screening Room  
2025 S. Vermont Ave. - 2:00 P.M.

**MEMPHIS**  
20th Century-Fox Screening Room  
151 Homer Ave. - 2:00 P.M.  
**MILWAUKEE**  
Warner Theatre Screening Room  
312 W. Wisconsin Ave. - 2:00 P.M.  
**MINNEAPOLIS**  
Warner Screening Room  
1000 Currie Ave. - 2:00 P.M.  
**NEW HAVEN**  
Warner Theatre Projection Room  
70 College St. - 2:00 P.M.

**NEW ORLEANS**  
20th Century-Fox Screening Room  
200 S. Liberty St. - 8:00 P.M.  
**NEW YORK**  
Rama Office  
321 W. 44th St. - 2:30 P.M.  
**OKLAHOMA**  
20th Century-Fox Screening Room  
10 North Lee St. - 1:30 P.M.  
**OMAHA**  
20th Century-Fox Screening Room  
1102 Des Moines St. - 1:00 P.M.

**PHILADELPHIA**  
Warner Screening Room  
220 No. 13th St. - 2:30 P.M.  
**PITTSBURGH**  
20th Century-Fox Screening Room  
1715 Blvd. of Allies - 1:30 P.M.  
**PORTLAND**  
Jewel Box Screening Room  
1947 N.W. Kearney St. - 2:00 P.M.  
**SALT LAKE**  
20th Century-Fox Screening Room  
214 East 1st South - 2:00 P.M.

**SAN FRANCISCO**  
Paramount Screening Room  
221 Golden Gate Ave. - 1:30 P.M.  
**SEATTLE**  
Modern Theatre  
2400 Third Ave. - 10:30 A.M.  
**ST. LOUIS**  
Screening Room  
3143 Olive St. - 1:00 P.M.  
**WASHINGTON**  
Warner Theatre Building  
13th & E. St. N.W. - 10:30 P.M.



## UPT-Interstate Deal

Continued from page 7

either to divest itself of theatres in such localities or to confine itself to 60% of the product released by the eight major film distributors. In other localities, United Paramount is required to divest itself of theatres, if, over a period of time, it operated more than a designated number of theatres on particular runs.

The amendment makes the Par decree read more like the recent Warner decree. If Graeme Morrison, Assistant Attorney General in charge of the antitrust division, explained the proposed amendment this way:

"The proposed amendment to the Paramount consent judgment presents a unique opportunity to bring about competitive conditions in both first and subsequent motion picture runs in the 31 cities and towns in which Interstate Circuit, Inc., and Texas Consolidated Theatres, Inc., operate.

"While the original consent judgment entered against Paramount required the dissolution of the joint interest held by United Paramount and its local partners, it did not open closed towns by requiring the divestiture of any of the theatres owned by the partnership. The proposed amendment is the result of a careful study of local situations in which divestiture is required, and is a good example of the continuing program of the Justice Department to improve the operation of judgments already on the books."

### The Divested Theatres

Following is the list of theatres which United Paramount Theatres, Inc., must divest in connection with taking over the partnership interests in Interstate and Texas consolidated.

Albuquerque, N. M.—The Hilland and 66 Drive-in and the Kino or Sunshine, and the Chief or Rio or Lobo.

Abilene, Texas—Paramount or Majestic. Unless the Park Drive-in is also disposed of, one other theatre must be sold. Court must be shown within three months that retention of the Park Drive-in will "not unduly restrain competition."

Amarillo, Texas—Capital and Rialto. One must be sold to a purchaser who will operate it first-run. Must also unload Paramount or State, or be subject to a product limitation, if an independent competitor comes in within five years to operate a first-run.

Arlington, Texas—The Texas. May retain the Arlington if it can convince the court it will not unduly restrain competition. If the Arlington is sold, then the Texas may be kept.

Austin, Texas—Queen, Capital and Texas plus an additional first-run theatre which shall be either the Paramount or State.

Breckenridge, Texas—Palace or National. If the National is sold, United Paramount shall have the option of either divesting the Palace or placing it under a product limitation for five years.

Brownsville, Texas—Capitol. To retain the Majestic, United Par must prove it will not unduly restrain competition.

Brownwood, Texas—Three of the following four—Bowie, Lyric, Queen, Ritz.

Corsicana—Palace or Ideal; and Rio or Grand.

Dallas—Melba, Rialto and Capitol, in the downtown section. In North Dallas, must also sell the Knox and Lawn, and one of the following—Eskire, Village, Inwood, Varsity. If the Varsity is sold, it must go to an exhibitor who will operate it first-run. United Par shall either divest another North Dallas nabe first-run or put it under product limitation; and divest an additional North Dallas nabe 2nd run or subject it to product limitation. United Par may build one additional theatre on a site it already owns, if it can prove to the court this will not adversely affect competition.

In South Dallas, United Par must unload the Dalsec, plus an additional house or subject it to product limitation. In Northwest Dallas, the Circle shall be divested or subjected to product limitation.

Denison, Texas—Rialto or State to an exhibitor who will operate it first-run.

Denton, Texas—The Texas, and the Palace or Dreamland. Campus may be retained only if the court is convinced this will not unduly retard competition.

Eastland, Texas—Majestic and Lyric.

El Paso—Ellany and Texas Grand, or State and Texas Grand. If, within five years, there are not two indie first-run competitors, another first-run must be divested.

Fort Worth—Hollywood, Majestic, Varsity, and Riddlea. Mansfield drive-in may be retained only if it is proven this does not unduly affect competition.

Galveston—State, Key and Tremont. Broadway shall be either divested or subjected to product limitation. Oleander Drive-in may be divested only if United Par proves to the court it will not unduly restrain competition.

Harlingen, Texas—Rialto or Arcadia; or Strand and another theatre which shall be subjected to divestiture or product limitation.

Houston—In downtown Houston the Majestic, or Metropolitan or Kirby shall be divested or subjected to product limitation unless by the end of a year two indie houses are not playing first-runs.

In southwest Houston, either the Yale, Alabama or Tower; or the Yale or Alabama or River Oaks, and in addition, one other first-run nabe, unless two indies are regularly playing nabe first-run for a five-year period. Also one additional house shall be divested or subject to product limitation.

In southeast Houston, one of these—Broadway, Eastwood, Santa Rosa, If the Santa Rosa, and if two indie nabs are not regularly playing neighborhood first-runs, United Par must unload another theatre.

In North Houston area, Irvington Drive-in and Hempstead Drive-in. Also the North Main if another indie nabe first-run does not operate regularly. Also another theatre, but not the Shepherd Drive-in, must be divested or placed under product limitation.

McAllen, Texas—Palace or Queen.

Mercedes, Texas—Rex and Rio; or Rex plus an additional theatre if, during five years, two United Par houses play first-run at any time.

Paris, Texas—Grand, or Main, or Plaza, plus Airport Drive-in.

San Antonio—In the downtown section, two of these—Majestic, Artec, Texas, Empire; or the Artec, plus having the Majestic or Texas or Empire either divested or subjected to product limitation. In the suburban area, the Sunset, Laurel and Woodlawn.

San Marcos, Texas—Palace or Texas, and the Hays. If the Texas is sold, United Par may divest the Palace or place it under product limitation.

Temple, Texas—Arcadia or Bell. Tyler, Texas—Tyler or Liberty. Crest Drive-in may be retained only if United Par can prove it does not unduly affect competition.

Vernon, Texas—Vernon may be divested or subjected to product limitation.

Waco—Waco or Orpheum.

Weslaco, Texas—Gem.

Wichita Falls, Texas—Either the Wichita or Strand or State. If the State is disposed of, Par must unload another house within five years unless an indie is regularly playing first-run.

## Distrib Skeds

Continued from page 5

more time is necessary if the build-up is to be extensive, it's said.

Another point of their argument is that some of the top national mags are demanding ad copy three months or more in advance of the insertion date. Because of mechanical difficulties, a few mags in some instances have asked for copy as much as six months before publication.

Distrib execs report theatremen are growing increasingly insistent that pic availabilities be determined at the earliest. Exhibs claim they must know what's coming from the film firms far in advance so they can set their own skeds and prepare for openings.

This holds especially with the "one product" operators, such as the Warfield theatre, San Francisco, which plays only the Metro output. Pointing up the need for the extensive advance knowledge of upcoming pix is fact that runs have been becoming shorter and obviously more films are needed.

## 'Savage Bride' Suit

H.K.S. Motion Picture Producing and Distributing Corp. last week filed an infringement suit in N. Y. federal court against Dwan Esper and RKO Theatres, Inc. Plaintiff claims that its film, "Savage Bride," was pirated by Esper. Damages, an injunction and an accounting of the profits derived from the alleged infringement are sought.

Esper, according to the complaint, has three or four reels of "Bride" which he distributed in a package show called "Rama." It's charged that he later substituted the title, "Savage Bride," for his entire feature. RKO Theatres was named a defendant since its houses in Trenton and New Brunswick assertedly screened the Esper version of "Bride." Astor Pictures is distributing the H. K. S. "Bride."

## M-G Steps Up Policy Of Promoting Young Talent in Production

Hollywood, Feb. 27.

Metro is stepping up policy of bringing young new talent into the production organization, especially in ranks of producers and directors. Plan shifted into high gear in the last year under Dore Schary with a flock of promotions.

New producers are George Wells, writer-producer on "Broadway Baby"; Sidney Sheldon, who won writer-producer ticket; Hayes Goetz, who made "Calling Bulldog Drummond" in England last year; Robert Thomsen, whose first is "The Bradley Men Story"; producer-director-writer team of Norman Panama-Melvin Frank made "Reformer and Redhead" and is working on "Strictly Dishonorable," with "Callaway Went Thataway" also on their schedule.

New directors include Don Weis, Henry Berman, Robert Pirosh, who had producer reins added to his former writer-director ticket; David Bradley, Stanley Donen, Richard Brooks, Leslie Cardos, Harold Kress, Fletcher Markle, Gerald Mayer and John Sturges.

Studio also signed 26 players new to screen during 1950, including six—Mario Lanza, Howard Keel, Barry Sullivan, Arlene Dahl, James Whitmore, and Nancy Davis—who achieved top billing.

## New Pix Blood

Continued from page 3

director of publicity, advertising and exploitation. He's 34.

Age level of the whole new UA management group is equally startling in light of industry averages. The UA case, however, is not one of appointments of youthful execs. Here they took the reins themselves and made a deal with the owners by which they got control.

Arthur B. Krim, the new prexy, is 40. His principal partner, Robert S. Benjamin, is 41. Max E. Youngstein, v.p. and head of advertising and publicity, is 37. Matty Fox, another partner, just turned 40. William J. Heineman, who is expected to take over next week as general salesmanager, is grandpappy of the lot at 51.

### Col's Step

Columbia recently took steps to add youth to its top-level policy setup with the appointment of Paul N. Lazarus. He's 37. He's aide to pub-ad v.p. Nate Spingold.

Leonard Goldenson took over the command of the new United Paramount Theatres Co. at 43, while a comparative newcomer to the biz, William C. MacMillen, Jr., prez of Eagle Lion Classics, is 37.

Production end of the business has generally been given more to the boy genius types than has distribution and publicity-advertising. Darryl F. Zanuck, for instance, was only 27 when he headed Warner Bros. production in 1929. Stanley Kramer hit as the fair-haired hope of the indies at 36. Dore Schary became head of Metro production at 43, and there has been a large scattering of writers, producers and directors who've made the grade while in their 20s.

Youthfulness of some of the men who've recently stepped into top positions has given rise to the quip that the execs now are younger than the stars. That's a crack at the advancing age of many of the old h.o. standbys.

## Expect Final OK of New COMPO Format by April Via TOA Board

### Robt. J. Rubin Joins Par As Aide to Balaban

Chores assigned to Robert J. Rubin are indefinite yet in the post of assistant to Paramount prexy Barney Balaban, to which he was appointed last Friday (23). Rubin, it is understood, will, for the time being, at least, have a free hand in exploring the various facets of Paramount's operation, particularly in distribution.

His appointment in no way overlaps or changes the activities of Arthur Israel and Louis Novins, who also serve as Balaban assistants. They are both attorneys, as is Rubin, although none of the three has legal duties at Par.

Rubin until recently was general counsel for the Society of Independent Motion Picture Producers. He was brought into that setup in 1947 by the then-prexy, Donald Nelson. He had been in the antitrust division of the Dept. of Justice. He handled some antitrust investigations against the majors while at SIMPP.

Rubin repped SIMPP on the Board of the Council of Motion Picture Organizations. His contribution in smoothing out the rough intra-organizational difficulties encountered in the formation of COMPO attracted the attention of Balaban and Par general counsel Austin Keough. This is believed to have led to the Balaban bid.

### Biz Justifies Terms, 20th Answers Gripes On Allied 'Halls' Beef

Exhibitor squawks over 20th-Fox's percentage demands for "Halls of Montezuma" are unjustified in view of biz being done by the picture, according to company spokesman. Latest beef is from Independent Exhibitors, Inc., New England unit of Allied States Assn., which blasts the 20th policy in a current bulletin.

Exhib organization asserts new policy demands 40% to 66 2/3% split or higher percentage terms by raising the floor on sliding scales from 25% to 30%. Indies also claim higher flat rentals are being asked by raising the established buyoff.

Distrib defended the 40% to 66 2/3% split by pointing out that company was cooperating on the advertising on the same basis as the percentage terms. It was claimed that company was tying in on the ad campaigns by assuming 40% of the cost over the top ad budget of the theatre. It was further asserted that company exchanges have local autonomy and that all deals are made on a picture-by-picture and situation-by-situation basis.

### WB Ad-Pub Execs In Studio Huddles

Campaigns on Warner Bros.' forthcoming releases will be finalized on the Coast this weekend in huddles between studio and home-office ad-publicity execs. Flying to the Coast tomorrow (Thurs.) are Mort Blumenstock, v.p. in charge of advertising and publicity; Gil Golden, advertising manager, and Larry Golob, eastern publicity director.

Meetings will be held with Jack L. Warner, Steve Trilling, Warner's assistant, and Alex Evlove, studio publicity director. Homeoffice trio due back early next week.

### King Bros. Demand 'Bullets' Accounting

Los Angeles, Feb. 27.

King Bros. demanded an accounting of the profits on "Paper Bullets" in a breach-of-contract suit filed in superior court against Eagle Lion Classics, Eagle Lion Films, PRC Pictures and Pathe Industries.

Picture was made by the Kings in 1941 with Jack LaRue, Joan Waterbury and Alan Ladd in the cast. It was originally distributed by PRC and later by Eagle Lion and Eagle Lion Classics. Plaintiffs claim the distribution costs exceeded the amount called for in the contract.

Next membership session of the Council of Motion Picture Organizations will probably take place in May. All-industry public relations body hopes to have won approval of its new format by all of its charter groups by that time and be ready to present to them various concrete plans of action.

Actually, the final okay on the new format is anticipated by early April, when the board of Theatre Owners of America holds its convocation in Washington. Prexy Ned E. Depinet and exec v.p. Arthur L. Mayer don't want to call the membership together, however, until there are specific items ready for its attention.

Drive for pledges from exhibs to support COMPO financially will begin as soon as the last of the five exhib organizations among the charter members stamps its okay on the new bylaws. COMPO execs are hopeful that enough pledges will come in quickly to give them the financial basis for going ahead on planning a program and starting actively to work on it.

Five of the charter members have formally okayed the new bylaws to date. Acceptance by four others is believed just a technicality, with TOA the only one that's questionable in any sense. Since each of TOA's 28 member groups must individually give the nod to COMPO, there's always a chance for a snag. Only sign of a balk so far, however, has been from the Southern California unit, which has stated it would like some clarifications of the new setup.

Groups which have okayed the revised layout are Motion Picture Industry Council, Motion Picture Assn. of America, Allied States Exhibitors Assn., Variety Clubs International and the Pacific Coast Conference of Independent Theatre Owners.

Society of Independent Motion Picture Producers is slated to meet next week on the Coast, at which time approval is expected. Okay by trade press publishers is regarded only as a formality, while the two New York exhib groups—Metropolitan Motion Picture Theatres Assn. and Independent Theatre Owners Assn.—have already unofficially given their seal.

New format calls for a board to be made up of reps of any local or regional exhib groups that want to join. Many of them will be on hand at the projected May membership meeting. Board will elect an exec committee that will actually provide the guiding hand for COMPO activities.

### SCTOA Meets March 9

Los Angeles, Feb. 27.

Problems of film exhibitors in this sector will be thrashed out during a three-day meeting of the Southern California Theatre Owners Assn., starting March 9.

Attending the meeting will be Gael Sullivan, executive director, and Herman Levy, general counsel of the Theatre Owners of America, of which SCTOA is a member.

### 185G 'Bell' Rights

Continued from page 3

last legit hit to hit the high brackets was "Streetcar Named Desire," which was bought by Charles Feldman for \$350,000.

Recent screen rights deals have not exceeded the \$200,000 mark. Warner Bros. snagged "Where's Charley?" for that figure. Columbia's dicker for "Gentlemen Prefer Blondes" involves \$163,000. Stanley Kramer acquired "Death of a Salesman" for \$150,000 plus percentage. "Member of the Wedding" for \$100,000 and "The Happy Time" for \$125,000 each plus profit share. Understood Metro is close to inking a deal for "Brigadoon" for \$125,000.


Meanwhile, story departments of the majors are scouting and buying more properties than they have for several years. Increased production plans have cued a spurt in story purchases. Novels, magazine yarns and originals are being combed more extensively for possible screen material.

Companies are on the lookout particularly for comedies and stories with light themes. Purchases of heavy drama, unless outstanding, are going into an eclipse.

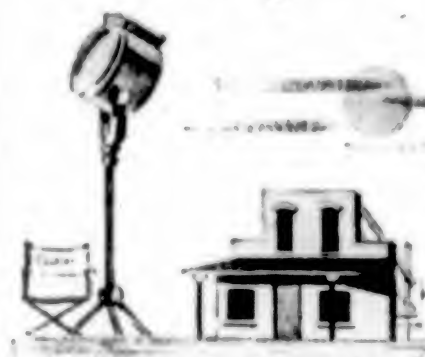






They met  for one mad moment...

and held on -  
for the funniest  
Kiss-off in History!



Just, a Cowboy Movie Star  
who couldn't ride - and  
couldn't shoot



and a Lovely Lady Lawyer  
who could write beautiful  
briefs - and could wear 'em  
even better!

Ginger ROGERS

Jack CARSON

The

# Groom wore Spurs

with JOAN DAVIS



**STANLEY RIDGES • JAMES BROWN**

• Story and Screenplay by ROBERT CARSON, ROBERT LIBOTT and FRANK BURT  
Directed by RICHARD WHORF • Produced by HOWARD WELSCH • A FIDELITY PICTURES PRODUCTION

# No Wall St. Lag Romancing Pix For Investments

Wall Street's amorous embrace of the film industry is continuing without letup. Hornblower & Weeks, prominent brokerage firm, is the newest addition to the growing list of pic trade supporters in financial circles.

In citing an assortment of factors lending attractiveness to film shares on the N. Y. Stock Market, H-W also points to the development of television as an advantage. This, of course, further shows the switch in thinking regarding the new medium.

TV, so far as public investors were concerned, loomed as the bane of the film business. While it's still a competitive factor, Wall Streeters in increasing number now have it figured video will prove more of a help than a menace.

H-W observes that competition from TV may diminish as its phenomenal growth is retarded by armament production and as the "novelty" wears off.

Outfit further reasons that extensive inventories of depreciated films may find a new and profitable market in TV. "In short, the industry probably has more to gain than lose in television's longrange growth," H-W concludes.

Firm, in advice to its clients, suggests they don't overlook possibilities of the "currently unpopular movie group." Sharing the opinion advanced by many other Wall St. outfits, H-W points to the deflated prices of film issues and cites improved trade prospects for the industry.

Especially recommended were 20th-Fox, Paramount, United Paramount, Loew's and Warners.

## Arg. Runaround

Continued from page 4

any pic in England by U. S. companies and which are classified as British quota films.

**Ties In With British Battle**  
The new snag ties up with the Argentine's battle with Britain over a new beef pact. Film angle is part of the pressure being put on England.

What has the Yank firms exasperated is that they have been through this identical thing once before. It came up some months ago, at which time the Americans finally agreed to the B.A. request. Negotiations then got on to other ground, in the course of which the Argentines dropped their ban on British product.

Deal which was supposed to have settled the Argentine problem was negotiated by Eric Johnston, prez of the Motion Picture Assn. of America, and Ramon Cereijo, Argentinian economic chief, in New York last spring. When Cereijo got home, however, the Argentinians dredged up a whole new series of demands and the pact never became effective.

Agreement fairly satisfactory to the Americans was reached a month or so ago. It permits remittance of funds, as provided for the Cereijo agreement. American companies will now have to decide again whether they'll go for the British ban—and then, if they do, hope the Argentinians don't come up with a new angle.

There's considerable pressure on the government by domestic producers in Argentina to keep stalling the Yanks, since lack of new U. S. product is great for local films. This is an important factor behind American distributors' difficulties.

### Want U. S. Pix

Buenos Aires, Feb. 27.

Exhibitors will certainly welcome new U. S. pic as grosses are way down and some of the old films currently being exhibited are as flickery as those of the old silent days in a hick town.

The more recent Argentine-made releases, "Martin Pescador" (Lumiton), "Cartas de Amor" (Gran Rex) and "Volver a la Vida" (San Miguel), have not done too well, although "La Culpa la Tuvo el Otro" (Sono) has been held over for three months and is an exception.

## Johnston to Be Honor Guest at Banquet Of Philly Variety Club

Eric Johnston, Economic Stabilization chief, who's on leave of absence as prez of the Motion Picture Assn. of America, will be guest of honor at the grand banquet of the International Convention of Variety Clubs to be held in Philadelphia May 9-12.

Individual who'll receive the annual humanitarian award of the Variety Clubs International will also be present at the affair. His identity will be undisclosed until that time. Entire event is slated to be televised via CBS-TV, with Ken Murray supervising.

General chairman of the convention is Victor H. Blanc. "Steering committee" assisting him includes Ted Schlanger, Jack Beresin, James P. Clark, Jay Emanuel, Everett C. Callow, Harold D. Cohen, Edward Emanuel, Michael Felt, Louis J. Goffman, Jack H. Greenburg, David Supowitz and Bennett E. Towsley.

### Det. Tent Aids Cerebral Palsy

Detroit, Feb. 27.

The Variety Club Tent here is setting aside nearly \$125,000 in a unique campaign to secure the release of cerebral palsy victims from Michigan's insane asylums and restore them to society. Earl J. Hudson, head of United Detroit Theatres, chief barker of the Variety Club and national director of the Cerebral Palsy Assn., said that a group of Michigan U. doctors already is at work on the project.

### Omaha Tent's Blood Drive

Omaha, Feb. 27.

Variety Club, Tent No. 16, under supervision of Sidney Epstein, starting a blood drive Feb. 19. More than 100 volunteers have already notified Epstein of their willingness to give blood.

## Meadow Gets 4 Vog Films

Noel Meadow, formerly partnered in Vog Films, has acquired rights to several pictures originally held by the company. Pix include "Jenny Lamour," "Eagle With Two Heads," "White Legs" and "A Student in Paris."

Meadow picked up the imports following the recent dissolution of Vog. Meanwhile, Discina International has inked a deal with Meadow whereby it will handle distribution of "Jenny Lamour." Pic will be packaged with Discina's "The Cheat." Agreement excludes 11 western states.

## Goldwyn-FWC

Continued from page 3

failed to come up with actual proof. It's thought the Goldwyn legalites will have no easy time.

However, it's known that Joseph Alioto, in behalf of Goldwyn, is engaged in taking depositions in the FWC suit from industry execs other than those connected with the action. They include Leonard Goldenson, president of United Paramount Theatres, indicating the widening scope of the FWC contest.

Alioto now is in N. Y. to take testimony from George Skouras, as president of United Artists Theatre Circuit, at a proceeding today (Wed.). Chain operator will give his deposition in the offices of his attorney, Milton C. Weisman.

Interrogation of Skouras is expected to last the balance of this week. Immediately following this, Alioto hopes to take a deposition from Spyros P. Skouras, 20th-Fox proxy. Latter, however, will not be available until March 20, according to the film company.

FWC action, which was filed in San Francisco federal court, alleges treble damages of \$67,500,000. Defendants are charged with putting to use a "tremendous buying power" to purchase films on a non-competitive and monopolistic basis. It's further charged indie exhibs were influenced against competing for product.

### Shutter Hartford Theatre

Hartford, Feb. 27.

The Star, downtown second-run house, was ordered closed Saturday (24) on orders of Police Chief Michael J. Godfrey.

Shuttering was the result of the arrest of four persons connected with the operation of the house on charges involving indecent or immoral exhibitions.

## 20th's Qtrly. Divvy

Quarterly dividends on prior preferred, convertible preferred and common stocks were declared Friday (23) by 20th-Fox board of directors.

Company will pay \$1.12 1/2 a share on the prior preferred March 15 to stockholders of record March 6. Dividends of 37 1/2c on the convertible preferred and 30c on the common are payable March 30 to stockholders of record March 6.

Meeting at the company's New York home-office Friday (23), Republic Pictures board declared a 23c divvy on preferred stock. Melon is payable April 2 to stockholders of record as of March 12.

## Briefs From the Lots

Hollywood, Feb. 27.

Metro purchased "Of Good and Evil," a Cosmopolitan mag story by George Bradshaw... "Anne of the Indies" got under way at 20th-Fox with George Jessel producing and Jacques Tourneur directing on a 42-day shooting schedule... Charles Vidor will direct "Rage of the Vulture," co-starring Alan Ladd and Corinne Calvet, for Hal Wallis at Paramount... Paramount bought the W. R. Burnett novel, "Adobe Walls," dealing with Apache wars in Arizona in the 1880s... Hal Wallis signed Al Ward, his former personal secretary, to a term writing contract.

Hugh Herbert drew the top comedy role in Republic's "Havana Rose," starring Estelita Rodriguez... Margaret Sheridan signed a term player contract divided equally between RKO and Winchester Pictures... Republic renewed Rex Allen for another year... Vincent Price signed a non-exclusive ticket as actor-director, calling for a minimum of three pictures at RKO... Bill Raynor will script "Tonight We Sing" at RKO... Pier Angeli and Stewart Granger will co-star for Metro in "The Light Touch"...

Pandro Berman production to be filmed partly in Sicily and North Africa, with interiors to be shot on the Culver City lot... William Dieterle, currently directing "Peking Express," is doing his 25th film with Hal Wallis over a period of 20 years.

Metro acquired film rights to "The Enemy," suspense yarn by Charlotte Armstrong... Gordon Hollingshead will produce "I Am a Movie Studio," industry public relations short at Warners... Anthony Landi resigned as Lou Schor's associate producer on "Here Comes Tomorrow," to be filmed for 20th-Fox release... Monogram signed the Rio Bros. for "Casa Manana," which Jean Yarbrough will direct... Ted Sherdeman obtained release from his Columbia writing pact and checked into 20th-Fox... Columbia will wind up its entire short subjects program for 1950-51 with a comedy starring Vera Vague.

Metro purchased "The Big Job," an original by Millard Lampell... Workers on the Eagle Lion lot are eating at a lunchwagon since the city condemned the new commissary, which was built without a permit.

## Kramer Unlikely

Continued from page 3

snare Kramer, and the producer would do doubt have appreciated the greater autonomy he'd have had as a true indie at UA. It's figured that pressure from his new pard, Sam Katz, was one of the decisive factors in swinging to Col.

Katz, who bought into the Kramer setup by giving the producer and his partners a capital gains via purchase of residual rights in their past films, might be called upon for financing under the UA deal. This would not be required at Col. Katz is also a close friend of Harry Cohn, Col prez.

Zagon will leave New York for the Coast tonight (Wed.) after 10 days here working with Edward Colton, screen rights negotiator for the Dramatists Guild. Contracts for the three plays Kramer is buying have been drawn up and are awaiting execution, which he expected within a few days, attorney said.

Properties are "Death of a Salesman," for which the price is reported to be approximately \$150,000 plus percentage; "Member of the Wedding," which would be \$100,000 and percentage; and "The Glass Menagerie," \$125,000 plus percentage.

## Picture Grosses

### DENVER

(Continued from page 8)

Webber, Good \$3,000. Last week, big \$5,000.

Orpheum (RKO) (2,600; 40-80)—"Payment on Demand" (RKO) and "Law of Badlands" (RKO). Nice \$16,000. Last week, "Gambling House" (RKO) and "Company She Keeps" (RKO), \$16,500.

Paramount (Fox) (2,200; 40-80)—"Deported" (U) and "Rogue River" (EL). Good \$11,000. Last week, "Short Grass" (Mono) and "Blue Blood" (Mono), \$11,000.

Rialto (Fox) (878; 40-80)—"Wicked City" (EL) and "Naughty Ariette" (EL). Fine \$4,000. Last week, on moveover.

Tabor (Fox) (1,867; 40-80)—"Operation Disaster" (U) and "Border Outlaws" (EL). Poor \$3,000. Last week, on reissues.

Vogue (Pike) (800; 60-80)—"So Long at Fair" (EL) (2d wk). Fair \$2,000. Last week, big \$3,000.

Webber (Fox) (750; 40-80)—"Harvey" (U) and "Undercover Girl" (U) (2d wk). Also Denver, Enquire, Big \$4,000. Last week, \$7,000.

## 'MILKMAN'-VAUDE 26G, TORRID WASH. ENTRY

Washington, Feb. 27.

Washington Birthday holiday hypoed midtown biz for current week though government employees did not get weekend off. "Milkman" with vaude, at Loew's Capitol, tops town with lion's share of biz. "Storm Warning" at the Warner, shapes unusually solid, despite its grim theme. Also in the champ class is "Payment on Demand" at RKO Keith's.

### Estimates for This Week

Capitol (Loew's) (2,434; 44-90)—"Milkman" (U) plus vaude. Hot \$26,000. Last week, "Vengeance Valley" (M-G) (2d wk), fine \$16,000.

Dupont (Lopert) (375; 50-85)—"Manon" (Indie) (2d wk). Okay \$3,500 for 10 days. Moves to make room for benefit prem of "Of Men and Music" (Indie).

Keith's (RKO) (1,939; 44-80)—"Payment on Demand" (RKO). Brisk \$16,000. Last week, "Target Unknown" (U), \$9,500.

Metropolitan (Warner) (1,163; 44-74)—"Born Yesterday" (Col) (no.). Solid \$6,000 for fourth consecutive midtown week. Last week, "Yank in Korea" (Col), \$5,000.

Palace (Loew's) (2,370; 44-74)—"Kim" (M-G) (2d wk). Robust \$18,000 after amazing \$27,000 la<sup>st</sup> week. Holds again.

Playhouse (Lopert) (485; \$120-240)—"Cyrano" (UA) (6th-final wk). Boomed to big \$6,500 in final stanza after so-so \$4,000 last week.

Warner (WB) (2,174; 44-74)—"Storm Warning" (WB). Fine \$16,000, with cheers from drama desks helping. Last week, "Born Yesterday" (Col) (3d wk), sock \$13,000.

## 'Bonzo' Okay \$7,000 In Pitt; 'Company' Trim 8G

Pittsburgh, Feb. 27.

Lent is pushing down hard on the Golden Triangle this week, and nothing has any special push. "Vengeance Valley" at the Penn, is getting biggest coin, but only mild. "Bedtime for Bonzo" at Fulton is only okay. "Milkman" is just so-so at Harris. Doing as well as anything is "Company She Keeps" at Warner.

### Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Bedtime for Bonzo" (U). Got away big on strength of personals by Bonzo, Diana Lynn and Jesse White. But fell way off with barely okay \$7,000 on stanza. Last week, "Mystery Submarine" (U), \$5,000.

Harris (Harris) (2,200; 50-85)—"Milkman" (U). Those who wander in seem to like Durante-O'Connor comedy but there aren't enough of them. May hit \$7,000, mild. Last week, "Tomahawk" (U), brisk \$13,000.

Penn (Loew's) (3,300; 50-85)—"Vengeance Valley" (M-G). Crix for this one but biz is just mild at \$13,000. Last week, "September Affair" (Par), \$13,500.

Stanley (WB) (3,800; 50-85)—"Sugarfoot" (WB). Dismal \$9,000. Last week, "Vendetta" (RKO), \$10,000.

Warner (WB) (2,000; 50-85)—"Company She Keeps" (RKO). Proving something of a surprise at \$8,000, plenty okay. Last week, "Juan of Arc" (RKO), at pop prices, \$7,000.

## 'Mister' Lofty \$15,000, Prov.; 'Payment' Strong 13G, 'Valley' Mild 14G

Providence, Feb. 27.

Majestic is leading the town this week with "Call Me Mister." Also very strong is the Albee's "Payment on Demand." "Vengeance Valley" is modest at the State.

### Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Payment on Demand" (RKO) and "Law of Badlands" (RKO). Solid \$13,000. Last week, "Sugarfoot" (WB) and "Rhythm Inn" (Mono), good \$10,000.

Majestic (Pay) (2,200; 44-65)—"Call Me Mister" (20th). Big \$15,000. Last week, "Tomahawk" (U) and "Bowery Battalion" (Mono), nice \$12,000.

Metropolitan (Snider) (3,100; 44-65)—"Cry Danger" (RKO) and "Gene Autry and the Mounties" (Col). Just fair \$7,000. Last week, "Sound of Fury" (UA) and "Atlantic City Honeymoon" (Rep), ditto.

State (Loew) (3,200; 44-65)—"Vengeance Valley" (M-G) and "Once a Thief" (UA). Modest \$14,000 or near. An all-cartoon Thursday morning show at 23c per head brought in \$800 extra. Last week, "Steel Helmet" (Lip) and "Cause for Alarm" (M-G), \$12,000. Strand (Silverman) (2,200; 44-65)—"Cowboy and Redhead" (Par) and "Blondie's Vacation" (Col). Opened Monday (26). Last week, "Great Missouri Raid" (Par) and "My True Story" (Col), very weak \$6,500.

## 'Enforcer' Big \$10,000, Port.; 'Mister' \$15,000

Portland, Ore., Feb. 27.

First-runs have some strong product again this week and it will bring plenty of coin to most spots. "Call Me Mister" at Paramount and Oriental shapes fine while "The Enforcer" at Broadway looms big. "Born Yesterday" is fancy for holdover at Orpheum.

### Estimates for This Week

Broadway (Parker) (1,890; 50-90)—"The Enforcer" (WB) and "Hit Parade 1951" (Rep). Big \$10,000 or over. Last week, "Watch Birdie" (M-G) and "Surrender" (Rep), \$9,600.

Mayfair (Parker) (1,500; 50-80)—"Great Manhunt" (Col) and "Killer That Stalked N. Y." (Col). So-so \$5,000. Last week, "Halls Montezuma" (20th) and "Hunt Man Down" (RKO) (m.o.), \$5,800.

Oriental (Evergreen) (2,000; 50-90)—"Call Me Mister" (20th) and "Revenue Agent" (Col). day-date with Paramount. Big \$6,000. Last week, "Born Yesterday" (Col) and "Stage Tucson" (Col), \$7,700.

Orpheum (Evergreen) (1,750; 50-90)—"Born Yesterday" (Col) and "Stage Tucson" (Col) (2d wk). Fancy \$9,500. Last week, also Oriental, \$10,800.

Paramount (Evergreen) (3,400; 50-90)—"Call Me Mister" (20th) and "Revenue Agent" (Col). also Oriental. Fine \$9,000. Last week, "Emergency Wedding" (Col) and "Midnight and Dawn" (Col), \$5,000. United Artists (Parker) (800; 50-90)—"Kim" (M-G) (3d wk). Solid \$5,500. Last week, \$7,500.

## MINNEAPOLIS

(Continued from page 8)

Satisfactory \$8,000 after vint \$13,000 initial week.

RKO-Orpheum (RKO) (2,800; 35-70)—"Payment on Demand" (RKO). Contributing to this one is the Bette Davis' pull. Fancy \$12,000 or near. Last week, "The Enforcer" (WB), good \$9,000.

RKO-Pan (RKO) (1,600; 35-70)—"Born Yesterday" (Col) (6th wk). Business has held up remarkably for this. Smash \$6,400. Last week, \$6,500.

State (Par) (2,300; 50-70)—"Second Woman" (UA). Healthy \$7,000. Last week, "Climb Highest Mountain" (20th), \$7,500.

World (Man n) (400; 50-85)—"Blue Angel" (Indie) (reissue). Lean \$2,000. Last week, "Bitter Rice" (Indie) (4th wk), \$2,400.

## FULLER SETS INDIE

Sacramento, Feb. 27.

Incorporation papers were filed here by Samuel Fuller Productions, designated as an independent filmmaking company, with Samuel and Marta Fuller and Harold D. Berkowitz named as directors.

Fuller recently functioned as producer-director of "Steel Helmet" and is currently writing an Army script for Warners.



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## Clips From Film Row

### NEW YORK

Seymour Miller, salesman for United Artists in St. John's (N. B.) exchange, upped to branch manager; replaces Lou Michelson, resigned.

William B. Levy, worldwide sales chief for Walt Disney Productions, planned to the Coast over the weekend, for confabs with Roy O. Disney and other studio toppers on the upcoming "Alice in Wonderland."

James R. Grainger, Republic's sales chief, returned to the home-office Monday (26) after a two-week trip which took him to Washington, Atlanta, Tampa and New Orleans.

Albert Margolies, veteran industry publicist who switched to television production, is back in N. Y. with three half-hour TV films he made in England. He has yet to make any deals.

### CHICAGO

Majors' appeal in \$1,250,000 Towne theatre anti-trust case will be heard in Circuit Court of Appeals, April 10.

Sioux Indians, accompanying "Tomahawk" (U), appeared at five B&K nabe houses last week.

Coronet, Evanston, teed off with art policy.

Eddie Solomon, former 20th-Fox flack here, and more recently on the Coast, stopped over here last week enroute to New York. He takes over as assistant to Rodney Buch, 20th-Fox exploitation chief.

### ST. LOUIS

The Alamo, Stewardson, Ill., purchased by H. Bell from Gerald Williams. The house had been operated by Lewis M. Tatum since last July.

Norwin Garden will continue to run the Family ozoner, Dexter, Mo., for the estate of the late owner, State Senator Yewell Lawrence, Bloomfield, Mo. killed in an auto accident last January.

The Madison, Madison, Ill., shuttered during facelifting, has been relighted by Mrs. Regina St-inberg.

Leon Jarodsky, owner of Lincoln and Paris, Paris, Ill., returned to his home after suffering a broken leg on an icy sidewalk.

William T. Towell, Springfield, Mass., here to become district manager for the Midwest Drive-in Theatres, controlled by Philip Smith, Boston, Mass. Seven ozoners and three other houses are in the district.

The Esquire, a Levin-Schuchardt

house, and the Richmond, a St. Louis Amus. Co. nabe, both in Richmond Heights, St. Louis county, won a joust with city fathers there when Circuit Judge Fred E. Mueller invalidated an ordinance that imposed a 5% tax on gross receipts of theatres in the town. In issuing an injunction to restrain further collections of the tax, Judge Mueller opined that the city had no power to impose a revenue tax.

### INDIANAPOLIS

Alliance Circuit took over buying and booking for Fourth Avenue Amus. Co. houses in Terre Haute. Alliance now services five downtown theatres there.

V. J. McKelski, formerly assistant manager at the Circle, named manager of the Indiana here, succeeding Milton Kaiser, resigned. Dallas Schuder moves from Lyric to the Circle spot.

Howard Rutherford, manager of Loew's, putting on heavy bally for "Three Guys Named Mike" to herald switchback from Saturday to Thursday openings.

New Warren at Williamsport set to open March 1 under management of C. A. Christy. House was built by popular subscription.

Irving Dreeben, former Eagle-Lion salesman here, quit to join Lippert's Indianapolis staff. Meri Whallon appointed Lippert office manager and booker.

Exhibitors in this exchange area have set a goal of \$30,000 to be raised this year for the Will Rogers Memorial Hospital, Saranac Lake, N. Y. Territory to be covered takes in both Indiana and Kentucky. Campaign gets underway in April.

### DALLAS

Lou Dufour named new publicist for RKO in this area taking over the post formerly held by Ed Terhune.

Billy Fox Johnson purchased the R. W. Renyck interest in the Ray-Drive-In at Marshall. Johnson is one of original associates in this ozoner.

C. A. Breen named manager of the South San theatre at San Antonio.

Low Waide is new Republic film salesman at San Antonio, replacing C. W. Atkinson.

Alfred Delcambre joins National Screen Service as a sales rep here, according to Paul Short, divisional manager. He was once a Republic producer and had the lead in "Arctic Fury." RKO release. Besides being Paramount and United Artists sales rep, he established the southwestern district office here for David O. Selznick.

M. A. Genaro of Genaro Investment Co., here, announced the purchase by his company of the Dallas theatre, from Teleneux Theatres, which built the house in 1940. House will continue under the operation of Teleneux, which has leased the building and equipment.

### LOS ANGELES

Francis A. Bateman, new western division sales manager for Republic, left on a 10-day tour of company exchanges in San Francisco, Portland and Seattle.

Astor Pictures is reissuing "The Great John L.," filmed in 1945 by Bing Crosby Productions for U. S. release.

Paramount is relaunching two pictures for summer runs, the first in more than a year. They are "Star Spangled Banner," made in 1942, and "Miracle of Morgan's Creek," lensed in 1943.

### MINNEAPOLIS

Charles Vondra, Mahnomen, Minn., exhib. appointed to municipal court bench.

W. R. Frank, circuit owner and film producer, to Hollywood to confer with Sam Wiesensthal regarding next picture. Pair recently completed "Cry Danger," starring Dick Powell.

Bill Sussman, Paramount sales manager, vacationing in Florida.

Bennie Berger's loop first-run Gopher, bidding competitively for best of "A" product, gets Universal's "Kansas Raiders" to follow current "At War With the Army."

Joe Wolf back after visiting his drive-in theatre in San Antonio.

Just back from extended South American pleasure jaunt, Bennie Berger, North Central Allied president, goes to Florida for another month of vacationing following attendance at national Allied States board meeting in Washington.

South Dakota attorney general

ruled it illegal under anti-lottery law for Sioux Falls theatre to set up bingo game in lobby as added attraction.

Oxboro, new suburban 300-seater, first non-deluxe nabe or suburban theatre, to demand 28-day clearance, earliest availability. It has 56 days now.

Complying with the Paramount consent decree, Minnesota Amus. Co. on the one hand and L. G. Roesser and Al W. Smith on the other divided their jointly owned theatre properties at Rochester and Winona, Minn.

Now in sixth week here, "Born Yesterday" is garnering record amount of added playing time for Columbia over entire territory.

Arty policy off to good start at Edina, first Twin City suburban house to try it, with "Kind Hearts" being held over.

### PITTSBURGH

Henry Miller and the Harris Amus. Co. have parted after more than 16 years. Miller was last at the Liberty, which is now managed by Sam DeFazio in the shift which pulled DeFazio out of the downtown J. P. Harris and sent Bill Zeiler back to house he originally opened.

Harry E. Finley, Johnstown theatre manager for years, resigned as head of the convention and visitors bureau there to go with an insurance company.

Ernest and Kalman Erdeky, former New Wilmington exhibitors who have been in realty development for some time, returned to exhibition, acquiring the Home theatre, Youngstown, O.

### DES MOINES

Central States Theatre Corp. here is changing district supervision of houses. M. E. McClain, of the Fremont, Fremont, Neb., will be district manager for the Ft. Dodge theatres that were under management of the late Jesse Day. Headquarters stay in Fremont.

Rudolph Elman, owner of Amus U theatre in East Des Moines, and his fireman, were fined \$50 each in municipal court for violation of the city smoke ordinance. Elman is installing a stoker to regulate the smoke.

## Big-Screen Video

Continued from page 4

young—were so carried away by the realism of the images on the large screen that they eventually acted as though the contest were being played in the theatre. Admonitions were shouted at individual Siena cagesters; occasionally at Siena Coach Dan Cunha, the referees and Georgetown players. Applause rocked the spacious house in what Saul J. Ullman, upstate Fabian general manager, and Alex Sayles, veteran manager, said was the finest night it had ever experienced.

Blurring of player images, particularly when the men were running, comprised the biggest drawback. However, this cleared considerably during the second half. Some streaking also was noticeable. Two cameras followed the ball so closely that every play could be sharply seen. Smart maneuvers and sloppy ones were unerringly spotlighted. Viewers had a better all-over picture of the game than they would probably enjoy at the State Armory here. Closeups around the baskets, including the shooting, blocking, screening and retrieving, proved eye-openers. A good thought was the use—reportedly at announcer Ray Michaels' suggestion—of a third camera to focus on the Siena bench. It caught the peppy, gesticulating Cunha with amazing fidelity, and caused the theatre patrons to howl. This was an extra comedy show—one that few persons would be able to see in an arena.

Michaels, WNBW sportscaster, started rather slowly, but picked up steadily as the game progressed and his spotting of Siena hoopers improved. Michaels warmed and intimidated during the second half, talking easily in the direction of the theatre scanners. His play-by-play was generally sound and not too obtrusive; voice was excellent. Michaels may have been a shade too partisan, but that's in the tradition of virtually all local sportscasting.

He also handled half-time interviews, including those with Father Benedict Dudley, guardian of the friary at Siena, and with Gene Fitzpatrick, of WXXV (which airs Siena games) and sponsor of Albany Savings Bank), Jaco.

## Banner Indie Year

Continued from page 7

list itself is longer, the chances of more independent pictures actually going before the cameras seems stronger than in recent years.

### Chaplin Comes Back

There is, of course, great interest in the fact that Charles Chaplin is returning to production. There have been some minor setbacks and, as usual, hair-splitting preparation. But it seems pretty obvious now that Chaplin's "Limelight" will not only go before the cameras, but be completed before the end of the year. The film will bring Chaplin back to the screen for the first time in almost five years—and will introduce his son Sydney in a featured role.

Majority of the pictures being readied are all of the same high boxoffice potential. Stanley Kramer, for example, has such legit hits as "Death of a Salesman," "The Happy Time" and "Member of the Wedding" on his schedule along with a film version of the best selling "My Six Convicts." Samuel Goldwyn will launch "I Want You," "Hans Christian Andersen" and the "Walter Mitty" sequel. The Skirball-Manning unit has finally activated plans for "Appointment in Samara" with Bette Davis.

Other pending productions which bolster the independent roster are "The USO Story" and a remake of "The Blue Veil," both scheduled by the Jerry Wald-Norman Kraus unit which has a total of 12 films ready to go before the cameras this year.

Hal Wallis is gunning "The Stogie," another Dean Martin & Jerry Lewis starrer and follows it immediately with "Peking Express" and "Son and Stranger." The Filmakers (Ida Lupino and Collier Young) unit is preparing "Day Without End," based on the play "The Man" and will follow that with a film based on the harrowing experience of two Californians kidnapped by badman Billy Cook. Ken McDowd has ambitious plans for "The Life of Gandhi" to be made this year, a project that ranks with Goldwyn's "Andersen" as the most ambitious independent biopic on the slate.

Frank Seltzer also is readying a film in the biographical vein, "The Kansas City Story," based on the career of Tom Pendergast.

Among the film names who expect to make their own independent in the coming months are Dick Powell, who's preparing "The Cowboy," and Cornel Wilde, Paul Henreid, having obtained Production Code approval of the title, "For Men Only," probably will go into production in the summer after he finishes an upcoming legit stint in a revival of "The Merry Widow."

### Rogell's "No World"

Growing ranks of scientfiction pictures will be augmented by Al Rogell's "No World Beyond," and Robert Lippert will offer "Lost Continent." Fred Brissan and Norman Foster have signed Dennis O'Keefe for "Flash in the Sky."

Bob Roberts Productions has a rodeo film, "Bucking Strings," lined up to go after its next John Garfield starrer, "Mr. Brooklyn." Bernhard-Justman unit has purchased film rights to David Lord's prize-winning novel "The Ravager" for early lensing, and Abner J. Greshler and Fred Finklehoffe, associated in "At War With the Army," split to provide two more independent offerings. Greshler will do "Goodbye to Katie" and Finklehoffe is reading "Pork Chop."

Among the smaller indies, Hugo Haas has announced "The Man Next Door" as his third production to follow "Pickup" and "The Bridge," and Arch Oboler is gearing another original for the cameras following his initialer, "Five."

Even the ranks of the sagebrushers seems to be swelling. Irving Allen has set a series of six, starring folkturner Terry Gilkyson, who wrote "Cry of the Wild Goose," and Harry Sherman will turn out at least six, based on a new character, before the year's end.

Various other prods have closed releasing pacts with UA or Eagle Lion Classics within the last two weeks, further showing the uptrend in indie lensing.

Still other independents will resume operations shortly although actual productions have not been announced, Robert Stillman Pro-

ductions, which has completed "Sound of Fury" and "Queen for a Day," will begin its third film within the next few months. The newer Ross-Stillman Productions still is shooting "The Lady Says No" and preparing others to follow.

Number of independent films seriously slated already tops 50 and more are expected in the spring when the blossoming greenness of easier financing is expected to become apparent. If they all come to bud, 1951 may go down in film history as the year of the independent renaissance. And at the very worst, it will be known as the year of the most optimistic announcements.

## 'Cyrano' Dates

Continued from page 5

the end of the 18th week of "Cyrano" the run would sit down and discuss how much longer the film would stay.

Schaefer maintains Lopert's action has been unilateral and is jeopardizing income of "Cyrano" not only in New York, but nationwide, by making it appear that it is not doing sufficient biz to continue its run. Schaefer maintains the Jose Ferrer-starrer is still doing close to \$10,000 a week and that at \$8,000 the theatre would show several thousand dollars profit. Pulling the pic, therefore, is unreasonable, he says. He's been in confabs with Robert W. Dowling, prez of City Investing and partner in the Lopert outfit.

Roadshow plan of release for "Cyrano" was adopted partly as an answer to UA's upset financial and distribution situation when the pic was completed. In ordinary release, UA collects theatre rentals and then parcels them out to producers. Under roadshow distribution, the producer gets the coin from theatres and gives UA its commission. Kramer feared that UA might go into bankruptcy and he'd be unable to get his coin temporarily in UA's possession. With the new well-financed regime at UA all such fears are at an end, making regular distribution now feasible.

Schaefer heads for the Coast this weekend for about 10 days of confabs with Kramer on future plans for "Cyrano."

### Gould Back to N.Y.

Walter Gould, film import-export agent, and former general manager of foreign distribution for United Artists, will be back in N. Y. next week following a tour of South America.

He's been setting releasing deals in S. A. for U. S. and European producers.

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Refreshment  
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THEATRES

## New York Theatres

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GARY COOPER  
JANE CARR  
U.S.S.  
TEAKETTLE  
ON STAGE!  
THE  
PINK PANTHER  
SALE  
MAY 1951

DICK POWELL  
RHONDA FLEMING  
"Cry  
Danger"  
PARAMOUNT  
RUSS CASE  
THE  
EDGE FISHER  
THE  
BARNARD SISTERS  
RAY LORRY  
M. & A.

RADIO CITY MUSIC HALL

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Bette Davis  
Barry Sullivan

in "Payment on Demand"  
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only one  
Lord Tarleton



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of ocean primary  
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TRAVEL AGENTS RECOGNIZED



# RADIO'S BEST BUYS GO BEGGING

## NBC's 'Sight & Sound' Formula

NBC last week started experimenting with a new sales and programming technique designed to shave costs and to permit for a double-barrelled presentation to agencies and sponsors. Idea is unique in that it will permit the same program to be seen on TV and heard on radio at one and the same time, yet without resorting to simulcast treatment. (NBC, for one, says it's through with trying to bring back simulcasts, and is convinced that it's not only impractical but makes for poor programming.)

The new NBC "it's-done-with-mirrors" AM-TV projection has been initially tried out in the case of the web's "The Clock" video presentation. At TV rehearsal time, the sound is taped. Upon conclusion of rehearsal, the cast is retained. They go over the entire script, edit the taping and adapt the whole thing for a strictly radio-slanted performance. On the night of the show, this revised taped version goes on in the same time slot as a companion piece to the TV show.

Obviously, the TV client gets first crack at the AM version. Practice will be carried out on all shows where practical.

## TV-HAPPY BOYS SNUB AM OFFERS

By GEORGE ROSEN

Some of the biggest and best bargain basement buys in radio history are being dangled by the networks before agencies and sponsors. But nobody wants them. The radio programming market is going begging. Not even the ratings appear to matter these days, when the average sponsor has become so TV-happy that you can't even give him a radio show for free.

No agency or client rep is willing to talk radio (or at least network radio) these days. Despite all the talk in recent months as to the constantly increasing size of radio's audience; of the spiraling AM set sales and repeatedly kicked-around figures to argue that radio is still the best buy in the whole wide sphere of advertising media, one thing stands out over all else to-day—if radio has come back, it's come back on a sustaining basis.

Shows that would have been grabbed up at a minute's notice, at considerable more coin, when radio wasn't facing the TV competition, don't stand a chance these days. Even the fabulous NBC "Big Show," concededly one of the all-time high fiestas to grace the kilocycles, is going begging for sponsors on a time-and-talent package deal basis that would have cued a waiting list a few years back. With only 30 minutes of the show sold and only because it's been integrated into the so-called "Operation Tandem," NBC meanwhile is forking out thousands weekly to sustain the frolic, in the hopes that some day some enterprising client will see the light.

### What's Your Offer?

In an effort to get off the sustaining hook and invite clients to help amortize the program costs, the webs, in essence, are saying: "Make me an offer!" With NBC nobody's listening. With NBC saddled to the tune of \$18,000 a week with the Phil Harris-Alice Faye sustainer, the web, it's understood, would willingly accept \$6,000, since even 6G would permit a partial amortization of the costly property.

Such shows on NBC as "Nero Wolf," "Sam Spade," Hedda Hopper, "Magnificent Montague," "Duffy's Tavern," Screen Directors Guild, practically all of them bragging enviable ratings which would make the costs almost negligible, haven't got a chance today. NBC couldn't even give most of them away. Ditto on CBS, where the now-proven audience puller, "Hear It Now," is going begging for client support. In the years when network radio was selling "Hear It" would have been grabbed up instantly. Similarly, CBS' lack of nibbles on Jory Adams and "Songs For Sale," the inability to get any part of Friday night off the sustaining hook—all reflect the current trend of thinking in the Madison avenue money-bell sectors.

## HOVIS BREAD SPONSORS GRACIE FIELDS SHOW

Hovis Bread is picking up the tab in the New York market when the new Gracie Fields radio show prems next Thursday (8) on WMGM.

Program is the latest entry in the MGM Radio Attractions catalog, which is sold in individual markets.

## Shut-Eye to Sponsor MBS' Brown—in Broad Daylight

Harrison Products, makers of Shut-Eye sleep inducer, have picked up the tab for a Cecil Brown newscast on Mutual, Saturdays at 10:45-11 a. m., starting Saturday (3). Agency is Sid Garfield of San Francisco.

No hitchhikes will be used for Harrison's other item, "No-Doz" sleep inhibitor.

## Clients With Top-Rated AM Stars

## Would Prefer They'd Stick to Radio, Rather Than Risking a TV Flop

### Carnation Drops 'Party'

CBS lost another radio client this week, when Carnation Milk decided to exit its "Carnation Family Party" after the March 24 broadcast. Show is aired Saturdays from 10 to 10:30 a. m.

Sponsor retains its "Carnation Hour" in the Sunday night 10 to 10:30 slot and is adding more CBS affiliates for that show.

Far from the happiest clients to-day are those who are forking out those \$30,000-\$40,000 weekly radio budgets for stars who have long dominated the rating sweepstakes but who, while still riding the AM crest, are showing up as something less than spectacular in the TV programming competition. Particularly unhappy are those clients whose top-bracketed radio stars are flying the slightly-tainted TV colors of another bankroller.

Case in point, for example, is Bob Hope, who still rates in radio among Chesterfield's super salesmen, along with Bing Crosby and Arthur Godfrey. Fact that his in-and-out series of Frigidaire-sponsored video productions haven't exactly set the TV lanes afire is said to have cued some anxious moments within the Chesterfield fraternity, for it's felt that the overall acceptance of Hope as a tele personality hasn't been commensurate with his stature as an AM figure.

The cliche boys have a big investment in Hope, and they wouldn't like to see his kilocycle prestige diminishing because of his "also ran" status as a TV headliner. If Chesterfield had its way, goes the report, Hope would stick to radio—at least for the present—while he's still the favorite of millions.

Some say Lucky Strike wouldn't exactly be averse to Jack Benny soloing it on AM, too, and forgetting about TV, particularly since he's still enjoying that No. 1 Nielsen spot as the nation's top audience puller. He's down for four sporadic TV entries for Luckies this season, having already done two, and the returns from the initial brace haven't exactly inspired handshakes among the Benny followers.

Crosby, still riding wide and handsome on the radio Nielsen, has remained aloof from TV thus far. His bankrollers, Chesterfield, from all accounts, would just as soon see him "sit it out" for a while longer, rather than risk jeopardizing his stature as one of the all time AM greats.

## Margaret Back, But Contract Iffy

Just when a lot of people around NBC were beginning to ask "What-ever happened to Margaret Truman's contract?" web programming execs revealed that the President's singing daughter would make a return engagement to the "Big Show" next Sunday (4). It was Miss Truman's initial appearance on the 90-minute fiesta that inspired NBC to negotiate a contract extending to June, 1951 at \$4,000 per TV guest shot and \$2,500 for return bouts with Tallulah Bankhead on "Big Show."

Contract was scheduled for inking about six weeks ago but papers have still not been signed. Pacting of Miss Truman for next Sunday's show, with definite slots reserved for the future, would indicate that the deal is in the bag, but some say it still is an iffy status.

## ELGIN WATCH SHIFTS FROM JWT TO Y&R

Chicago, Feb. 27. Elgin National Watch Co., which has been a J. Walter Thompson account for the past 20 years, last week was shifted to Young & Rubicam. Chi office of Y&R will handle the new biz, which also includes that of Elgin's recently-acquired Wadsworth Watch Case Co., wholly-owned subsidiary.

New ad campaign is still to be worked out. Elgin has heretofore been a strong user of radio and TV spots.

## FCC Insists Richards Be Judged On 'Then' as Well as 'Now' Record

Washington, Feb. 27.

G. A. Richards' effort to side-step the record of the news-slanting hearings and have the FCC decide the case on the basis of his programming since the investigation of his stations began was turned down last week by the Commission. The agency made it plain that it will not interfere with the procedure it adopted, which requires that an examiner's decision as to whether licenses of the stations shall be renewed be issued and that the Commission pass on this decision. The examiner, James D. Cunningham, is expected to hand down his ruling in a few months.

Through his counsel, Hugh Fulton, Richards petitioned the Commission to (1) reconsider its hearing action and renew his licenses promptly or (2) decide the case on the sole issue of whether the performance of the stations since they were put on temporary license entitles them to regular renewal. Fulton also asked for oral argument on his request.

In denying the request, the Commission said, the arguments advanced by Richards "have not persuaded us that we exceeded our (Continued on page 40)"

## NBC's 'Blue Skies' Sets Up Itinerary

NBC's "AM Blue Skies Special," with its exec-studded cargo of NBC officials bearing to the network's scattered affiliates the "radio story of 1951," will hop from Los Angeles to Houston, Atlanta, Philadelphia and then to Chicago.

That's the itinerary mapped, starting with the L. A. convergence March 8, by the three-way radio team exec veepee Charles R. Denny, as head of AM for the network; Carleton D. Smith, as veepee in charge of station relations; and Norman Cash, as director of radio in station relations.

The story they'll "roadshow" to the web's affiliates is the one that won the unanimous approval of the Station Planning Advisory Committee last week in New York—designed to perpetuate radio's soundness as the best of all advertising media, based on exhaustive NBC research.

Houston gets the presentation March 13; Atlanta, March 15; Philadelphia, March 21 and Chicago, March 23.

## Gen. Mills Names Crites As Radio-TV Director

Minneapolis, Feb. 27.

General Mills here has appointed Lowry H. Crites director of its radio and television programming. He'll also continue as advertising controller and director of media. Henry Cox, former ABC network program manager in New York, will be Crites' assistant with the title of radio and TV programming manager.

### Fete Sarnoff on 60th Anni

RCA board chairman David Sarnoff was feted on his 60th birthday yesterday (Tues.) with an intimate party in a private suite at the Waldorf-Astoria, N. Y. Affair was hosted by RCA prexy Frank M. Folsom and attended by top brass of RCA and NBC.

Sarnoff, currently chairmaning the 1951 fund drive of the American Red Cross, recently returned from a nationwide tour in behalf of the campaign.

## CBS Doesn't Want To Be Half-Safe On Arrid, Sterling

Now that it's "option time," with the attendant apprehensions as to client renewals, CBS has splurged to the tune of about \$40,000 in the refurbishing of its Saturday night simulcast version of "Sing It Again." Giveaway has enjoyed some plush billings ever since CBS head Bill Paley originally came up with the idea, but fact that it's stacked up against such tough competition as the closing half-hour of NBC-TV's "Show of Shows" and the Lucky Strike "Hit Parade" has left its imprint on "Sing It" ratings.

The 40G additional outlay went partially into buying up Dan Seymour's contract as emcee (Jan Murray took over the spot last Saturday), with auxiliary accoutrements making up the rest. CBS is taking no chances on being half-safe with that Arrid and Sterling sponsorship coin.

## Hub AFRA Seeks To Resolve Hassle Over Transcription Rates

Boston, Feb. 27.

Committees representing local advertising agencies, film and transcription companies met with local AFRA delegates last Sat. (24) to discuss a new price scale for transcriptions. Newly upped rates had met with so much opposition that AFRA agreed to open discussions in an effort to reach a more equitable rate scale.

While the newly proposed rates are contingent on AFRA National Board action, and are now under consideration, it is learned that they will be divided into three categories, local, regional and national. This agreement (which will slash the rates) is reportedly acceptable to all parties.

### Hamilton Watch Goes Symph

In its first use of radio in New York City in 20 years, Hamilton Watch Co. will back "Symphony Hall" over WQXR on Thursday evenings, starting tomorrow (1). Contract was inked via B.B.D.&O.

## Cleve. Station Kicks Up Rhubarb Over Exclusive On Gab Broadcasts

Cleveland, Feb. 27.

A complete change in so-called "exclusivity" in broadcasting speeches before local groups may result from the rhubarb kicked up by WSR, which protested its second-rate position in wanting to cover the talk by Notre Dame's Rev. John L. Cavanaugh.

WGAR had secured the right to rebroadcast the talk at 10 p. m., with clearance secured from the Chamber of Commerce which brought the educator to Cleveland. WSR sought broadcast privileges for a 9:30 p. m. slot but was turned down by the Chamber since the half-hour preceded the already scheduled WGAR announcement, and it was feared the earlier broadcast would gather the listening audience. WGAR was amiable to a similar or later time.

Sam Sague, president of WSR, challenged the right to restrict broadcasts where public service programs are concerned despite the longtime standing habit in the community. Such broadcasts, it is felt, should be open to all.



# Industry, Govt. Can't See Eye-to-Eye On Vesting Power to Shut Stations

Washington, Feb. 27.

A proposal by the Defense Department to give the President power to shut down broadcast stations or other radiation devices in case of an attack on the United States got a mixed reception in hearings before the Senate Commerce Committee last week. The government was for it but industry didn't like it.

Bone of contention is whether the measure, known as the Electromagnetic Radiation Control Act, goes too far and whether the broad authority it gives the President is necessary. Hearings brought out that even a diathermy machine, which uses radio, would come within the scope of the bill.

Maj. Gen. Francis L. Ankenbrandt, director of communications for the Air Force, which recommended the act, said the legislation is necessary to prepare the country for surprise attack and to counter activities of saboteurs who might try to use radiating devices to guide enemy aircraft and missiles to U. S. targets.

Under questioning by Chairman Edwin C. Johnson (D-Colo.), Gen. Ankenbrandt said the purpose of the bill is in planning for defense and for determining how controls would be exercised in event of an attack. It is unlikely that the controls would be invoked until a few hours before an attack, he said.

The General, under further questioning, brought out that a large variety of electronic devices can be used as navigational aids in homing on targets. A defective light bulb (Continued on page 40)

## Moffat's Mpls. Switch

Minneapolis, Feb. 27.

Ralph Moffat, one of city's best-known disk jockeys, switches next month from WCCO, CBS station, where his "Midnight in Minneapolis" and other shows have won him a big following, to independent WGGY. Moffat came into disk jockey fame in Europe during the second world war and became one of the top and highest salaried radio personalities in his field in England.

He gave up his British position to return to Minneapolis although it involved considerable financial sacrifice.

## D. C. Is Just Wild About FM, to Hear Managers Report

Washington, Feb. 27.

With three out of 10 homes in the area equipped with FM and advertisers showing greater interest in the medium, several Washington FM stations are reporting prospects looking up. And although there are 13 FM's serving the Capital, one of them applied to FCC for a metropolitan station yesterday.

Bob Rogers, manager of WGMS (formerly WQQW), reports the station sold out on FM time all seven nights a week, 7 p.m. to midnight, with only a few spot announcements available. WGMS (Washington's "Good Music Station") is limited to daytime operation on AM and charges the same rate for FM evening time as for combination AM-FM time during the day.

As an illustration of listeners' preference for FM, Rogers cites a recent experience when the FM transmitter broke down during a period which included AM-FM operation. (Continued on page 40)

## WOV's '3,000,000 People' Effective Promotional Pitch Via Pic Technique

WOV, New York multi-lingual outlet, on Monday (26) unwrapped a half-hour animated slidefilm, "Three Million People," which effectively tells the indie's story. Pic, with its soundtrack commentary, was produced for around \$1,500 by the station itself, and it's a good example of what an imaginative broadcaster can do to help get his message across to bankrollers and their agencies.

Visual pitch points up WOV's concentration on specialized groups, via its 10 hours daily of beaming in Italian to the 2,100,000 persons of Italian extraction in the New York area; its English language disk jockey stanza featuring Italian-American vocalists and bands; its hillbilly Rosalie Allen show; its jazz-slanted "1280 Club" and its nightly Irish-American hour.

Promotional film includes plenty of statistical data, along with lines of its "audited audiences" theme. These give figures on age, economic level, sex, geographical distribution, nationality background and similar information for the listeners to each program. It underlines, for instance, the larger size of the Italian-American families and the fact that this segment of the N. Y. market spends 17% more time listening to radio than the general population.

All in all, "Three Million People" makes a cogent presentation of WOV's appeal for local and national sponsors. Its technique could well set a pattern for other local stations. *Bril.*

## MBS Co-ops Basketball

First All-Star professional basketball game, being played Friday (2) at 9 p. m. in Boston, is being co-opped by Mutual.

Marty Glickman and Hilliard Gates will handle the play-by-play.

## Fred Heywood to WCCO

Minneapolis, Feb. 27.

Fred S. Heywood has been appointed sales promotion manager of CBS local radio station WCCO, succeeding Tony Moe, who has been switched to the post of CBS' KNX, Hollywood, as promotion director.

Heywood was brought here by CBS from WBAL and WBAL-TV, Baltimore, where he was director of advertising and publicity promotion. Prior to that he was director of news and special events at WNBC, New York city.

## 13 New Directors Elected to NAB

Washington, Feb. 27.

Thirteen newly-elected directors will take office on the NAB board following the Association convention in April in Chicago, as the result of a referendum completed last week to fill vacancies in the 26-member board.

Elected to represent their districts were Craig Lawrence of WCOB, Boston; Leonard Kapner of WCAE, Pittsburgh; Thad Hold of WAPI, Birmingham, Ala.; Robert T. Mason of WMRN, Marion, O.; Merrill Lindsay of WSOY, Decatur, Ill.; H. W. Linder of KWLM, Willmar, Minn.; Kenyon Brown of KWFT, Wichita Falls, Tex.; Glen Shaw, reelected, of KXL, Oakland, Calif.; and H. Quenton Cox of KGW, Portland, Ore.

Reelected as directors-at-large were John H. Dewitt, Jr., of WSM, Nashville, representing large stations; Edgar Kobak of WTTA, Thomson, Ga., representing small stations; and Ben Strouse of WDCB, Washington, D. C., representing FM stations.

A runoff will be necessary to decide the election of a director-at-large, representing medium stations, as the result of a tie between John Esau of KTUL in Tulsa and Hugh B. Terry of KLTZ in Denver.

## Tigers Spring Training Set for Goebel Brewing Sponsorship on WJBK

Detroit, Feb. 27.

Baseball broadcasting is being expanded by WJBK in cooperation with the Detroit Tigers and the sponsor, Goebel Brewing Co. For the first time, station will broadcast play-by-play accounts of exhibition games direct from the Florida training grounds. WJBK will feed the games to a 46-station network in Michigan, neighboring states and Canada, just as it does during the regular season.

Harry Heilmann, former Tiger star who was once the American League's leading hitter, will handle the play-by-plays as he has in past years. It will be the 10th season Goebel has sponsored the broadcasts. Account is handled by Brooke, Smith, French & Dorrance.

## 'FOURTH ARMY SHOW' SET FOR KTSa PREEM

"The Fourth Army Show" will make its debut here on KTSa, originating from Theatre No. 1 at Fort Sam Houston. It will be carried by KTRH, Houston; WLW, New Orleans; KRLL, Dallas; KOMO, Oklahoma City; KGGM, Albuquerque, N. M.; and KROD, El Paso, each Friday for a half hour.

Pfc. Bob Blase, formerly a Houston radio announcer, will be m.c. of the series. Miss Peggy Perron will be featured vocalist of the opening airer. The Fourth Army Dance Band and Military Band will be featured. The broadcast will follow the first movie performance. Attendance will be limited to military personnel, their dependents and house guests.

## Paul Franklin's L.A.-to-N.Y.

Paul Franklin, former writer-director of "Red Ryder," has pulled up stakes on the Coast and is relocating in New York, arriving today (Wed.). In addition to his radio work he did some screen scripting.

He's former prexy of the Radio Writers Guild.

## From the Production Centres

### IN NEW YORK CITY . . .

ABC extending its "Big Jon and Sparky" strip from 30 to 60 minutes daily. . . . Novelist Katherine Bellmann, widow of the late Henry Bellmann, in town for beginning of CBS' "Kings Row," based on her husband's novel and her own "Parris Mitchell of Kings Row." . . . Mrs. Red Foley, wife of the "Grand Ole Opry" emcee, recuperating from an operation in Nashville. . . . Earle Ferris back at his desk after six weeks in hosp; ticker trouble. . . . Reggie Schuebel, partner of Wyatt & Schuebel, named public relations chairman for the April N. Y. Cancer Crusade. . . . Lydia Frank, U. of Vermont program director, engaged to Byron H. Kretzman, WJOY, Burlington, engineer. . . . Walton Butterfield, for five years veepee of H. B. Humphrey agency, resigned to open his own office in Gotham.

Erwin, Wasey has upped Peter Finney, who handles the Admiral account, to veepee. . . . Jack Mohler, WOR account exec, recalled to duty as captain in Army intelligence. . . . Red Barber returns tomorrow (Thurs.) from his alma mammy, U. of Florida, where he spoke at first annual clinic for radio broadcasters and was inducted into Sigma Delta Chi. . . . Tom Collins new to "Backstage Wife." . . . Lorna Lynn added to "Lorenzo Jones." . . . Jack Lloyd "Front Page Farrell" addition. . . . "Carnation Contended Hour" and Campbell's "Club 15" have picked up options on Jo Stafford for a second year. . . . Jackie Kell, recovered from flu, back on "Aldrich Family" AM and TV. . . . Ed Herlihy back from 18-day Caribbean cruise. . . . Ben Grauer to narrate prolog for film version of "Kon-Tiki." . . . William Rich upped to sales manager of WNBC, replacing Berry Long, resigned. . . . Evelyn Knight guests on NBC's "Big Show" March 11 and on NBC-TV's Milton Berle stanza March 13. . . . With "Death of a Salesman" road company having closed, thespier Earl George no longer has to commute to appear in "Ma Perkins."

### IN HOLLYWOOD . . .

Chet Huntley couldn't get together with CBS on a new contract so he anked the CBS Coast flagship after 12 years as one of its top news commentators. He follows Bob Garred over to KECA-ABC. Charles Collingwood took over the Huntley assignment for four weeks, on leave from his Washington newscast. . . . Al Hansen, formerly with Chet LaRoche agency, upped to copy chief at Erwin, Wasey. . . . Dorothy McGuire is starred in Don Sharpe's package, "The Enchanted Room," recorded last week at NBC. Series dramatizes great women of history. . . . KECA and Newscaster Hank Weaver were cited by L. A. county supervisors for "emphasizing and exploiting stories of local importance." . . . Phil Regan tees up his Pepsi Cola musical at Fairfield air base near Frisco March 4. Show will call on service camps and defense plants in its presently laid-out 50,000-mile itinerary. . . . Wilbur Edwards, new assistant manager of Columbia's Pacific network, bundling up his family in Boston for the move cross-country. . . . William Frog moved up through the press and program departments at KNX to boss of program writing, succeeding Paul Pierce, who switched over to NBC-TV to dole out household hints to the little woman. . . . "Uncle Jim" Hawkins, who used to mastermind behind-the-scenes for Fred Allen, is now performing that function for Red Shelton since his right arm, Edna, is on the sidelines. . . . Bud Edwards' month vacation in Hawaii was cut short because of an illness which required treatment on the mainland. . . . Voice of the Tuttle (Lurene) will be heard in the new daytime dramatic series for Toni. . . . ABC transferred Dick Woolen to Chicago as central division program head. . . . The day Bing Crosby checked out of the hosp after minor surgery, his co-producer, Murdo MacKenzie, signed in with penicillin poisoning.

### IN CHICAGO . . .

Ed Allen's pre-dawn "Early Bird" strip on WMAQ gets a revamping after eight years with his wife, Dolores, joining him Monday (1) for a husband and frau chatter series. . . . Rita Cholee is new promotion and publicity assistant at WLS. . . . Dr. Sydney Roslow, head of Pulse, Inc., to address today's (Wed.) meeting of the Chi Radio Management club. . . . Mutual Central Division manager Carroll Marts back at his desk after a bout with the flu. . . . John Brookman and John Keown sharing director reins on Tommy Bartlett's NBC "Welcome Travelers" strip. . . . Jimmy Evans launched a cross-the-boarder on WCFL Monday (26) targeted at prep students. Jay's Potato Chips is bankrolling. . . . NBC commentator Clifton Utley and Newsweek contributing editor Raymond Moley guestspeak at Chi Federated Advertising club meeting last week. . . . Robert Phillips, general manager of WSGW, Saginaw, Mich., radio row visitor last week. . . . Agnes Krugh has been upped to assistant to WGN farm director Norman Kraft. . . . Glen Jocelyn exits veepee berth at Erwin, Wasey agency to join Earle Ludgin agency with same title. . . . George Biggar, director of WLS National Barn Dance, and Tom Rowe, WLS chief engineer, served as counselors on the radio-teevee panel at St. Phillips high school career day. . . . Philip von Ladau upped from AM-TV analysis coordinator to client service staff at Nielsen Co. . . . Charles Moses, general manager of the Australian Broadcasting Corp., in for a look-see at Chi NBC operations. . . . Mutual sales chief Ade Hult in from N. Y. for meetings with Chi office execs. . . . Betty Ross, NBC assistant director of public affairs and education, addressed dinner meeting of Chi Business and Professional Women last night (Tues.).

### IN WASHINGTON . . .

Tyrone Power, in "Who Speaks for San Marino," drama which star taped for Institute of Democratic Education, was featured past week on first of a new series on WWDC-Mutual, sponsored by B'nai B'rith's Anti Defamation League. . . . WTOP (CBS) program director and top femme emcee Hazel Markel, scored a coup past Sunday (25) by snaring Paul Reynaud, ex-French premier, for both her radio and TV shows. . . . Gene Archer, WRC-NBC tenor, has inaugurated a series of guest stints for the U. S. Marine Corps at personal request of Gen. Cates, the Leathernecks' boss. . . . Adelaide Johnson, 104-year-old sculptress, recently p.a.'ed on a WTOP-CBS TV show, "Gen. Session." . . . Jim Gibbons, sports director of WMAL-ABC, preeming a new TV show, "High Life of Sports," featuring INS sports newscasts and p.a.'s by top figures in the field. . . . Mrs. Sue Montague, local housefrau who won the "Mr. Music" national contest, and WWDC disk jockey Felix Grant, leave over the weekend for Hollywood and a meeting with Bing Crosby. . . . Nancy Osgood, WRC-NBC femme commentator, had Mrs. Frank Pace, wife of the Secretary of Army, as program guest past week. . . . Milton Berle in to highlight a dinner commemorating Kfar Truman, the new Israel town honoring the President, with Israeli Ambassador Aubrey Ebon and Vice President Barkley on hand.

Albany—Bill Schnaudt, account exec of WPTR for several years, has been named local sales manager. Robert L. Coe, general manager of the Schine-owned station, announced. John C. Gilmore, who began his radio career in New York City in 1936 and who later was associated with a Bridgeport station, has been named account executive. From 1944 to 1950 he owned and directed New England Associates, Inc.

## Wollen's ABC Spot

Chicago, Feb. 27.

Richard Wollen moves in next Monday (5) as program director of ABC's central division. He replaces Leonard (Buz) Blair who has shifted to N. Y. as eastern program manager and assistant to ABC's AM program veepee Leonard Reeg.

## Sampson Exiting WSAI in Transfer

Cincinnati, Feb. 27.

Robert M. Sampson has tendered his resignation as general manager of WSAI to become effective when the FCC permits ownership transfer of the AM and FM operation from Marshall Field Radio Enterprises, Inc., to the Fort Industries Co.

After April 1, Sampson said, he will devote full time to managing the business affairs of the Jon Arthur "Big Jon and Sparky" and "No School Today" programs currently on 247 ABC stations.

Arthur has expressed a preference to continue originations of his shows from Cincy, but a report has it that he, Sampson and the rest of the staff will move to New York in line with an ABC request for nearness on business matters.

## St. Paul Mayor Acts To End 10-Month Strike Of KSTP Technicians

Minneapolis, Feb. 27.

An effort to settle the 10-month-old strike of 21 technicians of KSTP and KSTP-TV is under way with acceptance by the AFL International of Electrical Workers union involved and Kenneth Hance, KSTP vice-president, of an offer of Mayor E. K. Delaney of St. Paul to act as mediator.

The radio technicians struck after negotiators failed to come to terms on the amount of a pay raise. They offered the next day to return, pending further negotiations. In the meantime, however, some substitute employees had been hired and company and union failed to agree on the number of men to be taken back.

Now the union brands the dispute a lockout, but the company still calls it a strike. With the St. Paul Trades and Labor Assembly, the union has listed the station as "unfair" and has been waging a campaign to induce advertisers to use other mediums. It also has succeeded in getting a move started in Congress to have the station's permits revoked.

The strike apparently hasn't impeded the station's operations or hurt its economic welfare, although responsible for forcing it to discontinue televising of Minneapolis American Association baseball games and St. Paul wrestling. KSTP is a NBC affiliate.



# 'SWAG KING' STASHES '51 LOOT

## Supreme Court Aid Sought on Query Of Censorship of Polit. Speeches by Subs

Washington, Feb. 27.

The Supreme Court was asked yesterday (26) to determine whether a radio station may censor a political speech not made by the candidate for election, but by another person on his behalf.

Case is precedent setting and involves clarification of section 315 of the Federal Communications Act, which forbids a station to censor a candidate's political broadcasts. Question is how much territory the language covers.

Suit was brought by David H. Felix against three major Philadelphia stations—WCAU, KYW and WFIL—because of political speeches made Oct. 24-25, 1949, by William F. Meade, chairman of the Republican central campaign committee, in the municipal election fight.

Felix, a Democrat, charged he had been defamed in the two speeches. The stations contended that under section 315, they were forbidden to censor political speeches. They were upheld by Judge William H. Kirkpatrick, of the U. S. district court. On appeal, the third circuit court reversed the decision. It found that "Section 315 prohibits censorship only in the voice of the candidates, even though the speech is on behalf of a candidate."

The three stations have asked the Supreme Court for an appeal, asserting "The case now presents, unmixing with others issues, the vital issue of censorship by radio stations of political speeches. A ruling on this point is thus fundamental to the further conduct of the case, and a review by this court now is therefore more appropriate than it would be at any other stage of the litigation."

## Hub in Hubbub On ABC Affiliate

Boston, Feb. 27.

Move is afoot for ABC to grant WLAW, the web's outlet in nearby Lawrence, the exclusive ABC franchise in Boston, effective June 15, replacing WCOP, currently American's affiliate in the Hub. WLAW may ask the FCC for permission to transfer to Boston.

In New York ABC said that it has made no agreement on granting WLAW the Boston franchise. However, it is reliably reported that talks on the subject are going on.

If ABC does nix its tie with WCOP it will probably be due to its pique at the Cowles brothers, who own the station. Last year the CBS pulled WNAX, in Yankton-Sioux City, and KRNT, Des Moines, out of the ABC fold in order to fly the CBS banner. Cowles boys, however, didn't move WCOP into the Columbia column, because CBS has an owned-and-operated station in the Hub, WEEI. Series of affiliation shifts may thus leave WCOP without a web hookup come summer.

## WBAL's New FCC Plea

Washington, Feb. 27.

Oral argument on the FCC's proposed decision to renew the license of WBAL in Baltimore, and to deny the application of Drew Pearson and Robert Allen for the 50 KW facilities, will be held before the full Commission March 30.

Case grew out of the FCC's "Blue Book" in 1946 on the station's responsibilities in programming, which cited WBAL for excessive commercialism. Commission proposed, in an initial decision last December, by a 4-2 vote, to renew the license on a showing of improved performance and preference for a satisfactory existing operation over a promising but unproven one.

## Nancy at White House

Nancy Craig, ABC femme gabber, will report on "A Day in the Life of President Truman" on her show Monday (3).

Miss Craig will attend the President's press conference tomorrow (Thurs.) and spend the rest of the day accompanying the Chief Executive on his rounds in the White House.

## BAB Budgetary Expansion Tops N.Y. Meet Agenda

First full meeting of the directors of Broadcast Advertising Bureau, to be held tomorrow (Thurs.) in New York, is expected to map a budgetary expansion. Outfit is currently operating on a \$200,000 annual budget and the additional coin is considered likely to permit enlarging its activities, give it greater depth of penetration and enable it to carry on the kind of studies and field work necessary to promote radio and television on a broad national basis.

With its present budget, BAB was restricted to one office in New York City and this consequently limited its research and contacts with advertisers and agencies.

For the past two years, BAB was a department of the National Assn. of Broadcasters. Last August NAB board voted to set up BAB as a separate corporation. Present members of BAB can become members of BAB, as of the new fiscal year starting April 1, by requesting that 30% of their NAB dues be assigned to BAB. Non-NAB members, including networks, stations, transcription companies, station reps and perhaps manufacturers, will also be permitted to join.

Present setup permitting NAB members to have 30% of their NAB dues assigned to BAB will be in effect only through April 1, 1952. After that time, when last connections between the two trade bodies end, the dues setup will be on a new basis.

BAB prexy William B. Ryan will discuss the organization's plans for projects and personnel. Meeting will be attended by a number of industry biggies, including the network presidents and managers of several stations.

## Ohio Rural Station Setup To Be Developed as An Early American Village

Worthington, O., Feb. 27.

Construction has begun on the new WRFD studio, located in the country north of here near the station's transmitter. This is the first step in a longrange building program planned by the station, which is owned by the People's Broadcasting Co., a subsidiary of the Ohio Farm Bureau Insurance Co.

Ohio's rural radio station plans a series of buildings in the Williamsburg style, planned as an early American village. On 100 of 260 acres available the company will build a town hall with village green and bandstand, general store, Grange hall, theatre barn for recreation and conferences, church, restaurant and an authentic village blacksmith shop. There will also be picnic grounds near the lake and wooded areas with cabins for 4H'ers and Future Farmers of America.

The remaining 160 acres will be set aside for model homes to be

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## NO SHORTAGE ON GIVEAWAYS

Chicago, Feb. 27.

Threat of a possible slackoff of merchandise available for giveaway shows isn't worrying Walter Schwimmer, Chi swag show entrepreneur, too much. He has contracts set with manufacturers for \$1,000,000 worth of prize goods which will be paid for via air plugs. And he's got two Chi warehouses filled with nearly \$150,000 in giveaway products for which he's paid cash on the line.

His Schwimmer Productions, Inc., which syndicates "Tello-Test" and "Tune-Test" radio giveaways, and "Foto-Test" and "Miss U. S. Television" video packages, last year funnelled out prizes with a retail value of \$2,100,000. During the current year Schwimmer expects to hand out an estimated \$2,500,000 in merchandise with the likelihood the 1951 total may be much higher as the two new video shows pick up momentum.

Forseeing a likely shortage of plug products, Schwimmer six months ago set out to secure an adequate supply. Besides buying merchandise outright and also placing advance contracts for goods that may go into short supply as a result of the upbeat in military production, he concentrated on lining up so-called intangible awards. In this category falls such prizes as resort trips and holiday excursions. He's already set deals for winter jaunts to California, Mexico and Florida, with a likely upswing in this type of "gift."

Out of the 250 stations airing "Tello-Test" and the approximately 50 stations carrying the recently launched "Tune-Test," 189 outlets use merchandise prizes which are supplied by Schwimmer as part of the package. The balance of the stations use cash awards.

"Foto-Test" which currently is beamed on WGN-TV, Chicago, and WOR-TV, N. Y. and claims the largest jackpot of any local giveaway is slated for an expansion to a minimum of 15 markets within the next 60 days, the package reports. The show which is packaged as a cross-the-board strip will drain off what Schwimmer estimates (Continued on page 34)

## 'Guns & Butter' On CBS Agenda

New documentary radio show to spotlight the problems resulting from dislocation of war workers in the new war effort is being lined up by the CBS public affairs department for tentative summer launching. Program, to be aired half-an-hour once a week, will be titled "Guns and Butter," signifying the necessity for continued production not only of military material but also of consumer goods.

To achieve as much actuality as possible, the web plans to send out a crew of tape-recording technicians to interview subjects of the show on the scene. Tape will then be edited to eliminate extraneous material. CBS hopes also to wrap up a television counterpart of the program but has not yet decided on which method to use to replace the tape.

## LeVally Folds Agency

Chicago, Feb. 27.

LeVally agency, which last month resigned the Household Finance Corp. account, announced last week it is bowing out of the remainder of its accounts. Prexy Norman LeVally handed out notices to the staff and is liquidating the agency because of his forced withdrawal from the ad biz due to ill health.

HFC hasn't picked its new agency. Loan firm bowed out Sunday (25) from sponsorship of "Peoples Platform" on CBS-TV.

## RCA, AVCO '50 Profits Biggest Ever; 3 Crosley Tele Outlets Into Black

RCA and Avco Corp., parent

### Whodunit Spots

Seattle, Feb. 27.

Now the private eyes are using radio for advertising. Luke S. May, local criminologist, often called "America's Sherlock Holmes," is using "one-minute mysteries" taken from his files in a spot campaign on KJR here.

Schedule purchased by May will run through March, with the one-minute mystery spots being written by Carl Person, KJR scripter.

## 'Hamlet' May Be Left Dangling In Midair in Stix

With the U. S. Steel "Theatre Guild of the Air," hour-long show, expanding to 90 minutes this Sunday for its version of "Hamlet," starring John Gielgud and Pamela Brown, RCA has negotiated a deal with NBC to pick up the additional 30 minutes of sponsorship.

The additional tab for the RCA pickup from 9:30 to 10 thus provides an added incentive for the web's affiliates to go along on the full 90-minute presentation. However, the station clearance situation is far from eased, for a number of the affiliates have the 9:30-10 time slot locally and have no desire to incur the ill-will of the hometown bankroller.

It's either a case where "Hamlet" will have to be left dangling in midair and cut off for the last 30 minutes, or the stations taking the entire show off the line for a play-back later. Majority have indicated they'll do the latter.

## Pres. Truman in Surprise P.A. as U.S. Steel 'Guild' Kicks Off Red Cross Drive

Washington, Feb. 27.

The First Family were surprise guests at the official kickoff of the '51 Red Cross drive at Constitution Hall last Sunday (25) night. Lure for the crowd which jammed the 4,000-seat DAR hall was the U. S. Steel-Theatre Guild broadcast of "Father of the Bride," with the original Metro cast, but Pres. Truman and his family were an extra added attraction.

Despite the last minute fade-out, because of illness, of Secretary of Defense George Marshall, who had been skedded as the principal speaker, rally was one of most dazzling ever held here. Press and brass, as well as Red Cross execs and workers, gave the NBC broadcast an enthusiastic reception.

Demand for ducats, which were free, was greatest ever known here, thanks to draw of the Metro trio, Spencer Tracy, Joan Bennett and Elizabeth Taylor. The Trumans greeted the stars at a private reception before program began.

U. S. Steel, sponsor of the show, also picked up the check for a plush pre-broadcast press reception, attended by company toppers Benjamin Fairless and Irving Oids, NBC boss Niles Trammel, and over 400 scribes. Latter were visibly disappointed when the stars failed to show at party.

### WGN'S NIELSEN RENEWAL

Chicago, Feb. 27.

A. C. Nielsen's radio survey received a nice vote of confidence last week when Frank Schreiber, WGN general manager, inked a two-year renewal pact for the Chicago area ratings.

WGN has used the Nielsen service since 1945.

company of Crosley, this week both reported the biggest earnings in their history for 1950. While as usual neither company furnished a detailed breakdown of profits on their broadcasting activities, it's believed significant that RCA emphasized that television has reached proportions qualifying it as one of the nation's major industries, and that Avco reported its three video stations broke into the black for the first time in the final quarter of the year.

RCA's year-end report showed a net of \$46,250,000, up 84% over the \$25,144,000 earned in 1949. Profit was equal to \$3.10 per share for common stock, representing 7.9% of net sales. Corporation's gross was reported at \$586,393,000, an increase of 47.6% over the sales of \$397,259,000 in 1949.

Avco reported a net of \$12,635,633, equal after preferred dividends to \$1.65 per share on the average number of shares outstanding. This was more than three times the earnings of \$4,150,466, or 54c per share, reported for 1949. Consolidated net sales in 1950 amounted to \$256,968,971, an 87% increase over the \$137,398,554 in 1949.

Both companies noted their record earnings were achieved during a year when demand was strong and materials in better supply than at present. RCA board chairman David Sarnoff and prexy Frank Folsom pointed out that "world tensions and the vital importance of having the U. S. strongly prepared to meet emer-

(Continued on page 35)

## PBS, 382G in Red, Sees Some Payoff

Hollywood, Feb. 27.

Plea to creditors not to throw the firm into bankruptcy was made by Larry Finley, president of Progressive Broadcasting System, which suspended operations Jan. 31, pointing out that such action would make it more difficult for creditors to realize anything of the \$382,500 in liabilities. Figure does not include obligations to AFRA members, estimated to be between \$15,000 and \$20,000.

In a letter to creditors, Finley disclosed that the network has practically no tangible assets and pointed out that "obviously if either voluntary or involuntary bankruptcy proceedings are taken by or against PBS, or if the corporation makes an assignment for the benefit of creditors, little if anything will be realized by even preferred creditors, let alone general creditors."

Letter added that Liberty Broadcasting System has taken over 12 former PBS affiliates and is paying the suspended web a small share of the monthly fees involved. Finley added that PBS is arranging for the transfer of other stations to another network which also would pay a fee to PBS.

## Taft's WKRC Exec Berth

Cincinnati, Feb. 27.

David Taft is filling the new position of managing director of WKRC radio and TV stations, operated by Radio Cincinnati, Inc., and affiliated with the Times-Star. His duties include coordination of the three stations' sales activities, administering management policy and assistant to his brother, Hubert Taft, Jr., executive veep.

Robert Bender, sales manager of WKRC-TV, was promoted to succeed David Taft as general manager of WKRC-FM.

WKRC has extended its AM and TV affiliations with CBS for two years, effective June 1.



# Boston Prelate Blasts TV Comics For 'Committing (Video) Suicide'

Boston, Feb. 27.

Boston's Archbishop Cushing, in his weekly article in the Sunday Advertiser, devoted his entire column to TV last Sunday (25) admonishing comics to clean up their material or they and TV would be the losers, via censorship.

In a blast at suggestive material sometimes resorted to by comics the Archbishop wrote, "It seems too bad that a medium that can accomplish so much has to commit suicide because many entertainers are fools enough to throw away their popularity, their fantastic entertaining jobs and their even more fantastic salaries. And all because they permit themselves a momentary weakness to cater to the laughter gales of individuals with a perverted sense of humor." Far from condemning all comedy programs, "which are necessary for a balanced outlook," the Archbishop believes writers and comics follow the line of least resistance to "make it suggestive, and there is always a distorted few who will howl."

Stating that clergymen of all religious beliefs have been besieged by thousands of persons in all walks of life to "do something about TV" and claiming they are being put "on the spot" by a disgusted public, he implored those connected with the medium to voluntarily censor their shows. He also warned the industry that while clergy had so far refrained from any concerted action regarding TV, he is sure TV bigwigs realize the far-reaching implications a joint statement by religious leaders could create.

The Archbishop's column followed on heels of an open letter by Tony LaCamera, TV editor of the daily American, to Arthur Godfrey, a letter Godfrey deemed important enough to acknowledge, with feigned innocence, on his program. However, the Archbishop mentioned no specific programs but aimed his slap at the industry in general.

## Roy Marshall Vs. Hennock on Educ.

Atlantic City, Feb. 27.

FCC Commissioner Frieda R. Hennock told the American Assn. of School Administrators, meeting here last week, that 25% of TV channels should be reserved for educators and that they must "re-examine budgets, curricula and thinking in order to find a place for TV. You must re-examine and, if necessary, redefine your role as educators."

Miss Hennock was followed by Dr. Roy K. Marshall, who has his own tele show and does commercials for Ford programs, who advised the educators to concentrate on presenting education as a finished, professional entertainment in commercial video, rather than waiting for the exclusive educational channels Miss Hennock advocates.

"Television is the teacher's medium," Miss Hennock said, "But to fully harness TV's power, educators must have their own independent television stations—their own home in the spectrum. Education is too valuable a national resource to be handled exclusively."

(Continued on page 40)

## Ovaltine Mulls Backing New 'Osmo' Puppet Show

Ovaltine is mulling sponsorship of "Osmo," new puppet stanza which prems on ABC-TV March 6. Show, which will be aired Tuesday and Thursday at 5-5:15 p.m., features puppets which are worked by gears rather than the usual strings. Puppets were created by scripter Skip Weshner and artist Henry Banks and are made of latex rubber, permitting changes of expressions and great mobility.

## Nix Ken Murray, Even Sans Beer

Indianapolis, Feb. 27.

Hoosierland, the mecca of high school basketball, continued in a hassle last week involving TV, beer, and its favorite spectator sport.

WFBM-TV, single local TV outlet, announced that it was going to cancel the Ken Murray Show for four weeks because the program preceded a telecast of state championship high school basketball games. The Indiana High School Athletic Assn. has a rule which bans beer ads next to a program of school sports. Murray's show is sponsored by Anheuser-Busch.

On hearing of this situation, officials representing the brewery offered to continue the program without commercials in the Indianapolis market. Their request was that at the opening of the program an announcement would be made, in which the sponsor asked that commercials be removed from the program so that it would comply with the regulations of the IHSA.

The agency handling the show offered a cue sheet, from which the local station could cut out when commercials were hit and substitute local public service messages.

The agency also said the client had authorized revision of the entire format of the show for the four-week period. The end commercial was to be cut out so that Murray's close would be smooth here as well as the entire CBS network, and they planned to remove the short film of the Budweiser horses and beer wagon which regularly closes the program.

This offer was presented to L. V. Phillips, commissioner of the IHSA, who said that without commercials the show was not in violation of their ban. He said he didn't look at TV, didn't know the Murray show, and didn't care about anything other than the fact that there would be no beer commercials next to the broadcast of the games. He had authority to speak for all members of the board of control for the group.

The station however, continued (Continued on page 63)

## TVA Posed for Chi Strike In Event Last-Minute Talks Fail

Chicago, Feb. 27.

In most threatening action as yet, Chicago's TVA board last night (26) met and approved plans for strike action against four Chicago teevee stations in case last-minute negotiations fail through. Ray Jones, TVA negotiator, makes a last pitch to stations tomorrow (Wed.).

If management refuses to budge from demands for more free rehearsal time and refusal to accept \$300 weekly minimum for sportscasters, strike vote will be issued. Earlier last week union had ironed out most of demands with stations, but membership mixed proposals over two points and called for board meeting which backed them up.

Also clouding the issue is edict of AFM which James C. Petrillo threw in huddles last week, warn-



WILLIAM GARGAN

Starring as

"Martin Kane, Private Eye"

NBC-TV (Now in 1st week),  
Trendex Rating—38.7 (8th position)  
Nielsen Rating—42.4 (9th position)  
P.S. Also 2nd Highest Sunday Day-  
time Radio Program (Mutual)

Sponsored by

United States Tobacco Co.

Kudner Agency

## Godfrey, Allen As CBS Morning Parlay on Video

CBS television expects to branch out into morning network programming within the next few months via a tentative simulcast of Arthur Godfrey's 90-minute cross-the-board radio show and a move of the Steve Allen video program into a pre-luncheon slot. Web will thus have the Godfrey simulcast from 10 to 11:30 a. m. and the Allen show from 11:30 to 12:30.

Godfrey ailer has been kine-scooped in a closed-circuit audition for the last week. Web is pitching the kines to the same bankrollers who now sponsor the radio version to give them first crack at TV. If some of them nix the idea, of course, it will be possible for CBS to insert separate commercials for TV. While present plans call for the simulcast arrangement, the web's programming execs are also reportedly toying with the idea of kinescoping the show on a regular basis and playing the kines back at night, possibly as summer replacements for programs taking a hiatus this year.

Allen move has been in the works for some time, based on CBS' inability to clear time on sufficient affiliate stations to sell the show. At present, Allen's 7 to 7:30 p. m. cross-the-board offering is aired in only three or four markets. Comedian made a sufficient rep for himself as a replacement for Godfrey twice on "Talent Scouts," which plays to the full CBS network, to spur viewers to write into CBS demanding more of him. Web claims to be drawing favorable response from potential bankrollers for the early-morning show.

Program to replace Allen in the 7 to 7:30 p. m. slot has not been selected.

## RCA Asks Supreme Court to Hear Arguments on Its Color TV Appeal

Washington, Feb. 27.

Emphasizing the broad public interest involved, RCA yesterday (26) asked the Supreme Court to hear arguments on its appeal of the FCC color TV decision allowing commercial use of the CBS system. Company's request was made in a brief opposing an FCC motion to affirm a Chicago three-judge court ruling upholding the Commission.

Action on the case is expected in a few weeks. If the FCC motion is granted, the stay order banning commercial use of CBS color pending Supreme Court determination will be lifted. If the motion is denied, the case will be scheduled for argument, probably in the spring term.

RCA raised three main arguments in support of its position: (1) The decision is contrary to the public; (2) the Commission did not give adequate consideration to all the information available to it; and (3) the decision limits competition by prohibiting use of the RCA compatible system.

The brief points out that the welfare of 12,000,000 set owners who have invested more than \$3,000,000,000 is at stake in the color decision. It asserts that these owners would have to spend \$600,000,000 to get CBS color pictures in black and white and another \$1,000,000,000 to receive the pictures in color.

It further declares that the decision raises "important and substantial questions of far-reaching legal consequence," including the scope of the Commission authority to regulate television by fixing transmission standards. The activities of the agency in setting TV standards, it adds, have never been before the courts.

The brief points out that the lower court itself admitted its consideration of the case was "little more than a practice session," since the Supreme Court would have to make the final decision.

It further pointed out that the reason the lower court continued its stay order, even though it upheld the FCC, "was the alleged necessity for the finality of decision which could be made only by this (Supreme) court."

"For all practical purposes," the brief stated, "appellants (RCA, et al.) have not been given their day in court. If this court should grant appellees' (FCC and CBS) motion to affirm, appellants would, in effect, be deprived of judicial review."

## Minn. Bill Seeks TV Legislature

Minneapolis, Feb. 27.

The Minnesota state legislature will be televised if a bill introduced by Rep. Joseph Karth of St. Paul obtains passage. In the resolution accompanying the measure, the author expresses the opinion that televising the legislature's proceedings "will greatly increase Minnesota people's interest in the process of self-government and thereby promote Democracy's cause."

It's also pointed out that "school officials think so much of the legislative sessions that they excuse their students from regular classes to attend" and "with the session's end not too far distant interest will become so great that the House gallery will not be large enough to accommodate all the visitors."

## FRANK MULLEN AS KTTV CONSULTANT

Hollywood, Feb. 27.

Norman Chandler has appointed Frank Mullen as consultant on KTTV operations. He will familiarize himself with operations for the next few weeks, then remain in an advisory capacity.

Mullen will have a say in appointment of successor to Harrison Dunham, who asked the general managership last week. Mullen is also consultant to WPIX, N. Y., where he spends a few days each month. He is also a large stockholder in Jerry Fairbanks productions.

## Herb Moss in Gottlieb 'Sing It' Producer Post

Now that Lester Gottlieb has moved out of CBS-TV production into the web's radio division as New York program director, Herb Moss has been designated to take over Lester's former spot as producer of "Sing It Again."

Gottlieb also produced the Robert Q. Lewis "Show Goes On." Latter chore now goes to Lou Melamed.

## Peterson Exits Y&R's 'Pulitzer'

Edgar Peterson, in a sudden move, revealed yesterday (Tues.) that he's resigning from Young & Rubicam and as executive producer on the "Pulitzer Prize Playhouse" TV show produced by the agency.

Peterson has not indicated what he's going to do, although it's been intimated he may go back to films.

Joe Moran, Y&R veepee and assistant director of radio-television under Everard Meade, takes over the Pulitzer chores as Peterson's successor in a move that's seen as the prelude to a general agency tightening up in the creative production department.

Peterson came to the agency last October following Roland Gillett. TV production veepee, who resigned a couple weeks back.

## Dorso East to Peddle Crosby's 'Orang-Outang Whodunits,' Other TVers

Dick Dorso, executive veepee of United Television Productions, is east on a sales pitch for two Bing Crosby Enterprises TV packages and other video programs. Crosby Co. has filmed 13 15-minute chimpanzee shorts, with dubbed dialog, described as "orang-outang whodunits" in that the chimps go through a regular meller plot. J. Walter Thompsonites are looking at the series in Chi currently, but before Dorso returns to Hollywood this weekend he will also show them to New York sponsor potentials, as well as another Crosby-produced series.

This is a dramatic filmed series (30-minute subjects) produced by Bernard Gerard titled "Cry of the City."

UTP is co-partnership comprising Dorso (Win Nathan, associate); Ed Petry (Ed Vojnow); and Standard Radio Transcriptions, of which Jerry King is prexy. King is also prez of UTP.

Dorso, who handles the filmed "Fireside Theatre" dramatic video series, is of the opinion that live talent will eventually move back to the Coast, with filmed shows the answer to the best national dissemination. He cites "Fireside" as evidence of what an unhurried dramatic series can do to compete favorably with "Studio One," by careful production preparation in that these dramatists are done six months before shown.

## Ed Leftwich Exiting Y&R For Key Post With MR&N

Ed Leftwich, technical director of TV at Young & Rubicam, is leaving the agency as of March 15 to join the indie producing firm of Masterson, Reddy & Nelson as a producer-director. He will work on such shows as "Bride and Groom" (CBS), "Live Like a Millionaire" (CBS) and "Pet Parade" (ABC).

Leftwich was a member of the television department at CBS for seven years prior to joining Y&R a year and a half ago as its technical director. While at Y&R, in addition to acting as technical director on the agency's numerous shows, he set up its experimental film and TV studio.



# TV'S OPEN SEASON FOR CRIBBING

## TV Networks Have More Clients Than Radio, Also Greater Diversity

Television has developed a broader base of commercial sponsorship than radio, which is expected to give it greater stability than the aural medium. Network video now has one-third more bankrollers than network radio, and as a result the loss of commercials due to war production shifts or other economic vicissitudes is less likely to hurt TV than AM.

On the four TV nets there were 173 different sponsors, as of Feb. 1, compared with 129 in network AM, according to a survey made by ABC. These figures do not take into account local business or spot advertisers and list each backer once, although it may be picking up the tab for more than one show.

One point indicated by this data is that in video there is less concentration of network biz in the hands of a few big companies than there is in radio. This diversity of sponsorship means that economic shakeups are less likely to disrupt the TV pattern.

Another important facet is that of the 173 network tele bankrollers, 74 had not been in radio for at least five years. According to ABC-TV sales veepee Fred Thrower this means that video is tapping new sources of broadcast revenue, developing sponsors—such as rug and brasserie firms—which are completely new to electronic media. For that reason, Thrower feels, the old theory that TV billings are taken out of AM budgets is disproved. Radio has little to fear from tele, according to Thrower, as long as video can bring in new accounts.

Overwhelming majority of sponsors are on one network exclusively. Of the 67 NBC-TV bankrollers, 52 are on that web exclusively. Figures for the other chains are: CBS-TV, 41 out of 54; ABC-TV, 37 out of 47; and Dumont, 22 out of 27.

## Short Tempers In Studio Shifts

Constant shifting of television shows from one studio to another, because of the present cramped situation in New York, is proving a constant source of irritation to networks and performers. Even a change in format, as, for example, with CBS' "Sing It Again," now that Jan Murray has gone in to give it more of a comedic pattern, necessitates expanding to larger stage facilities. This, in turn, means "starting from scratch" right down the line, from familiarizing new backstage crews, to the scuttling of old tickets and printing new ones.

Last week alone, CBS found itself involved in the following round-robin of show shifts:

"Sing It Again" from Playhouse No. 4 to Playhouse No. 3.  
Sam Levenson Show, from Playhouse No. 3 to Mansfield theatre.  
Frank Sinatra Show, from Mansfield theatre to Playhouse No. 4.

## COLGATE'S 'STRIKE IT' SET FOR SIMULCASTING

CBS television is slated to wrap up another leg of its steadily-expanding daytime programming early in April when "Strike It Rich" tees off as a simulcast in the 4:30 to 5 p.m. period cross-the-board. Colgate, which has bankrolled the radio version of the audience participation for the last year, will also pick up the tab for TV. Esty agency represents the client.

Show, which has Warren Hull as emcee, was originally launched as a once-weekly offering on radio Sunday afternoons. It was subsequently switched into the Monday-through-Friday slot, at which time Colgate came in as sponsor.

## SEE NEED FOR CLEARING HOUSE

### Too Virile?

Hollywood, Feb. 27.

Add woes of the television thesp:

After a long wait in a tele producer's office, a well-known leading man finally got his chance to test for a 30-second commercial. Three times, with varying inflections, he read the line—"What lips! Boy, that's some color."

Producer and casting director mulled it over. Fifteen minutes later, the casting director rendered his verdict.

"Sorry," he sympathized. "You're not the type."

## Berle Calls Off NBC Confabs On Exec Post Pact

Efforts of NBC and Milton Berle to get together on a long-range pact involving the comedian's services in a supervisory production capacity and consultancy, reportedly blew up last week in disagreement, and Berle is said to have called the whole thing off.

Talks between Berle and the network execs had been going on for some months, even pre-dating the Billy Rose overtures, with the latter signing on the dotted line a few weeks back.

Just what's occasioned the Berle-NBC standoff, has not been made clear. It's reported Berle was offered \$1,000,000 cushioned over a 10-year period, during which time he'd be exclusively bound to NBC upon expiration of his present pact with Texaco, which has another year to go. Contract would restrain him from guesting on other networks (he's been a frequent visitor on the rival CBS spectrum in recent months, notably with Ken Murray and Frank Sinatra), and henceforth he would have been sold as an NBC package.

## Everybody Getting Into The Act of Trying To Organize TV Flacks

Drive to organize television flacks, launched last week by the legit union, Assn. of Theatrical Press Agents and Managers, is being fought by the Publicists Guild. Latter, which includes 110 publicity men in the entertainment field (handling personalities, radio and tele shows, nightclubs, amusement parks, model agencies, etc.), has sent a letter to networks, stations, agencies and indie packages contesting the ATPAM move-in.

Letter states: "We address ourselves to you now in the belief that you may have gained an erroneous impression that the ATPAM is the only organization in the field of TV" concerned with publicists.

PG is griping because ATPAM opened its own drive without consulting the Guild on jurisdictional borders. It feels it is now covering "85% of the non-legit amusement accounts in New York," that it never tried to invade legit and consequently that ATPAM shouldn't try to sew up the TV field without it.

ATPAM, with the support of other talent and craft unions, has stronger chances of getting the video personnel it is going after. Several members of PG are also in ATPAM, which could have the effect of the two groups working out a joint deal.

Television is slated to become a lawyers' paradise unless some intra-industry method is found to halt the many cases of alleged plagiarism prevalent in the industry. That's the opinion of TV program execs and packagers, who claim they're powerless to cope with the problem because of the lack of any clearing-house system and the general laxity of copyright protection laws.

Programmers claiming to have originated certain basic formats concede that some imitation must be expected. But, they maintain, there have been too many instances in recent months where the similarity is blatantly obvious, with some of the Johnny-come-latelies actually bragging that they have "borrowed" from the original. Situation, they aver, is running throughout the industry, from the lifting of a gag or a complete skit to the alleged piracy of an entire program idea.

Format that's copied most often, they point out, is that in which talent is brought on by some amateur to compete for prizes. Original idea was reportedly conceived by CBS producer Irving Mansfield for Arthur Godfrey's "Talent Scouts." Since then, the same network has offered shows such as "Live Like a Millionaire," in which a child brings on his parents to perform, and Morton Downey's "Star of the Family," in which a husband or wife introduces the performer in the family.

Another oft-copied format is that in which talent performs before a panel of experts, who comment on their work. Credit for that one also is said to belong to Mansfield for his "This Is Show Business," aired Sunday nights via CBS. Since then, DuMont's WABD (N. Y.) has launched "You're On Your Own," in which tyro acts recruited mainly from schools and colleges perform before an advisory panel of guest celebs. Same station last week introduced "Ladies Before Gentlemen," in which a panel of males offered ad lib criticism of the gals.

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## WOR-TV Gets Li'l Biz From the Boss

L. Bamberger's, Newark department store which owns WOR-TV, will back an hour-long cross-the-board stanza on the New York station. Show will demonstrate products and sell them by phone. Unique aspect is that the airer is open for sale in 15-minute segments to manufacturers whose products are demonstrated.

Bamberger's, whence WOR-AM first broadcast back in February, 1922, is building a 200-seat auditorium in the store to originate its new stanza, which already has been auditioned for leading manufacturers. Show will feature a name emcee, guest stars and audience participants, plus demonstrators and models to do the commercials. Merchandise will be sold by phone, using an extension of the store's system permitting customers to dial a local number in each community, thus avoiding toll charges.

## Roy Wilson to WLW-C

Columbus, Feb. 27.

Roy Wilson, New York radio producer and native of Columbus, has returned here as program director of WLW-C. Crosley's TV Columbus outlet. Wilson takes over from Tom Gleba, who resigned effective last Tuesday (20).

Wilson headed his own production, brokerage and talent management house in New York, following a hitch with CBS, where he held the titles of productions manager, producer-director and business manager of CBS Artists' Bureau in succession.

## Clients Seen Sticking Thru Summer Rather Than Lose Time Franchises

### Sugar Ray Tops Berle

(Feb. Hooper Ratings)

La Motta vs. Robinson	58.7
Milton Berle	56.3
Fireside Theatre	44.1
Philco TV Playhouse	43.1
Godfrey's Talent Scouts	41.9
Comedy Hour	39.6
Show of Shows	39.1
Cactus Jim	38.9
Cavalcade Sports (2 9)	37.6
Godfrey & Friends	36.1
Your Hit Parade	35.8
Mama	35.4
Studio One	34.9
Martin Kane	34.6
Cavalcade Sports (2 2)	34.0

Fear of losing the time they now hold on television stations throughout the country may spur a number of video advertisers to remain on the air throughout the summer. With such station time currently at a premium, network sales execs are already warning their clients that they can guarantee presently-held franchises only on their owned-and-operated outlets should the clients decide to take a summer hiatus.

Pitches being made by the sales chiefs, coupled with the various summer incentive plans being worked out by the webs for their sponsors, are expected to result in more advertisers riding through the summer this year than have done so in the past. Nets to date have little indication as to what the actual count of summer clients will be. They expressed uniform optimism, however, that a number of their biggest-spending advertisers will be around during the usual hiatus period, even if it's lower-budgeted programs, in order to retain those local station franchises.

Problem of the local stations, of course, is based primarily on the FCC freeze on new station construction, which has limited a number of TV markets to one and two stations. With all four networks bidding for time on these outlets, the stations have been calling the turns and accepting only the best offers from the webs. In most instances, the program or network which was in the station first has been able to stay. If such a program takes a summer vacation, there would be nothing to prevent the station from selling

(Continued on page 42)

## WWJ-TV Preems School 'Look-Ins'

Detroit, Feb. 27.

Another education program has been added to the growing list presented by Detroit's three television stations. Newest one, on WWJ-TV, will present once-weekly half-hour lookins on classrooms in Detroit public schools. The series will run 13 weeks.

The title is "Attention Please." Subjects scheduled are language, social studies, exact science, art, music, health and vocational education.

The programs will present classroom situations in this format: Discussion to set the scene; showing of a film approved for classroom use; students' reactions to the film; special activity relating to the subject discussed, and a special spot feature emphasizing such activities as getting ready for school.

The new program marks WWJ-TV's second entry into television education. It pioneered in educational telecasts last September by starting the heralded series originating at the University of Michigan. WJBK-TV also has a two-pronged entry in the educational sweepstakes. It cooperates with Wayne University and the University of Detroit. WXYZ-TV is telecasting a program in cooperation with the University of Detroit.

## A&C's Next a 'Book' Show

Bud Abbott and Lou Costello will attempt to do a show with continuity for their second stint March 11 on NBC's "Comedy Hour," rather than the straight revue technique they used the first time.

Producer Charles Friedman returned last week from the Coast, where he set up an outline of the show with the comedy team. Friedman is currently dickering with either Lily Pons or Rise Stevens to guest. He also produces the "Comedy Hour" stanza this Sunday (4) with Tony Martin, the Andrews Sisters and Milton Berle.

## CBS' 'Show Goes Out' Edict to ASR Stirs Client Beef

Heated fight cropped up between CBS and American Safety Razor this week as a result of the web's request that the bankroller move its Robert Q. Lewis "Show Goes On" program out of the Thursday night at 8:30 slot, where it has been aired since its launching. CBS wants to preempt the time for the "Amos 'n' Andy" video show, sponsored by Blatz Beer, which is slated to tee off June 28.

Spokesman for ASR told VARIETY this week that the company and its agency, McCann-Erickson, are fighting the move as unfair. He pointed out that under its contract with the web, ASR is to enjoy the usual 13-week option cycles on the time, so long as an order for renewal is placed 30 days before expiration. CBS claims to have the same privilege to preempt the time slot on 30 days' notice.

Show is slated to take a hiatus this summer, but ASR avers that, under standard practices, its option should be held for next fall so long as the 30-day notice is given before the vacation starts. So far, the ASR spokesman declared, CBS has offered no acceptable substitute time period. Sponsor reportedly is anxious to keep the show at all costs, preferably in its present slot, since it has virtually trebled the sale of its ASR Ascot lighters since it took over the Lewis program.

## 1,080-Ft. Tower (World's Second Largest) to Serve WSB-TV; One Goes Begging

Atlanta, Feb. 27.

WSB-TV at present is in process of running tests on its 1,080-foot tower on Willoughby Road, which, according to present plans, will replace its present 685-foot tower.

This tower, world's second tallest man-made structure (Empire State Bldg. is No. 1), weighs 430,000 pounds, being set in 283,500 pounds of steel-reinforced concrete. It is 11 feet taller than New York's Chrysler Bldg. and 1,062 feet of it is above ground. Height above sea level is 2,033 feet.

Tower was originally built for WCON-TV, owned by Constitution Publishing Co., which also owned and operated WCON-AM & FM, ABC outlet. WCON-TV never did get on the air.

Early this year a new corporation was formed under the title Atlanta Newspapers, Inc., resulting in merger of Constitution Publishing Co., publisher of morning paper, and Atlanta Journal Publishing Co., producer of an afternoon sheet. Latter company owned and operated WSB-TV and WSB-AM & FM, mouth pieces of NBC.

Under FCC duopoly regulations, (Continued on page 38)



**LADIES BEFORE GENTLEMEN**  
With Cara Williams, Steve Allen, Harvey Stone, Dick Joseph, Fred Robbins, Robert Sylvester, John Kullers; moderator, Ken Roberts  
Writers: Henry Mirock, Budd Gettschall  
Producers: Mirock  
Director: Pat Fay  
30 Mins.; Wed., 10 p.m.  
**FRIENDLY FROST-CROSBLEY**  
WABD, N. Y.

(Gettschall & Richard)  
"Ladies Before Gentlemen," a new discussion show which began on WABD, N. Y., Wednesday night (21), adds up to a tepid imitation of NBC-TV's "Leave It to the Girls." Conceivably, a panel composed of men instead of women can toss around problems submitted to it with equal verbal grace and agility. But, unfortunately, the participants on the preem lacked spontaneity and a crackling approach to the several posers put before them.

Program's format calls for a gal, who's seated on a pedestal, to defend the woman's point of view. Failing to counteract the accusations of the male panel on a question, she loses her perch. As the female on the pillar, blonde Cara Williams was amply beautiful. But she showed little imagination and mental resourcefulness in coping with the submitted problems.

For that matter the panel members, who comprised Dick Joseph, travel editor of Esquire mag; Fred Robbins, disk jockey; Robert Sylvester, N. Y. Daily News drama reporter, and actor John Kullers, didn't fare much better in probing the posers. Typical of the problems was one laid before the group by CBS comedian Steve Allen. His wife has a Diogenes complex—should he tell her the truth about a new dress?

Neither Allen nor comic Harvey Stone (who also had a problem) showed much animation as the layout's top guests. Ken Roberts, however, was capable as the moderator while plugs for Friendly Frost, a Brooklyn appliance store, and Crosley radio and TV were relatively modest. Crosley product also came in for a puff via table radios awarded to the individuals who contributed questions.

Before "Ladies Before Gentlemen" can offer much competition to "Leave It to the Girls" its producer will have to whip up a panel with more wit, finesse and adroitness. Femme pedestal occupant can also stand a similar improvement. A better advance screening of the queries likewise is in order. *Gilb.*

### MARCH OF TIME THROUGH THE YEARS

With John Daly, others  
Producers: Arthur Tourtelot, Dick Kroll

Director: Tom Buscemi  
Writer: Lillian Rhee  
30 Mins.; Fri., 10 p.m.  
**CHASE NATIONAL BANK**  
WJZ-TV, New York

(Hewitt, Ogilvy, Benson & Mather)

This stanza, which preened on WJZ-TV last week and is being syndicated to other ABC-TV affiliates for sponsorship by local banks, has a potential draw, but the opener made a weak show. Basically it's a means of salvaging old "March of Time" reels. Each week one is screened with John Daly and a couple of guests supposedly viewing it in a projection room set. Three or four times during the course of the feature the pic is interrupted for queries by Daly and comment by the experts.

On the initiator, the MOT subject was "Newsfronts of War—1940," which was released in November, 1939. The look at history which the pic provided was interesting but limited, inasmuch as it was dated. Since it was produced before American participation in World War II and in the period of the Nazi-Soviet non-aggression pact, it didn't provide much historical perspective. The comments by Time-Life chief correspondent Manfred Gottfried and Life photo David Douglas Duncan, who tried to relate the scenes of the old reel to current problems, didn't successfully explain the influence of the past events on today's developments. Frequent switching from the old pic, with its soundtrack by Westbrook Van Voorhees intact, to the gabbers resulted in a disjointed effort.

More editing needs to be done on the old pic. Big segment on the Associated Press in the first short had little significance for today's viewers. Stanza is done on film; with only two cameras used on the commentators it didn't produce the best results. In transmission the shading was off and the photographic quality thereby suffered. *Bril.*

### CELEBRITY NIGHT

With Bill Stern, Candy Jones, emcees; others

Producers: George Wallach  
Director: Bill Harbach  
30 Mins.; Sun., 10:30 p.m.  
**LOCAL HUDSON DEALERS**  
WNBT, N. Y.

(Frook, Smith, French & Dorrance)  
This show, originating from the Versailles, N. Y., nitery, is apparently NBC's answer to CBS' "Stork Club" in that it has a male and female emcee parading around the room interviewing celebs at the ringside. While like the "Stork" show, it serves to perpetuate the basically effete concept of cafe society, Bill Stern and Candy Jones in the emcee roles managed to confine their interviews to left personalities in sports and show biz. General public interest in such celebs should draw viewers to the show.

Technically, the program ran into a number of roadblocks which require extreme care if they're to be ironed out. Because of the comparatively narrow confines of the Versailles and the crowd in the room, the cameras found it almost impossible to maneuver. As a result, viewers saw almost as much of the cameramen getting in front of each other as they did of the performers. In addition, with Stern and Miss Jones working with separate mikes in different corners of the room, the cutovers were sometimes missed. At the end, in fact, the audio engineer had them talking simultaneously—and not in unison.

Producer George Wallach lined up a representative group of top-name celebs for the preem, including Joan Edwards (who opens at the Versailles tonight (Wed.), Faye Emerson and Skitch Henderson, Carol Bruce and her husband, Barney Ross, with Donna Mason. Mr. and Mrs. Jackie Robinson, Nat Holman (CCNY basketball coach), Gypsy Markoff and Carlos Hatvary, Mickey Wagstaff (mother of Jinx Falkenberg), Nancy Chaffee (new indoor women's tennis champ) and Robert, the Versailles' maitre. Three models, Terry Phillips, Phyllis Drake and Phyllis Riggs, participated in a beauty contest (they all won), but the idea of turning them over to a trio of paraplegic vets for dates the rest of the evening seemed in poor taste, the way it was handled.

Stern handled himself with authority, posing interesting questions for the guests to answer. Miss Jones, however, emerged as too talky and unfamiliar with her guests. For example, she asked Miss Edwards about her Versailles opening. "What are you going to do?" Which brought back a partially tart rejoinder from the vocalist, "I'm going to dance." Holman explained how it's possible for a basketball coach to miss the fact that his players might be tossing a game and Miss Emerson jabbed back at N. Y. Journal-American columnist Jack O'Brien who's been berating her for her low-cut gowns on TV.

Stern did a neat job with the Hudson commercials. Group of four local Hudson dealers were also present at ringside to pitch for their product. *Stal.*

### CHARM TIME

With the Ruth Duncan Quintet, Andy Raffa, Courtney Wright, Harry Volpe; announcer, Cliff Owen

Director: Mel London  
30 Mins.; Sun., 4 p.m.  
**R. M. LARIA & CO.**  
WOR-TV, N. Y.

"Charm Time," a half-hour musical variety show which got underway Sunday afternoon (25) on WOR-TV, N. Y., is lightweight fare built around the Ruth Duncan Quintet, singers Andy Raffa and Courtney Wright, and guitarist Harry Volpe. Most viewers will probably find the program mildly diverting but not sufficiently strong to prompt them to make a point of tuning it in.

An attempt is made to give the session some visual values. But unfortunately, an abundance of music causes the show to resemble a radio stanza more than a TV program. Some imagination was shown in the production backgrounds handed Raffa and Miss Wright for their duet stints. Their "Just in Love" number, for example, had the songstress peering through a window. Other ditties were also dressed up well.

Duncan Quintet, an all-femme group, did a competent job and Miss Duncan fingered a fair interpretation of Rachmaninoff's "Piano Concerto." Volpe strummed an okay guitar solo. Plugs for the food products of R. M. Laria & Co. were handled by announcer Cliff Owen. "La Quisita" olive oil, "Mrs. Dixon's" preserves and jellies, and "Colonna" cheese made a big mouthful, but Owen managed a full description without getting indignant. *Gilb.*



JOHN TILLMAN

Seen daily by MORE people in the metropolitan area than any other TV NEWS REPORTER

TOMORROW'S NEWS—Vim Stores  
TELEPHON NEWS—on Edison  
TELEVISION OF THE NEWS—Parliament Chambers

### WPIX

#### OH, KAY!

With Kay Westfall, David LeWinter, Jim Dimitri, Mary Ellen White; guests

Producer-director: Dan Schuffman  
Writer: Bill Adams  
30 Mins.; Sat., 10 a.m.  
**ABC-TV, from Chicago**

Populated by a group of friendly people, this new ABC venture should shake down into a fairly diverting half hour once the regulars learn to relax to match the show's informal format. Actually the program would benefit from some production tightening which will probably ensue when the cast loosens up somewhat. Femcee Kay Westfall projects the requisite charm, without being cloying, and David LeWinter, Pump Room bouncer, making his first regular teevee appearance looms as a strong asset with his easy manner. Show is laid out in a lush apartment set that will add values once the camera crew finds its way around.

Preem (24) was slightly out of balance with two musical numbers slotted early in the show. Apparently a later tune got crowded out due to overlong chatting with the guests. Singer Jim Dimitri, regular member of the cast, had some trouble getting with LeWinter's piano backgrounding. His baritone was not displayed at its best in a too-slow version of "I Only Have Eyes for You." Bouncier "I Can't Give You Anything But Love" came off better.

Interview portions were pretty fluffy. Guest Florence Bourke Ellis, no stranger to telecameras, came in for a good femme-angled bit as she exchanged anecdotes with Miss Westfall. Also okay was hostess' visit with lecturer Burton Holmes who scored with some nostalgic notes about old-time Chicago. But both segments needed editing to rate as network fare.

Touch of realism was added to the apartment setting with Mary Ellen White pumping in for "roommate" interruptions. *Dave.*

### 8 P.M. on TV

Eight at night is gradually becoming top viewing time on a practically cross-the-board basis, as witness the curtain-raiser on NBC's "Saturday Night Revue" and the competing Ken Murray show on CBS; or again the NBC Sunday "Colgate Comedy Hour" with its competitive "Toast of the Town" on CBS; or yet again the Milton Berle Tuesday frolic, and the "Four Star Theatre" NBC Wednesday series. And now it's the Monday at 8 "Speidel Time" on NBC, which can take its rightful place in perpetuating the "cream aspects" of the 8 o'clock time segment.

An offshoot of the "What's My Name" oddie, "Speidel Time" has now been whipped into a full-blown comedy-music production under the expert directorial - production reins of Sherman Marks, with the slick talents of Paul Winchell and his Jerry Mahoney alter ego integrated into the overall out-entertainment pattern. Last Monday night's (26) show was par for the recent course, which means sock values. The Winchell-Mahoney dentist chair bit the Al Schacht baseball buffoonery contrib (as the lead-in to a "What's My Name" poster, plus the virtuoso dancing) - the antics made a topflight video. *Rose.*

## Too Much Borscht?

There is some hinterland TV trade and audience opinion that there's too much borscht tinting the TV comedians. It may be a point well taken. The Catskill Mt. resort-trained comics are coming into their own in vaudeo, and while the New York metropolitan area has almost 50% of the 10,000,000 TV sets in U. S. homes today, there is still a sizable audience away from a melting pot metropolis like Gotham.

The comics, networks, admen and producers combined might well alert themselves against any inclination to slip into Lindy's patois. Jack Benny and Eddie Cantor are two prime examples of consistent good taste in skirting dialectic boobytraps. If Benny wants it, he enlists Mr. Kitzel (Artie Auerbach). There's no problem when Sam Levenson of "The Goldbergs" are as frank in their idiom as "Mama" is in its Norwegian derivation. It's those nitery asides that must be watched. They don't belong in TV. *Abel.*

### S. S. TELECRUISE

With Jack Steek, Eddie Roecker, Carol Wynne, Dave Appell trio, Bon Bon, Thomas Cannon ballet  
Producer: Jack Steek  
Director: Walter Wagenhurst  
120 Mins., Sat., 8:30 a.m.  
**WFIL-TV, Philly**  
Sustaining

Jack Steek, production and program manager for WFIL-TV, has launched a two-hour jaunt, "S. S. Telecruise," apparently whipped up from segments of his many former AM and TV shows. Basic sets are the ship's bridge and salon, to furnish background for regulars and guests. For a change of scene, some numbers are played against photographic backdrop—an enlargement of a film still shot. Steek is a veteran navigator at this sort of thing—dating back to his radio program of a couple decades ago, "S. S. All-in-Fun," and he has filled the video voyage with the same familiar, tried-and-true gimmicks.

Features include interviews with guests at "Cap'n Jack's" table and audience participation gags for the benefit of the passengers (Philadelphia clubwomen); talent opportunities for business men and women with an urge to become entertainers, and a "Ship's Exchange," in which articles are offered to stay-at-homes to be swapped for items of similar value. Interested viewers use the "ship-to-shore" telephone.

To tie the slits together there is "social director" Eddie Roecker, whose baritone is one of the show's main assets. Among the audience participation gags are a shuffleboard game, three women punching their way out of paper bags, and another trio of ladies in a balloon inflating race—all of which could have been thrown overboard.

Guests on the opener were a Philly business man, with a hobby of collecting unusual pipes, and Al (Stump) Russell, composer and musician. Russell injected a solid moment by singing to his own piano accompaniment "720 in the Book." He also clicked with a plug for his new composition, "Paper Boy." The Dave Appell Trio (guitar, bass and piano; currently at Big Bill's nitery, came through with an okay instrumental and vocal on "Brother Bill" and set up the accompaniment for chirper Carol Wynne ("Harbor Lights") and Bon Bon ("Home-suckle Rose" & "Tennessee Waltz").

Cannon ballet is par only from local viewpoint and photography didn't help them much. Cameras should be able to focus better on group of four, as end dancers always had parts missing. Section of program that looks to be fixture is the "all-request" segment, with members of studio or home audience having fave numbers played or sung by cast.

Steek obviously aims to have flexible format, as he asks for suggestions and comments. An old hand and well liked in these parts, Steek should have everything shipshape in a few more sailings, and the two-hour time spread will cover a lot of latitude in the way of participating sponsors. Just at present, "Cap'n Jack's" principal need is a compass. *Gagh.*

### SING IT AGAIN

With Jan Murray, emcee; Alan Dale, Judy Lynn, the Riddlers (4), Jack Stanton & Betty Luster, Ray Bloch's orch; Hal Simms, announcer  
Producer: Herb Moss  
TV Director: Bob Blyer  
AM Director: Bruno Zirato, Jr.  
60 Mins.; Saturday, 10 p.m.  
Participating  
**CBS-TV, from N. Y.**

Coincidentally with Jan Murray's takeover of the emcee chores on "Sing It Again," CBS simulcast, the web premed a new format for the show Saturday night (24). It's still an audience participation giveaway with the "Phantom Voice" angle, but the stress now is placed on the studio contestants rather than the home audience formerly contacted by phone. Move was apparently taken to give Murray, who replaced Dan Seymour, more of a chance for his ad lib wit.

So much of the give-and-take between Murray and the contestants looked and sounded like planted material, however, that much of the impact was deteriorated. In addition, elimination of the accumulated jackpot prize for a top award of \$1,000 removed much of the suspense formerly associated with the show. With its combined emphasis on audience participation, comedy, variety, etc., the new format seemed confused, evidencing it will need considerable polish and shaking down.

Murray, for the most part, handled himself adequately, but showed a slight tendency to force both his gags and his laughter. Variety of studio contestants indicated they were carefully screened prior to air time, which was all to the good. But some of their repartee with Murray sounded a little too pat. Under the new format, Murray makes four calls to home viewers (or listeners) during the show, giving each a crack at the "Voice." If none catches it, the studio winners (each of whom gets a \$50 bond as a prize) tries for the \$1,000 at the finale.

Best part of the show continues to be the supporting talent and the skits they work out to rewritten lyrics on pop tunes. Singers Alan Dale and Judy Lynn displayed personable talent and dancers Jack Stanton and Betty Luster registered solidly with their work. Riddlers, a vocal group, also scored. Ray Bloch and his orch, as usual, backed the show excellently. *Stal.*

### KID GLOVES

With Bill Sears, John DaGrosa, Frank Goodman  
30 Mins.; Sat., 7:30 p.m.  
Sustaining  
**CBS-TV, from Philadelphia**

"Kid Gloves" is an appropriate title for this show which has been extended to the CBS network after clicking over the WCAU outlet in Philly. Aired is based on a series of boxing bouts between youngsters ranging from three years upwards with the kids providing many amusing sequences. This has been standard newsreel feature material for years and is equally effective over video.

Any objections that this show tends to encourage kids to commit mayhem upon each other is eliminated. The bouts are apparently regulated in a manner which eliminates the possibility of any kid getting a beating that couldn't be easily absorbed by that kind of juve resiliency. The rounds are of 30 seconds duration with 30 seconds in between. If one kid lets out with a flurry of fists, the referee separates them. No harm is done and the only effect is that the kids are winded at the conclusion of the tiffs.

Between bouts, Pennsylvania boxing commissioner John DaGrosa and Bill Sears conduct gabfests. Sears also handles the blow-by-blow description in a semi-serious style. It's a cute show in which the kids get a chance to work off their excess energy under favorable conditions. *Herna.*

## 'Family Theatre' Sets 60-Min. Easter Vidpic

Hollywood, Feb. 27.

"Hill Number One," an hour-long vidfilm depicting the first Easter, will be made by Jerry Fairbanks Productions for beaming on all telestations Easter Sunday. Produced by Rev. Father Patrick Peyton, it will be the third "Family Theatre" video program, others having been "The Triumphant Hour" and "The Joyful Hour."

Only cast name set thus far is Ruth Hussey. Arthur Pierson will direct and James D. Roche will pen the screenplay which will have an Army chaplain in Korea telling the story of the Resurrection.



# 'QUAKER CITY TWINS' TV CLICK

## 'Inequities' in New NARTB Dues Structure Stirs Up Some Stations

Several important stations are raising objections to the new dues structure announced by the TV board of National Assn. of Radio and Television Broadcasters. These outlets have said they won't join the industry body because of "inequities" in the dues setup and because they feel they won't get enough out of the association to warrant the high nick.

Whether the opposition will put a crimp in NARTB's plans is still too early to determine, since wires announcing the dues format and application blanks went out only last week. Those beefing at the fiscal situation represent some of the more influential video operators.

In answer to the objections, WOR-TV (N. Y.) topper Eugene Thomas, chairman of the NARTB tele board, said that the dues picture is both fair and realistic. Because it's based on a monthly contribution of each station's highest published five-minute rate, Thomas said, it reflects each outlet's earning power, circulation and other factors. He pointed out that the rate card approach had been tested by the Television Broadcasters Assn. and by the industry committees working on ASCAP and excise tax matters.

While the NARTB had explored various dues schemes in its Florida and Chicago meetings, the only alternative method that had received any important support was basing the fee on a percentage of gross income. That suggestion was dropped because a station's gross isn't a matter of public record, while the rate-card system makes it simple to compute dues collections in advance and easy to administer the setup, the dues committee feels.

**Network Load**  
Although there may be some gripes that the networks aren't paying as much as they can afford, via their flat \$100 monthly dues bite, NARTB heads believe that the webs will carry their full share of the load if they bring in all

(Continued on page 42)

## 'Popular Science' TV Tint Shorts

Hollywood, Feb. 27  
Package of 85 "Popular Science" Magnacolor one-reelers which Jerry Fairbanks originally made for Paramount release has been acquired for distribution by Toby Anguish for \$500,000. Anguish reported Paramount was bought out of the deal.

Films, all made in the last seven years, will be distributed by Anguish and his partner Elliott Hyman with Fairbanks participating in the profits. Gayne Whitman, who narrated the entire series, has been signed to do additional scenes, this time visual, so the shorts can be stretched to fill a quarter-hour segment.

Fairbanks releasing deal with Paramount was terminated two years ago, reportedly because the producer was entering the telefilm production field. At the time the contract was ended, Fairbanks was starting the "Public Prosecutor" vidpix series.

## N-K Renews Downey 'Family' Show on CBS-TV

When Nash-Kelvinator announced cancellation of its "Nash Airbyte Theatre" on CBS-TV last week, there was some apprehension that the N-K sponsors' companion show on Columbia, "Star of the Family," with Morton Downey, would also get the axe.

However, web spirits perked up the week end, when the N-K-Kelvinator boys came through with a renewal for another 13-week ride.

## Ziv-TV Ups Kingsley

Walter Kingsley has been upped to New York sales manager of Ziv Television.

Other personnel changes at Ziv T include: account exec Robert E. Carroll, transferred from Atlanta to Cleveland-Detroit; Charles R. Fish, Jr., named account exec for New England; B. Grenshaw Bonner, new account exec for Atlanta; Jack Holmes, appointed account exec headquartering in Ft. Worth; Ted Rosenberg, taking over Philly - Baltimore - Washington - Richmond area; and Arthur Breider, transferred from Cleveland to Cincinnati.

## Video's Right To Cover Hearings Stirs Debate

St. Louis, Feb. 27.

Important question of television's right to cover public hearings, raised by refusal of a witness to testify before a Congressional committee here because video was covering the sessions, is causing legal speculation. However, Sen. Estes Kefauver, of the Senate Crime Investigating Committee, feels that TV is a recognized medium of public information as much as radio, and will ask Congress to cite the witness for contempt. Senator gave TV the right to cover sessions which opened in Los Angeles this week.

Witness was James J. Carroll, nationally known betting expert, who refused to testify Saturday (24) as long as the TV cameras were in action. His attorney said that TV is "an invasion of his privacy. He may be ridiculed and embarrassed as a result."

Kefauver stated that no other witness has refused to testify because of the AM, TV, newsreel and press photographer coverage and that Carroll wasn't entitled to special privileges.

Case is arousing interest of legal eagles, some of whom feel the lights, cameras (both newsreel and tele) and general "hubbub" may rattle witnesses. Case may develop into a legal test of video's rights in covering a public hearing along with other communications media.

Kefauver announced he will ask Attorney General J. Howard McGrath for an opinion on TV's right to report hearings and added he had no doubt that McGrath would uphold his view.

Meanwhile, delegates to the American Bar Assn. meeting in Chi said that the issue involves a Constitutional point which should ultimately be decided by the Supreme Court.

## P&G WANT ANOTHER TV SOAP OPERA ON CBS

Procter & Gamble is dickering with CBS for a second daytime television soap opera on the web. Sponsor reportedly wants the 2:45 to 3 p.m. cross-the-board slot, which would give it a show back to back with its "First Hundred Years," aired now from 2:30 to 2:45.

Blow agency is repping P&G on the new deal, "Hundred Years" is handled by Benton & Bowles.

Cincinnati — Appointment of George Baker as an administrative assistant in charge of WLW-TV hard goods sales, effective March 1, has been announced by John T. Murphy, director of Crosley Broadcasting Corp. TV operations. He will coordinate with William McCue, sales manager of WLW-TV, and Jack Zimmerman, CBC merchandise director.

## PAYOFF FOR VANDA, THORNBURGH DUO

Philadelphia, Feb. 27.

Just as Cincy's WLW has its Crosby Twins, (Jim Shouse and Bob Dunville), who have served notice to "watch our TV speed" in duplicating their fabulous AM success, so, too, has Philly become conscious of their Quaker City counterpart — the Don Thornburgh-Charlie Vanda administrative-programming team that's parlaying WCAU and WCAU-TV into a unique operation.

These are the brace of broadcasters who came out of the west less than two years ago (Thornburgh relinquishing his role as Hollywood Boss Man for CBS to take over the WCAU administrative reins following bowout of the Levy Bros., and Vanda, reestablishing a two-man association dating back to 1935, moving in 14 months ago as TV director). The results since the reunion speak for themselves, breaking down into the following approximations:

(1) It took TV, and to a great measure the programming innovated by Vanda, to take the curse off that "Philly folds at 10 p. m." long-standing bromide. Whether indoors or outdoors, this is a TV-happy city, with WCAU's video day alone spanning 17 hours from 9 a. m. to 2 a. m.

(2) There is a realization within TV circles of Philly's new sphere of influence as an originating centre, again thanks to a Vando-Thornburgh pooling of minds, for out of WCAU-TV now comes such network items as the Vanda-created "Big Top Show," which carries the Sealtest sponsorship banner; "Grand Chance Roundup" and "Kid Gloves." (The new NBC Susan Peters daytime TV show will also have a Philly origination when it bows next week; in this instance an expedient precipitated by the shortage of studio facilities in N. Y., but overall reflecting the Philly production upbeat.) Philly in the AM-only days never shared such production stature.

(3) Just as he was a Coast counterpart of Schenley's Man of Distinction, Thornburgh has entrenched himself solidly within the community framework of Philly, with a like integration of the station into the civic pattern. Thus he was chosen recently by the Philadelphia Junior Chamber of Commerce to present that group's annual award to "Philadelphia's Young Man of the Year." He is today a prominent member of the board of directors of the Y.M.C.A., Philadelphia.

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## Garroway in Daytime TVer Muddled by Armour —If Okay by Congoleum

Armour, which sponsors Dave Garroway's morning strip on NBC, is mulling plans to bankroll a daytime teevee show featuring the low-pressed gabber. Packer's interest in a tele spread for Garroway reportedly springs from the success of his AM ailer on which Dial soap is plugged. Video strip will be on NBC.

Armour is expected to make its decision this week. Any deal will likely require an okay from Congoleum-Nairn, who sponsors Garroway's Sunday night show.

## Curtis Candy to Back Rappy Felten 'Gang' Show

Curtis Candy has signed to back "Happy Felten's Knot-hole Gang" on WOP-TV, N. Y., preceding the Brooklyn Dodger ballistics.

Sponsor will promote the ailer heavily, taking a big section of Empire Field for kids on day a week as part of the bid for the ailer. Agency is C. L. Miller.

## Moratorium on College Grid Video 'Premature,' Webs to Tell NCAA

### Hope's TV Lineup

Chicago, Feb. 27.

Bob Hope's next stint on NBC's "Comedy-Hour" for Frigidaire is set for April 8. Hugh Davis, Foote, Cone & Belding veeper, wrapped up the guest talent slated to appear on the show last week during trips to N. Y. and the Coast.

Due to join Hope are Rex Harrison, Lili Palmer, Janis Paige, Arthur Treacher and Sugar Chile Robinson.

## Big 10 Extends Its TV Grid Ban to '51 Despite Squawks

Chicago, Feb. 27.

As expected, the Big 10 extended its ban on live telecasting of its football games for the 1951 season. Action was taken at the winter meeting of the midwestern collegiate conference's athletic and faculty reps here last week.

There were indications that the growing public dissatisfaction with the league's arbitrary stance against video is making itself felt. The tele ban failed to garner a unanimous tally and reportedly caused lengthy wrangling at the closed sessions. The conference nabobs agreed to permit further testing of teevee in controlled experiments with the cooperation of the National Collegiate Athletic Assn., which last January set a year's moratorium on gridiron lensing.

No plans for the "experiments" were outlined at the confab. However, it was learned that theatre TV will again come in for consideration. United Paramount Theatres' Robert O'Brien was slated to attend the meet, but had to cancel out because of the press of other biz. The conference and UPT last year conducted a test run of big screen football telecasts in Detroit and Chicago theatres, using U. of Illinois and U. of Michigan games.

The league may also set up a few "test telecasts" on commercial video next season, ostensibly to gather more data on the effects of TV on the gate. But these isolated "controlled experiments" may also serve to relieve some of the pressure that's been mounting to force the state-supported schools in the conference to permit live cameras in their stadia.

The arrangement for some of these test games may be worked out next weekend, when reps from the four networks meet here with the NCAA TV committee. Fact that the athletic group has agreed to confer with the web officials on the thorny situation could indicate a willingness to back rack somewhat from a negative position.

A "spokesman" from the Big 10 (Continued on page 30)

## BALTIN RESIGNS TBA TO JOIN SCREEN GEMS

Will Baltin, who has served as secretary-treasurer of the Television Broadcasters Assn. since its inception in 1944, has resigned to join Screen Gems, video subsidiary of Columbia Pictures.

Baltin will produce and act as general sales manager for a series of films called "Disk Jockey TV Towns," based on a format which he evolved. Films will be essentially made to synchronize with the playing of record records, making possible disk jockey shows on TV. Baltin joins Screen Gems March 12.

Final decision on how much college football television will be permitted next season is expected to result from a meet of the video committee of the National Collegiate Athletic Assn. in Chicago tomorrow (Thurs.) and Friday. Networks, informally invited by the NCAA to send representatives to the meet, hope to be able to convince the college athletic leaders that the proposed year-long moratorium on TV football coverage is premature.

NCAA proposal for the moratorium was adopted by the association at its annual meeting in Dallas in January. Resolution was designed to permit a full study of the results of TV on football gate receipts in the past and also to furnish a basis of comparison with the upcoming season, when there would be no TV whatsoever. Number of member colleges, led by the Univ. of Pennsylvania, reportedly hope to sell TV rights to their home games in 1951 regardless, which means they would be facing the threat of expulsion from the NCAA. In addition, bills are pending in the legislatures of eight different states to force colleges to permit TV.

Consensus among the video networks, as revealed by a VARIETY roundup this week, is that they'll consent to go along with the NCAA on any controlled experimentation but that they must have wider latitude than that proposed by the association in order to make the testing worthwhile. Webs are expected to propose some system of televising outside a 75-mile radius of the game's origination, such as has been done in pro football and

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## U. Nebraska Grid TVing State Issue

Omaha, Feb. 27.

Television, for the first time, stepped officially into the state legislature's basin last week. Point of controversy is should the U. of Nebraska football games be televised or not? Last season television brought the games to the territory. Now there are objections.

Uphold of the opening round was introduction of a resolution in the legislature calling upon the big-shots of the school to make a deal permitting televising of the school's home and road games. In support of the resolution, the following arguments were brought out, which might apply to any school:

(1) The taxpayers of Nebraska have a right to see their school team, the biggest attraction in the state, in action. This includes

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## Bea Lillie Looks Set For TV Stint Despite Illness

Beatrice Lillie is expected to be well enough for her Frigidaire TV show March 12, which producer-director Edward Duran Douling is lining up as a muscocomedy review. Including Valerie Bettis, Jean Sehorn, Rex Harrison and possibly one or two others in the cast. Both the comedienne and British actor-singer-songster have recently got back from Jamaica, 1951 and later succumbed to a virus infection which has them resting in New York. They were visiting with Noel Coward who, incidentally, refused to do any TV.

Show is in the NBC-TV Sunday night slot at 8 p.m., when Frigidaire takes over its regular every-fourth-week spot in the web's "Comedy Hour" period. Colgate aired, this past Sunday, was headed by Eddie Cantor, with Tony Martin-Milton Berle and Abbott & Costello skedded for the ensuing two weeks.



# Schnoz on Large Tele Screen Boon to Exhibs Envisioning Theatre TV

NBC television is currently giving film exhibitors a tremendous indirect assist in educating the public to the wonders of theatre television. TV studio audiences in NBC's mammoth Center theatre, N. Y., for the first time are seeing video images projected on a 15x20-foot screen, giving them a living-room view of the action taking place simultaneously on the stage. These people, getting first-hand knowledge of big-screen video, can represent a hefty boxoffice potential for commercial theatre tv.

Despite a driving rainstorm last Wednesday night (21) during the Jimmy Durante stanza of NBC's "Four Star Revue," the 2,500-seat Center was jammed to capacity. Yet before installation of the big-screen unit, when Ed Wynn was the only one of NBC's comic lineup to chance playing in the house, the audience often numbered less than 1,000. Durante himself, of course, was responsible for much of the turnout, but there's no question as to how much the big-screen unit meant to his particular brand of comedy to those in the studio audience.

Unit is the RCA direct projection method, with the screen suspended on wires above the first few rows of orchestra seats. Since it utilizes a direct line-feed, the clarity and definition were stand-out on the big screen, with no sign of the ghosts or haziness which have plagued TV in theatres taking a picture off the air. Bright lights necessary to illuminate the stage, of course, cut into the screen's brilliancy so that the contrast was not too well marked. Even so, the Center audiences are seeing the system in operation under near-perfect conditions, since it represents more than anything else a giant-sized monitor.

Durante show was up to his usual top standard, with his parody on "Cyrano de Bergerac" and the skit about a CBS exec trying to steal him from NBC being particularly stand-out. Cyrano sketch was a natural for the comic because of his out-sized schnoz but the make-up technicians gave him extra poundage on his proboscis to make it even funnier. With Don Ameche playing Christian and Patricia Roxanne, Durante dueted, made with the poems, etc., for an hilarious bit.

CBS skit probably hit real paydirt with tradewise viewers but it was funny enough on its own for top impact. Actor representing the CBS exec tried various ruses to get Durante to sign on with his web, during which the comedian turned to the wall a photograph of NBC prexy Joseph McConnell that was on a desk. CBS'er finally gave up, shooting himself in pretended disgust, when Eddie Jackson, Jack Roth and Jules Buffano walked in to start strutting with the comic.

Other highlights were a production number on Durante's hats, the scene where he found Ameche in the steam room of the Lamb's Club and the guest work of rubber-limbed Ben Wrigley. Show flamed with the perennial "Club Durant," with Durante and Jackson cake-walking some more of their old

Stal.

## U. Nebraska

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mainly those who cannot attend games.

(2) Only about half the state is now in the TV area and it would not make such a lot of difference in attendance.

(3) Television has never cut attendance before at the stadium and will not be likely to do so now.

(4) The reimbursement of the sponsors of the TV show will more than make up any loss caused by persons staying away from the games.

Against the resolution was the lone argument, namely, that televising of games would cause a deficit in the athletic fund by keeping people away from the stadium.

In the meantime, the argument is waxing hot and heavy with not only state senators, but the public in general showing interest.

# Tele Followup Comment

Robert Montgomery, whose video productions to date have been spotty, hit the bigtime Monday night (26) with his presentation of F. Scott Fitzgerald's "The Last Tycoon" on NBC's "Lucky Strike Theatre." With Montgomery scoring personally as both producer and star, the hour-long production was stand-out drama all the way, wrapping up in excellent fashion the late Fitzgerald's unfinished novel about the "wonder boy" of the Hollywood film studios. Same story, incidentally, was staged by Fred Coe on NBC's "Philco Playhouse" two years ago. While that one was good in its day, the super quality of the Montgomery opus furnished ample proof of TV's growth to maturity in the drama.

Neatly-scripted adaptation by Thomas W. Phipps retained many of Fitzgerald's original lines and followed the outline for the novel's denouement penned by the author before his death. Montgomery, making full use of his personal intimacy with the film biz, limned a top-drawer characterization of the youthful producer, driven to unrelenting ambition by his personal loneliness. June Duprez registered solidly as the woman who could have saved him from his fate, with the love scenes between her and the star being particularly appealing. Judy Parrish scored with the best thesping of her TV career as Montgomery's secretary and Louis Hector, as the studio exec out to get Montgomery's job, and Robert Harris, as the cynical British writer, topped a fine supporting cast.

Norman Felton's direction, rendered extra difficult by the constant shift of action from set to set, was stand-out, although the lenses once caught a fleeting glimpse of Montgomery sprinting from one set to another. The sets, designed by Syrjala, were terrific and Raymond Scott's original score helped set the moods. Entire production was imaginative, making good use of such things as an airplane interior and a pre-recorded narrative bit by Hedda Hopper.

Fred Allen, conferenciering "Your Show of Shows" (NBC, Saturday) demonstrated that he's still one of the top wits of this day. He's apparently confined too much by script and format limitations. His literate witticisms and subtle turn of mind don't come off as well in television. He seems to be up to his ears in formats in which his essential flavor is lost. Probably, if put on a show with no script, he could demonstrate that he's still one of the top performers around.

Allen's sketches were essentially good, but too easy-going for a show that has a generally fast pace. The viewers on this display are accustomed to Sid Caesar's excitability and Imogene Coca's pixie quality. The latter two are currently vacationing. Allen gave this session an unfamiliar quality. Rest of the show wasn't tailored to spot Allen advantageously.

The familiar elements, with the exception of Miss Coca and Caesar, were present and with the high level of previous shows maintained. An added filip was by Pearl Bailey, whose zany type of singing and asides, are unique. She registered with her accustomed impact. Other ingredients including the Hamilton dance trio, who did a jungle number; Nelli Fisher & Jerry Ross with folksy terping; Robert Merrill's top baritone; Marguerite Piazza, Judy Johnson, Bill Russell and Bill Hayes, all contributed very entertaining moments. Helene & Howard, guesting, did their comedy terp routine for good effect.

Frankie Laine, subbing for Jerry Lester on NBC-TV's "Broadway Open House," turned in a sock job Tuesday (26) evening. Playing the role of a stranger to the "Open House" emcee chore, Laine integrated himself nicely into the informal proceedings. As happened on another occasion when Lester was absent from his show, regulars on the cast extended themselves a bit, attempting some slightly different routines. In this case Dave Street clicked with a competent warbling of "Vesti La Giubba" from "Pagliacci" and Milton DeLugg's combo did a good straight instrumental on "Mexican Hat Dance."

Singer, currently at Gotham's Copacabana, projected as a warm personality. He did the tunes that have been featured in his repertoire, including "That's My Desire," "Cry of the Wild Goose," "That Lucky Old Sun" and "Mule

Train," with his deft styling and virile approach paying off. There was a slick comic bit when Wayne Howell and DeLugg, posing as inquiring reporters, tossed wacky queries at him on his mules, geese, sun and desire. Laine took the stanza at an easy, natural and relaxed pace which fit the airer's intimate, off-the-cuff mood and contrasted with the high-pressure approach some of the program's pinchhitters have used.

Eddie Cantor, by digging deep into his bag of nostalgia and also reprising with variations some of his more successful recent skits, came up with one of his best shows yet on NBC's "Comedy Hour" Sunday night (25). Cantor pegged the entire program on a "Then and Now" routine, which served as a neat line of continuity to demonstrate how they sang and danced in the old days and how it's done today. Idea of teasing off the idea with his "Potatoes Are Cheaper," with the chorus bringing it up to date by lamenting that "Potatoes Are Dearer," drew favorable audience response which was sustained through the show.

Lena Horne had the solo guest spot and wowed with her renditions of "Where or When" and "Deed I Do." With a gown cut so low that it was probably a good thing she didn't bend over for her bows, she demonstrated that TV is just as much her metier for that uniquely sexy singing as films or niteries. Cantor, who as usual carried most of the show, scored with his "Maxie the Taxi" skit, this time achieving a warm humor as he tried to convince an eight-year-old boy to run away from home. Sketch about two gossipy housewives in a super-market, with him and Charlie Cantor playing the femmes, was also sock comedy. (They did a similar routine several shows back, but that one took place in a laundromat.)

Comedian also registered with family-type humor in a Kukla-type sketch with Bil and Cora Baird's puppets doing a "bug orchestra." Landre and Verna impressed with some fine ballroom terping and Jack Albertson, Phil Kramer and Marcia Walter added to the fun. Al Goodman's orch backed the show competently and producer-director Manning Ostroff limned it with stand-out mountings. Colgate "bad breath" commercial was slightly less blatant this time but it's still in extremely poor taste.

Video version of the Monday night NBC "Firestone Hour" has come a long way since its static beginnings, for now it adds up to a pleasurable, relaxed half-hour of viewing. Last Monday's (26) performance, for example, was indicative of the strides made in endowing the musical with some top sight values.

From the Thomas L. Thomas capsule operatic frolic in which he soloed the "Largo al Factotum" from "Barber of Seville," to the ecclesiastic-tempored hymnals commemorative of the Lenten season, plus the slick camera treatment on the full orchestral contributions under the Howard Barlow baton, "Firestone Hour" had nice movement geared for maximum TV values.

"Philco Television Playhouse" via NBC-TV Sunday (25) unveiled a moderately entertaining drama in the Lee Rogow-Max Wilk play, "The Man Who Bought a Town." Story of an Austrian emigre who purchased a village on the auction block out of pure sentiment had occasional moments of interest. But its overall pace was rather slow and leisurely.

When the Morgan Brass Co., the sole industry in Farrellsville, Pa., decided to sell its company-owned town the 2,000 inhabitants naturally were at their wits' end as to their immediate future. Happily (as it turned out), butcher Oscar Karlweis saved the day by taking over. His efforts to get a tenant for the local factory formed the play's principal dramatic impact.

Outlook for Farrellsville looked dim when business exec Vinton Hayworth decided not to rent the plant due to its proximity to a river inclined toward spring floods. However, he later changed his mind about the purchase in light of the community spirit that developed when the high water eventuated.

Producer Fred Coe and director Gordon Duff did a neat bit of staging in the flood sequence. Although no water was actually seen during the emplacement of sandbags, the illusion was almost on home screens. Karlweis was well cast in

the play's top role. Dorothy Sands was a realistic boarding house keeper while Vinton Hayworth was good as the big corporation prez. Katherine Balfour lent capable support.

Ed Sullivan's "Toast of the Town" on CBS-TV Sunday (25) offered one of its most literate stanzas to date. The helping of cultural elements, rounding out the usual vaudeo fare, makes sense. It should give the airer the hypo of a new group of viewers not attracted by the comedic diet on the opposing NBC-TV Colgate-Frigidaire series.

Highspot was Jessica Tandy and Hume Cronyn in a scene from the Irish legiter, "White Steed," which was given an interesting reading by the husband-wife team. Alan Young, the CBS-TV comic, whose brand of humor has a mature approach, clicked in a bit in which he took care of a squalling infant. Pace was slow, but skit had some good moments.

Bambi Lynn and Rod Alexander, another Mr.-and-Mrs. partnership, did a dance version of a lullaby. Although it was stylized, it had a moving quality. Russell Nype, currently in "Call Me Madam" on Broadway, did "When I'm Not Near the One I Love" and "It's a Lovely Day." Vocalist with collegiate crew-cut and scholarly specs registered quietly but well.

Bill included Bobby Van, loose-limbed hooper who worked in some pleasing carbons of Cary Grant, Jimmy Cagney, Jimmy Stewart, et al.; Jimmy Garner and Yvonne, a neat trampoline act, and Jo Sullivan, so-so operatic soprano.

Pat O'Brien turned in a nice performance in the title role of "The Irish Drifter" on CBS-TV's "Lux Video Theatre" Monday (26) eve. Charles Devlin's story was a familiar yarn, that of the kid who runs away because of his parents' squabbling, but O'Brien's handling of the part made it a charming piece. He was aided nicely by Jonathan Marlowe as the 10-year-old runaway.

Tale had some good writing, adding up to a warm vehicle. The bickering of the couple was somewhat overdrawn, and played with comic overtones. However, the stanza came over as a modest but appealing bit of tele drama.

WOR-TV's "Mr. and Mrs. Mystery," after a year-and-a-half as a 15 minute cross-the-board whodunit, bowed (23) as a one-a-week half-hour show. Featuring Barbara and John Gay (latter is also the scripiter) in the roles of wedded tecs, stanza presented a complete episode, "The Case of the Lost Anniversary," that missed fire in a number of respects.

Meager plot concerned a bandit, who after pulling a 600G job, apparently singlehandedly, holes up with his moll at a gas station until the heat dies down. The moll is bumped shortly after the sleuthing pair enters the scene via a car that needs repair. With the discovery of the loot and a newspaper clipping describing the hold-up in a cabinet in the storeroom, the mystery is resolved and the pretty obvious culprit is unmasked.

Acting did little to make the goings-on believable despite the competent efforts of David Hooks and Virginia Vincent as the crooks; and production flaws—as when Mr. Mystery peers down the road through a window that obviously to televiewers opens on a brick wall or when the door opens during a downpour to reveal a placid panorama—helped to destroy illusion. Perhaps Mr. Budget is the real villain of the piece.

Big 10

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commissioner's office let it "leak" out that the conference would have no choice but to expel those schools which violated the tele ban. That would take some doing, observers claim, especially if more than one school were required by its legislature to permit telecasting.

Big 10 execs made quite a todo out of their first formally enunciated policy in regards to teevee and basketball and minor sports. Basketball and other events may be televised if the host schools so desire. Conference championships likewise may be lensed with the okay of the commissioner.

League will again offer filmed versions of its gridiron games for delayed use.

**THE ADA LEONARD SHOW**  
With Ada Leonard and her orch.  
Ed Reimers, guests  
Writer: Nat Linden  
Producer: Fred Amsel, Nat Linden  
Director: John Claar  
60 Mins.; Fri., 10:30 p.m.  
Sustaining  
KTTV, from Hollywood

Ada Leonard's all femme show teed off over KTTV Friday as a strong entry in the local variety field. Co-emceed by Miss Leonard and Ed Reimers, program's only male, show slides along at a pleasing pace for its full 60 minutes of air time. Fred Amsel and Nat Linden gave opener hefty production value which was largely responsible for hoisting it out of run o' the mill mediocrity.

Miss Leonard works with ease and assurance before the cameras and, simultaneously displays complete control of her all-femme horn tooters. Overall, Linden's script was good though it well could stand a bit of trimming during Miss Leonard's interviews with contestants competing in the "search for girls" portion of the layout.

Miss Leonard capably gave program potent portions of vocal, dance and comedy routines. Band, assembled four weeks ago, needs a great deal of sweetening. At times crew sounds well rehearsed and capable of hefty dance music but often falters and falls flat.

Contestants on opener, gathered by Amsel, were, fortunately, well out of the amateur class. Only weak spot in the lineup of five femme contestants was pop vocalist Janice Dillon. Standout were winner accordionist Marion Alisia, pantomimist Dar Lee Paulson and concert chanteuse Joy Protas.

Lighting on the program was excellent throughout. Blackout of all but performing artist, thus taking band, at times, entirely out of the picture gave show added value and stronger eye appeal. John Claar's camera direction displayed a great deal of work and imagination. Claar, however, did become carried away with special camera effects which he was inclined to overwork. Also, during the first half of the program, Claar appeared appalled at Miss Leonard's navel-cut gown. Everytime she walked into the picture, Claar backed off into a wide angle lens.

Program, effective Apr. 4, will be shifted to 7:30, Tuesday slot under sponsorship of Western-Holly gas ranges. Free.

**TOP OF THE WEATHER**  
With Russ Reed  
Producer: Jack Brand  
Director: Dave Durston  
10 Mins.; Mon.-thru-Fri., 10:10 p.m.  
Sustaining  
WENR-TV, Chicago

Thanks to the several weather shows being beamed on the local stations, Chi viewers are becoming perhaps the most climate conscious in the country. One of the most elaborate entries is WENR-TV's "Top of the Weather," handled by Russ Reed. Strip has the fanciest production trappings and provides a detailed account of the weather situation which Reed outlines nicely. But despite these plus values, segment seen (20) was somewhat loose, leaving the impression that the daily "weather story" could be more effectively told in a five-minute rather than a 10-minute stanza.

Standout device used on show is the gl- map which permits forecaster to sketch in the weather outlines while facing the camera. Translucent map, with Reed drawing symbols in reverse, avoids cumbersome over - the - shoulder shots. Another good idea is the running daily boxscore on the accuracy of the predictions. Show could be sharpened with more emphasis on the local weather phenomenon with a cutback of national reporting which probably is only of academic interest to viewers. Dare.

**Ohio Rural**

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occupied by staff members and their families. A "model homestead," remodeled from an old farmhouse, is already occupied by Lloyd Stiles, WRFD's director of market and weather reports, and his family.

Present studios are in the Henri Boyd Inn here. It is hoped that the new studios will be completed by September so that equipment and personnel can be moved to new quarters in time to celebrate the station's fourth anniversary Sept. 28, 1951.



## Inside Stuff—Radio

Pulling power of NBC's "Big Show" among television set owners is indicated by the poll the web took of the 1,555 passengers on its Show Train from Boston and Hartford Feb. 18. Of the showgoers from the Hub, 53% had television sets, while one-third of those from Hartford were from TV homes.

More than half of the people from non-TV homes said they heard the "Big Show" three or more times during the previous month. Of the TV-owners, 30% said they listen to the "Big Show" three or more times a month. Among the male show-trainers, 83% had heard the program at least once in the month, while 72% of the women had heard it at least once. Interestingly, more men liked femcee Tallulah Bankhead than women; 70% of the passengers were women.

While broadcast tax were, cuffs, passengers paid fare of from \$2-\$6 apiece and traveled from one to four and one-half hours to see the act.

New York local of American Federation of Radio Artists last week participated in NLRB hearings on its drive to organize WFAS, White Plains. Dispute arises from the fact that AFRA wants to include all mike performers in the bargaining unit, while the management wants to include only fulltime staffers. Decision has not yet been announced. Local AFRA is also currently negotiating with WEVD, WAAT and WNJR on contract renewals.

Suit for an injunction and damages which Lang-Worth transcriptions has brought against American Federation of Radio Artists got under way yesterday (Tues.) in New York supreme court.

Legal action was brought by L-W after AFRA declared the company unfair and started picketing its New York offices two weeks ago. AFRA charges that after taking part in the union's negotiations with the transcription outfit, L-W backed out when it came to inking an agreement. L-W alleges that AFRA is acting illegally because the firm doesn't employ the singers AFRA is bargaining for and that the vocalists are independent contractors. Union contends that L-W made social security deductions for the singers, which puts them in the category of employees.

All AM and TV networks will devote plugs on their sustainers today (Wed.) to the 1951 American Red Cross campaign for \$85,000,000. Drive kicked off last night (Tues.) with a five-network radio airing and a four network TV airing of a Red Cross rally, ending with an address by President Truman.

Campaign will also include a documentary over NBC on March 12, including an address by RCA board chairman David Sarnoff, who is chairing the 1951 drive. Red Cross is also making available radio and tele kits for local stations, including films and transcriptions.

Radio Writers Guild has set up a special services committee at its New York headquarters to help scripters. Outfit will provide stenographers, typists, conference rooms, mimeographing, stationery and other items and services radio writers need, at reduced rates.

If the plan, which gets into operation tomorrow (Thurs.), works out, services will be expanded. Carl Jampell heads the committee.

Associated Program Service, transcription library subsidiary of Muzak Corp., has published a merchandising, promotion and merchandising radio calendar for 1951. It lists merchandising events, such as Sweater Week, Honey for Breakfast Week, and when spring millinery promotions begin, which tips affiliates on tie-ins with these sales activities. It also gives composer and star birthdates, as a programming aid, and suggestions on using APS shows.

Calendar, prepared by APS manager Maurice B. Mitchell, also gives the expiration date of 13-week contract cycles for each day, facilitating checkup on upcoming contract renewals.

Broadcasts in Lithuanian and the Amoy dialect of China were added past weekend to the Voice of America schedule. State Department disclosed that an additional 15 minutes in Mandarin Chinese will also be broadcast daily.

This raises to 28 the number of languages and dialects in which "Voice" broadcasts to the world each day. The output now amounts to more than 35 program hours daily.

State Department is also readying broadcasts in Latvian and Estonian in order to feed programs to the three Baltic republics which were subjugated by Russia.

Drawn out Federal Trade Commission probe into copy used to plug Indrin, medicinal product, resulted in a denial of an FTC-requested injunction by Judge Walter LaBuy in Chicago Federal court last week. Jurist's decision, unless agency appeals to a higher court, ends nearly two years of hearings on the claims made by the Rhodes Pharmacal Co., in their advertising, including the Indrin segments of Gabriel Heatter on Mutual and "The Dr. Kildare Story," M-G-M package spotted in major markets.

## Sweetheart Buys Morse's 'Woman'

Hollywood, Feb. 27. Carlton Morse sold his TV sponsor of "One Man's Family" a daytime radio strip to be aired over NBC five times a week starting March 26. Titled "The Woman in My House," it will follow the usual soap opera pattern with Sweetheart soap taking up the tab.

It's the fourth show Morse will have on radio and TV. "Family" is now on both AM and TV and "I Love a Mystery" rides the NBC network. As on his other shows, Morse will turn out the scripts. Cast toppers will be Les Tremayne, who recently left "Family" in N. Y. to return to the Coast, Forrest Lewis and Alice Rinehart.

## WMCP Is Now WWIN

Baltimore, Feb. 27. Tom McNulty's FM station here has switched from its WMCP call letters to fulltime FM and AM as WWIN, utilizing WCBM's former slot of 1400 on the dial and operating on a 24-hour daily stretch.

McStevens, early morning waker-upper; Bill Dyer, sports announcer, and Gil Krieger, disk jockey, all from WTH, have switched to the new setup.

## STORM KO'S ATLANTA TV CO-AX; SHOWS OFF

Atlanta, Feb. 27. First major interruption of coaxial cable service to Atlanta's two video stations, WSB-TV and WAGA-TV, came Wednesday (21) on heels of a severe windstorm, accompanied by electrical disturbances, which swept South.

Southern Bell Telephone Company, guardian of coaxial cable, using "Wheatstone Bridge," a resistance measuring device, finally located trouble in vicinity of Pendleton, S. C., where lightning knocked out two-mile stretch of lead-covered aerial cable, that houses long-distance telephone circuits and audio for video.

Phone firm's experts, using visual equipment, tracked down the trouble, isolating it in the two-mile stretch. Coaxial cable itself was not damaged and crewmen quickly restored sound for video programs.

Damage was between Charlotte, N. C., and this burg, meaning that Atlanta, Birmingham and Jacksonville, Fla., were without live video programs all day and night Wednesday. Everything was okay by Thursday.

Columbus — Leo Dekker and Randall Larson have resigned as directors at WBNS-TV and have departed for the west.

## 16m: Star Salesman

Chicago, Feb. 27.

The 16m projector is rapidly becoming the best salesman for stations and ad agencies. Latest to join the ranks of those using films for presentation pitches is Chi's Earle Ludgin agency, which last week unveiled its 28-minute "house" reel before radio-TV reps.

Pic, featuring heads of current Ludgin accounts, is being used in the solicitation of new biz. Agency has also put together a second "followup" film which details agency's services. Pic were produced by Alexander & Associates, and directed by Bob Longini.

## 'FM on Wheels' Gets Mpls. Heave

Minneapolis, Feb. 27.

Streetcar and bus radio, which has been a bone of contention between its sponsors and the city council, is out here, for the present at least. Explaining that his corporation wasn't satisfied with radio reception and will check up the receivers, Myles Johns, Broadcasting Services president, had the receivers removed from the vehicles.

Unless better parts can be obtained to insure good reception, the whole idea of transit vehicles radio advertising and music will be abandoned in the Twin Cities, according to Broadcast Services.

Frank Devaney, v.p. of radio station WMIN, which has been furnishing transit vehicles with the FM programs, said he had no explanation for the failure to pick up programs.

"Our FM programs are still being transmitted daily and being picked up by householders in the same manner they were by tram receivers for musical and advertising programs," said Devaney.

Broadcasting Services obtained a temporary injunction to restrain enforcement of a city council ordinance prohibiting the radio reception in the vehicles. After the radio programs started local newspapers published many letters from readers on the matter, the vast majority complaining about them. Broadcast Services paid the transit company \$6 a month for each vehicle equipped with a radio.

## 'KREISLER BAND STAND' SET FOR ABC-TV PREEM

Kreiser Corp. this week parted for the Wednesday night 8:30 to 9 p.m. on ABC-TV. Kreiser will sponsor the "Kreiser Band Stand," featuring top name bands and guest talent.

Show is a George Foley-Dick Gordon package and is slated to preem March 21, with about 15 stations carrying it. Program marks the first video venture for Kreiser, manufacturer of watchbands and jewelry. Agency is Hirshon & Garfield.

## Sponsorship of News Shows in Cleve. Spurt

Cleveland, Feb. 27. A spurt in newscast sales has been noted in the Cleveland area, with NBC and WERE recording new sponsors.

WERE, indie, chalked up sales of the Wayne Johnson news programs with Gall Realty taking the 15-minute 8:15 a.m. stanza, across the board, while Johnson also has been sold for five-minute stanzas at 5:33 p.m. (Leisy) and 10 p.m. (G-E). Johnson had been the Sohio Reporter for many years.

At WTAM, Marlin Firearms Co. has purchased for 52 weeks five minutes at 7 a.m., Monday, Wednesday and Friday, with Best Foods taking a 13-week shot on the Tuesday, Thursday stint for Rit Dye and Shinola. Jay Miltner is the announcer.

Sale of the midnight 10-minute simulcast over WTAM and WBNK also has been released with Shaw-Rogers Jewelry Stores picking up the tab for 52 weeks. Tom Field is the Monday-through-Friday voice. Film commercials are used on WBNK; et's for radio.

## ABC's Saudek Labels Educators' Survey Only 'Grimm Fairy Tales'

## Texas Pastor Buys KCUL Control in \$42,124 Deal

Fort Worth, Feb. 27.

Dr. James G. Ulmer has taken over control of KCUL here, following approval by the FCC of a \$42,124 stock purchase. Dr. Ulmer acquired 69½% from Johnnie Andrews and six others. No change in personnel is contemplated.

Dr. Ulmer built the first outlet in east Texas, KGKB at Tyler, and at one time owned 12 other outlets throughout the state. He sold out last year. He was pastor of the First Church of Christ in Tyler. His son is also associated with him in the outlet.

## Sees Soap Opera, Dramatic Shows as Final Answer To TV's 'Voracious Appetite'

Hollywood.

Editor, VARIETY:

In regard to VARIETY's lead off article of "TV's 'What Next?' Dilemma":

Big-name vaudeville is going to find itself in difficulties, and the trend will necessarily be toward a dramatic pattern such as the motion picture industry found after sound came in. There was a time when a vaudeville team would arrive at an act and then go on the circuit with it. This meant that it would not have to be changed for a year, or until they did a repeat in any town.

The fast-moving pace of television, however, requires different material each week, and even the usual format from radio cannot satisfy the voracious appetites for a viewing audience. Eventually there will be only one answer—and that, I repeat, is the solution that was found twice in the motion picture industry: first when they started originally, and later when they recommenced upon the advent of sound, after a brief trial of vaudeville and musical comedy.

The time is fast approaching when television is going to be beyond the fad stage and no longer can audiences be fed the same old vaudeville, westerns, puppet or quiz shows, etc. Even the daytime shows are going to turn from cooking recipes and slicing cabbage to soap operas.

I suppose that we shall have to go through a normal period of readjustment, until ultimately these conclusions are reached, and perhaps I am too impatient. In the meantime, I shall continue to enjoy reading your most excellent analyses.

Gordon W. Leroy.

## WWSW, Pitt Indie, to Air CBS Prizefight Series

Pittsburgh, Feb. 27.

WWSW, local indie owned by the Post-Gazette and long recognized as the town's No. 1 station in sports, has completed arrangements with Pabst Beer to broadcast a series of weekly prizefights which up to now have been missing Pittsburgh listeners. Wednesday bouts are aired over CBS, but aren't carried by WJAS, the local Columbia affiliate, because of other schedule commitments.

Anxious to reach the big sports-conscious Pittsburgh audience, Pabst approached WWSW about carrying the cards instead. Final arrangements were completed in time for the Robinson-LaMotta classic.

WWSW will carry the remaining bouts in the Pabst fight series, taking them direct from the CBS wires.

## McGivern as WSFL Mgr.

Chicago, Feb. 27.

Frank McGivern has been upped to the manager berth at WCFL, indie owned by the Chi Federation of Labor. McGivern also has been named administrative assistant to William A. Lee, presy of the Federation.

He joined the station as an announcer and was made promotion director of the station when he returned after a military hitch in World War II.

Subject of allocating television frequencies for education got another kicking around Saturday (24) in Gotham at a joint meeting of the New York and New Jersey chapters of Assn. for Education by Radio. Debate at the luncheon session was between Gen. Telford Taylor, counsel for the Joint Committee on Educational TV, and ABC public affairs v.p. Robert Saudek.

Saudek lashed out at the educators' recent survey of video programming, which he tagged "Grimm Fairy Tales," charging that "Pulitzer Prize Playhouse's" adaptation of the blog of Andrew Jackson was listed as by the committee's report "drama—domestic." He pointed out that the stanza is aired under supervision of Columbia U. School of Journalism and had excellent educational value.

ABC exec said that the web's Gotham outlet, WJZ-TV, during the week the educators studied New York video programming, actually had 21% of its sked devoted to material that is educational, including "news, public issues, public events, information on science, religion, serious music, children's information and instruction, narrated children's stories and the hour-long drama on Jackson."

While this isn't the 23% that the educators demand of TV, Saudek said, "It's within shouting distance of it." He went on to say that AM and TV both have presented many cultural and educational shows, citing the Met Opera broadcasts, NBC Symphony, "Town Meeting of the Air," "People's Platform," "Invitation to Learning," "National Farm and Home Hour," "Cavalade of America" and other shows which have been aired for many years.

Saudek declared that although educators have had the opportunity of getting into radio, only 22 colleges have stations. He added that "90% of the original college applicants have voluntarily withdrawn and exactly 1.6% of U. S. colleges are operating AM stations... despite the fact that AM channels are open to all comers."

Position of Gen. Taylor was that educators won't be able to get into TV unless channels are reserved for them. Counsel for the educators feels there must be a "new economic base" for part of the radio-television structure and that "funds necessary to establish and maintain educational television stations should come from the same financial resources which customarily support educational institutions in general."

Other participants in the day-long sessions included Mrs. Esther Speyer, of the United Parents Assn., who said that listeners should be brought into program planning; Capt. David D. Hawkins, of the Navy, who described the Navy's training program over WOR-TV; Fred Friendly, who told of CBS' "Hear It Now" line operation; James F. MacAndrew, WNYE director, who spoke on that N. Y. City school station; Irving Solids, who said that his DuMont "Court of Current Issues" is finding it difficult to get articulate speakers on current affairs; Paul Tripp, who said that his "Mr. I. Magination" show indicates that the best way to appeal to kids is not to write down to them; George Crothers, CBS religious director; and Jack Gould, N. Y. Times radio editor.

Sessions were presided over by Leon Levine, CBS; William Pfeiffer, WBGO, Newark; and Dwight Cooke, CBS.

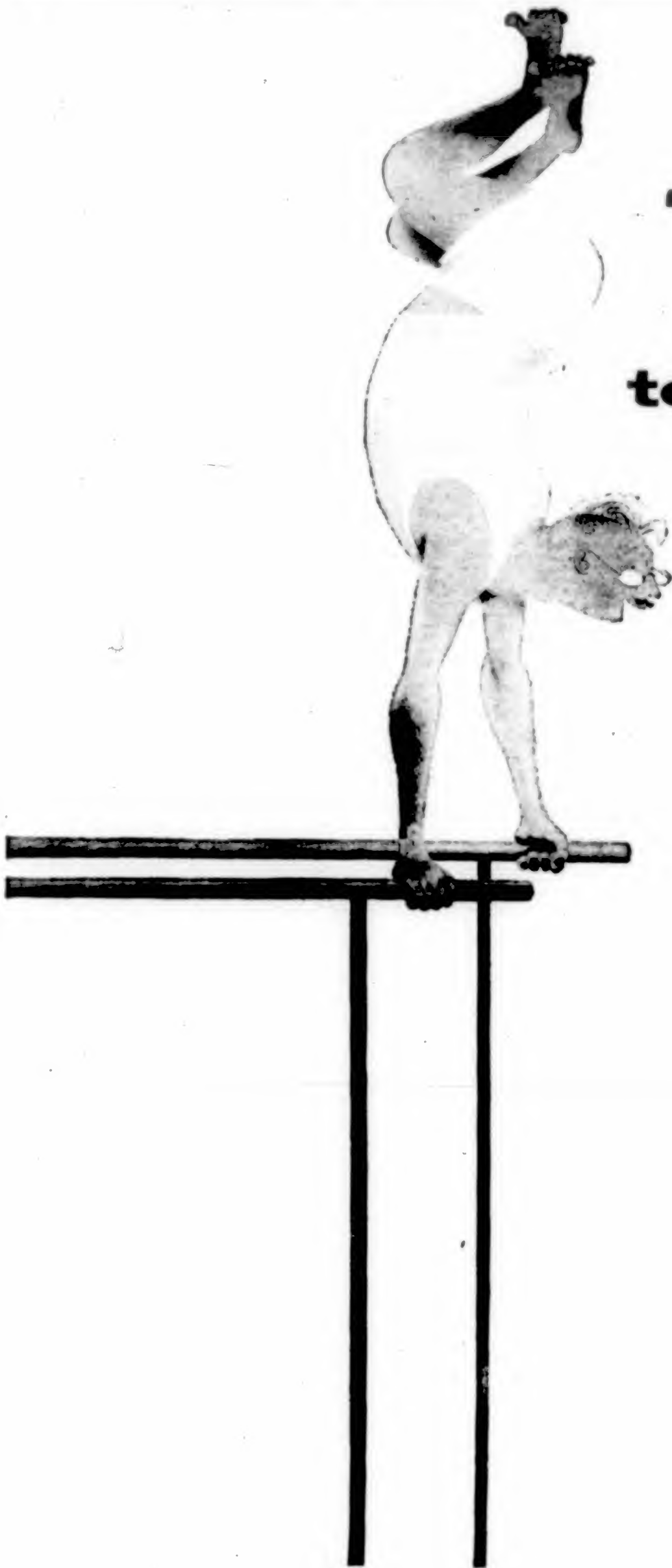
## L.A. Demands Recount

Hollywood, Feb. 27.

Electric League has hired a C.P.A. firm to retabulate the number of television receivers in this area, as a result of complaints from manufacturers. Last published report from the Electric League, only source on the number of sets hereabouts, listed 877,421 in operation as of Dec. 31.

Manufacturers and distributors asked for a recount which will be limited to L. A. County only. Previous figures included San Diego area where local telecasts can be picked up.

**"What's the  
right time  
to cut down  
on radio?"**





**"When any  
other major  
advertising  
medium  
reaches more  
people per  
dollar."**



CBS reaches 591  
people per dollar.  
Magazines reach 365  
people per dollar.  
Newspapers reach 249  
people per dollar.

All data latest available; percent  
of radio homes reached based on  
Nielsen ratings, Dec. 3-9, '50

## Television Chatter

### New York

Mindy Carson took over as female for the second successive week on NBC's *Jack Haley* TV'er, with the latter tossed by a virus. . . . **Bernie London**, former sports coordinator for CBS-TV, dickering with his former bosses after a year in Cleveland where he directed sports pickups for several stations. . . . CBS-TV's "Suspense" tees off its third year next Tuesday night (6) with a repeat of "Dr. Jekyll and Mr. Hyde," with **Basil Rathbone** playing the lead essayed by **Ralph Bell** in the original. . . . **Larry Allen**, statistician and assistant to **Mel Allen** for the last four years in N. Y. Yankees' coverage, teaming with **Hal Newell** this year as assistant sportscaster on the Cleveland Indian games. . . . **Herb Homes** upped from pub relations to associate director on the **Ted Steele** show at WPIX. . . . Having wrapped up renewals on his TV shows, indie packager **Lester Lewis** shoves off Monday (5) with his wife for a Florida vacation. . . . **Jean Carson** last-minute sub for the "Ellery Queen" installment on DuMont tomorrow night (Thurs.) as a result of **Cara Williams** having taken a powder. . . . **Kagan Corp.** planning to license merchandise under the name of **Gabby Hayes** as a result of the

cowboy comic's NBC video show. . . . **Sean Dillon**, TV program supervisor for Transamerican, indie package agency, taking over as director of "Famous Jury Trials" in addition to his present duties. . . . **Betty and Jane Kean** guesting on CBS' "Frank Sinatra Show" Saturday night. . . . **George S. Kaufman** taking off for four weeks on the Coast to set up the road company of "Guys and Dolls." Producer **Irving Mansfield** plans to use various guest celebs to replace him as a panelist on CBS' "This Is Show Business." . . . **Norman and Irving Pincus** "Mr. I. Magination" CBS renewed through July by Nestle's. . . . **Franklin Schaffner** replaced **Perry Lafferty** as director on NBC's "Victor Borge Show." . . . **Rick Vollearts** and **Vinnie Bogert**, repped by **Daniel Hollywood**, inked as the new writing team on NBC's **Paul Winchell** show, "What's My Name?" . . . **Bob Rodgers** upped from the NBC press department to a position in TV spot sales.

**Hal Fimberg**, Hollywood scripter, who has joined the **Mark Goodson-Bill Todman** office to script **Barry Gray's** "Winner Take All," has turned comic and is appearing in his own skits on the CBS-TV stanza. . . . **Vin Scully** leaves his "Fight Follow-Up" assignment on CBS-TV after tonight's (Wed.)

show for the Dodgers' Florida training camp.

### Hollywood

**Susan Peters** will head east this week to report to CBS for the start of a 13-minute television serial tagged "Miss Susan," in which she plays a wheel-chair Portia. Program is due to bow March 13. . . . Shooting started yesterday (Mon.) on the **Amos 'n' Andy** vidpix series which **Blatz** will bankroll on CBS. Six days of rehearsal and two days actual shooting are scheduled for each film with a budget in excess of \$30,000. . . . **Joe Connolly**, **Bob Mosher** and **Bob Ross**, who write the airshow will also script the 26 televisions. . . . **William Morris** agency won on authorization from **King Features** to negotiate a tele deal for **George McManus' "Bringin' Up Father,"** with **Barney Gerard**, who produces the film version, figuring in the deal as writer-producer. . . . CBS upped the hourly rate for Class A time on KTLA to \$900, an increase of \$300. Increase is in line with station's scheduling of an additional 20 hours of network telecasts by April 1. . . . **Bobby Stewart**, **Frieda Wing** and **Shari Robinson** set for the initial variety layout filmed by **Thunderbird Productions**. . . . **Paul Ivano** will lens the "Loving Family" series for **Green Films**. . . . **Mary McAdoo** replaced **Jack Gregson** on KECA-TV's afternoon segment, presiding over "This Is Your Home." . . . **Ellen Drew**, **Jack Dempsey**, **Fai Medina**, **Lloyd Bridges**, **Ann Rutherford**, **Edward**

## Inside Stuff—Television

With the amount of network time available for television program testing almost nil, CBS has switched "Lamp Unto My Feet," a public service sustainer, into a virtual "experimental theatre." Web recently introduced the "theatre-in-the-round" technique into the show and hopes to come up with new processes that can successfully be converted into use on commercial programs.

"Lamp," aired Sundays from 4:30 to 5 p.m., has a religious format and so is practically unsaleable. Because of steadily-mounting production costs, the web was forced to trim the budget on the show and tried elimination of the set as one way to accomplish that. Producers were surprised to find that they had not only a less expensive package but also one with much greater flexibility, and so switched over to the arena staging technique exclusively.

Paradoxically, the program has succeeded so well in its testing work that CBS has allocated part of its experimental program budget to it. Producers so far have not had to tap the added coin available.

Indicating that television setowners in the metropolitan N. Y. area may have plenty of reorientation headaches when the Empire State Bldg.'s new multi-transmitter site starts operating, the RCA Service Co. is currently advising all policyholders that they may have to have their antennas reoriented to "achieve improved reception." RCA has set a flat price of \$8.95 for the reorientation service, but emphasizes the price does not include relocation of the antenna. If the antenna itself must be shifted to a different spot on the setowner's roof, RCA will provide an estimate of the cost.

RCA brochure to setowners notes that many receivers will automatically benefit from the move of the WABD, WCBS-TV, WJZ-TV and WPIX transmitters to the Empire State. (WNBT is presently operating from the tower but switches over soon to a new transmitting antenna.) RCA advises all setowners to wait until all the new transmitters are in operation from the new location before complaining to the service company about unsatisfactory reception.

**G. Robinson**, **Jeff Donnell** and **Lisa Ferraday** featured in the three additional "Hollywood Reels" completed by **Coy Watson** for beaming in KTLA. . . . **Ross Mulholland** started his "Mulholland's Matinee" on KECA-TV yesterday (Mon.). . . . KFI-TV released **Bill Welsh** and clipped his five-a-week 9-11 a.m. show and reshuffled its opening and closing times to beam 12 hours less each week. . . . Tele trailer for RKO's "Cry Danger" offered televiewers this choice—"See 'Cry Danger' on television in 1953 or see it now at Warner's Hollywood, Downtown and Wilmette Theatres."

### Chicago

**Michael Brown**, **Malcolm-Howard** writer-producer, and publicist **Chuck Moses** have peddled a screen story to **James S. Burkett Productions**. . . . **Jules Fewowar** upped to full partnership at the **Herbert S. Laufman** tele packaging firm. . . . **Don Herbert** bows Saturday (3) as Mr. Wizard in NBC show of the same name. Half-hour program will be directed by **Larry Auerbach**. . . . Blues chirper **Ella Fitzgerald** and lecturer **Burton Holmes** guested Monday (26) on WGN-TV's "Talking With Toni" show femceed by **Toni Rodgers**. . . . Tele set circulation in the Milwaukee area jumped 10,774 during January, bringing the total to 212,880. . . . **Ted Sisson** from the N. Y. N. W. Ayer office here last week huddling with **Chi NBC** exec producer **Ted Mills**, **Ben Park** and **Doug Johnson** on "Hawkins Falls" which **Lever** has picked up for a network run. . . . **Englander Co.**, mattress firm, starts bankrolling Friday night segment of **Clifton Utley's** WNBQ newcast March 16. . . . WNBQ sales chief **John McPartlin** in N. Y. last week conferring with NBC home office execs. . . . WMTJ-TV, Milwaukee Journal station, has opened its new studios in beer capital's Radio City which were converted to video use at a cost of \$200,000.

**Des Moines**—**William A. Venell** has been promoted from the announcing staff of WHO, to manager of the traffic department. **Venell** joined WHO in 1944. He is a graduate of the State University of Iowa where he was chief announcer of the university's station, WSUL.

Put Yourself on  
a spot!



Reach 1,000 radio homes for 44¢

WINS spots move mountains of everything—  
from collar buttons to "Constellations"—fast!  
Let us give you examples!  
WINS spots have a high Pulse but a low rate  
per thousand homes. Let us show you!  
WINS spots, in other words, sell more, cost less.  
Get the straight facts on a WINS spot buy.

Call your WINS representative  
... see him when he calls!

\*Source: Pulse of N. Y.—Dec., 1950

Buy WINS...  
it Sells!

WINS

50KW New York

CROSLY BROADCASTING CORPORATION



If you live by your voice  
KEEP IT CLEAR!

When you're in the spotlight and must go on—stop that tickling, racking cough or hoarseness with Liquid Center. Just try this handy type treatment—the one and only medicated candy shell filled with real liquid cough medicine that soothes and soothes your throat. You'll be delighted! Ask your retailer today. Made by The Lozest Co.

LIQUID CENTER  
COUGH DROPS



SO HANDY FOR POCKET OR PURSE!

Now... Available for Television  
Producers and Directors... the  
DYSON TELE-VIEWFINDER



Dyson Tele-Viewfinder shows exact areas covered, same magnifications as in 8 TV camera lenses. 90mm, 135, 8 1/2", 12", 15", 17" with separate wide angle 35mm and 50mm attachments. Optical lens, precision engineered, handy pocket-size (4 1/2" x 1 1/2"). Saves hours of expensive "Fax" time. Know your exact shots during dry run, position actors, cameras, sets and props. See action just as it will look to the camera. Invaluable for TV technicians, set designers, advertising agencies, writers, art directors. Used by NBC, CBS and ABC. Price \$39.50, complete. Send check or M.O. to:

FRANKLYN W. DYSON

10 East 40th St., New York 16, N. Y. Phone: MU 6-4242



**PRESS CONFERENCE**  
With Edward W. Bates, others  
30 Mins.; Wed., 8 p.m.  
**WILLIAMS PRESS**  
WOKO, Albany

Application of sound radio techniques would quickly raise the listenability of this basically worthwhile program. First step should be consistent identification by Edward W. Bates, N. Y. Herald Tribune correspondent and moderator, of fellow newsmen as they question legislative leaders and state officials. On last block caught — with Chairman of Assembly Ways and Means Committee D. Mallory Stephens as query target—one participant, Alan Epstein, of the Watertown Times, never was identified by voice. Leo Egan, of N. Y. Times and president of the Legislative Correspondents Assn., received one tabbing, at outset. Harry O'Donnell, of Associated Press, also was identified but a single time; John Mooney, of Albany Knickerbocker News, likewise once—by his first name, from Mr. Stephens. For any but regular listeners, identity of reporters must be confusing.

Bates might exercise a firmer control, by keeping the interrogations from coming too quickly and the interruptions from becoming too numerous. His introduction of the guest should be shortened, too.

A wide field is covered on each broadcast. The one featuring Mr. Stephens ranged from Governor Dewey's presidential aspirations, or lack thereof, to an investigation by a legislative committee of comic books and a discussion of a cap pistol bill, with Hopalong Cassidy overtones.

**RCA-AVCO**

Continued from page 25

gencies, place new demands on industry, especially electronics and communications, which are essential in war, as well as in peace." Avco prez Victor Emanuel declared that "progressive curtailment in the production of many peacetime products may be anticipated as demands of the defense program for labor, material and facilities increase."

Sarnoff and Folsom revealed that NBC's television time sales had tripled during 1950, claiming the total exceeded that of the next two networks combined.

**SCHOOL TIME**  
With Al Tiffany, narrator; Josephine Wetzel; Howard Peterson, organist  
Producer: William Nelson  
Director: Mrs. Wetzel  
Writer: Marcella Albert  
15 Mins.; Mon.-thru-Fri., 1:15 p.m.  
Sustaining  
WLS, Chicago

"School Time," WLS' long running educational series beamed at the younger set, has launched this 11-show group dealing with atomic energy. Working in cooperation with the Argonne National Laboratory, "School Time" director Josephine Wetzel and scripter Marcella Albert have worked out a semi-dramatic treatment of the complex atom story. Session heard (23) dealt with the structure of the atom itself and came off as an excellently handled exposition.

Background details of the atom were given by the narrator with various highlights in science's discovery and understanding of the intricate phenomenon depicted in story form. Simple script and competent thesping made for a highly informative and understandable outlining of a complicated subject. Entire show was a sock example of the effective use of radio as a teaching tool. Dave.

**Radio Followup**

Tallulah Bankhead's talent collection on the "Big Show" Sunday (25) added up to one of the brighter shows in a series that has been providing a constantly high calibre of entertainment. This time, Judy Holliday put the show on an unusually high level. Another valuable comedy assist was by Monty Woolley.

Miss Holliday is probably the brightest possibility in radio to date, and since her initial appearance on this series, can probably write her own ticket for a regular show. Her banter with Miss Bankhead on marriage possibilities of the latter has been consistently funny. Another bright spot was her takeoff with Jack Haley on the Bankhead-Woolley reprise of a scene from "The Man Who Came to Dinner."

Woolley similarly contributed some bright and literate moments with a session of insults with the (Continued on page 63)

**CHARLIE WILD, PRIVATE DETECTIVE**

With Kevin O'Morrison, others  
Producers: Lawrence White, Edwin Marshal  
Director: Carlo De Angelo  
30 Mins.; Sun., 6 p.m.  
**WILDROOT**  
CBS, from New York (BBD & O)

"Charlie Wild" transferred to CBS from NBC recently and installed Kevin O'Morrison, lead in the CBS-TV version of the show, in the title role. A routine entry in the private eye meller groove with full complement of stock characters and cliché dialog, stanza has little to offer in the way of suspense or mystery.

Episode caught (25) was titled "Case of the Sad-Eyed Clam" and was written by Stanley Niss, one of a panel of writers on the series. Story, had tough O'Morrison display a soft streak toward a gal in the clink for rolling a visiting fireman in a hotel room. Something in her eyes appeals to him and though she claims up about her accomplices he sets out to track them down. A murder, about which there is no mystery, occurs during the action, with the culprit finally laid by the heels through a clumsy trap baited with O'Morrison's protegee. Since she gets badly mauled and almost murdered herself as a result, the private eye appears as pretty much of a bungler.

**WFDR REPORT FROM LONDON**  
With Rooney Pelletier, Bertram Mycock

15 Mins., Sun., 6:30-6:45 p.m.  
WFDR (FM), New York

"WFDR Report from London" is a specially recorded job for this New York outlet, with Rooney Pelletier and Bertram Mycock, both Britishers, doing a weekly capsule appraisal for the edification of N. Y. listeners of what the ordinary Englishman is thinking; of how he lives and feels. From this standpoint it is highly commendable, for, without superfluities of dodging issues, the economic-social-industrial scene and its effect on Mr. & Mrs. Britain are interpreted for Americans in simple, forthright style.

Last Sunday, for example, Mycock discussed the industrial rearmament situation; what it is going to mean to the man and woman in London today. Without

**NBC PRESENTS: STORY STORY**  
("Fifty Grand")

With Wally Maher, Shep Henken, Frank Richards, Herb Vigran, Jack Forte; Don Stanley, announcer  
Producers: Margaret Cuthbert, Wade Arnold  
Director: Andrew C. Love  
Writer: Ernest Kinoy  
30 Mins.; Wed., 10:30 p.m.  
Sustaining  
NBC, from Hollywood

NBC has replaced its "NBC Theatre," which digested some of the world's best novels, with "Short Story," which will deal with short American fiction. Move is a good one. Last year, when it was a 60-minute show, "NBC Theatre" was able to give the novels sensitive dramatizations that weren't possible in its recent half-hour slot. For the new series script editor Hugh Kemp has lined up some important properties, from the pens of Scott Fitzgerald, Shirley Jackson, James Thurber, Erskine Caldwell, William Saroyan, Sinclair Lewis, Irwin Shaw and other leading U. S. literati.

Opener, Ernest Hemingway's "Fifty Grand," didn't quite live up to its promise. The story lacks the depth of character and development needed to sustain interest for the full 30-minute pull. Ernest Kinoy's adaptation included some good dialog for the yarn of the fighter who throws a championship match for 50Gs, to outfox some double-crossing fixers. In view of the current basketball scandal, the tale was timely. However, despite some good scenes, authentic details and a polished production, the vehicle didn't register with full dramatic impact. One weakness was an overdose of caricatured pugling by the minor characters, although the central characters were well thesped. Upcoming stories seem better suited to the radio medium than the Hemingway opus. *Bril.*

resort to editorializing. Mycock did a sterling reportorial job on the old familiar London story, with its "here-we-go-again" overtones of belt tightening, drastic taxes, military service, "in fact everything but the bombs."

Pelletier's contribution was less impressive. In fact bordered on dullness, gabber contenting himself with some comment on London book browsing. *Rose.*

**NEWS OF TOMORROW**  
With John Daly, narrator; George Ansbros, announcer; others  
Producer: John T. Madigan  
Directors: Bob Tormey-Walter Scanlon  
15 Mins.; Mon.-thru-Thurs., 10:30

**STERLING DRUG**  
ABC, from New York  
(Dancer, Fitzgerald & Sample)

Format for this news segment presents brisk summaries and sidelights by John Daly plus reports of ABC correspondents from around the world. Audience hook is a rapid announcement of the subjects to be covered with fuller treatment following the opening commercial. Scheduled on a four-a-week basis in a 10:30 time slot, airters beats the 11 p.m. news round-ups and should catch a good audience.

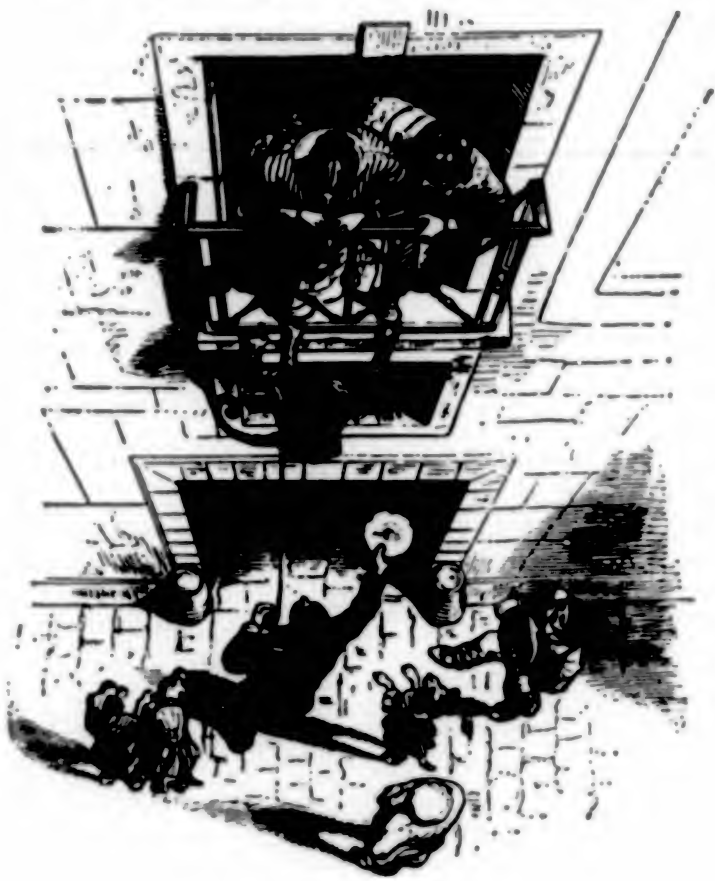
Preem stanza (26) carried a report from Washington on the enactment of the 22nd amendment to the Constitution; a report from London on the English attitude toward an American admiral's commanding the British fleet; a report from Tokyo on the Korean situation; the taped voices of Senators Taft and Kefauver, etc. All adds up to rounded, fast-paced segment expertly handled by Daly.

**KIND OF DIXIELAND HISTORY**  
With Eddie Condon  
30 Mins.; Sun., 3:30 p.m.  
WNBC, N. Y.

With Eddie Condon in the commentator's spot, this jazz session is more hep than historical. Although Condon's approach is based on the theory that jazz must be heard and not discussed, this airters is loaded with talk which cuts heavily into the amount of time devoted to the music. The gab is divided between Condon's dry intros to the disks and taped interviews with jazz men who attended the birth of ragtime.

On preem (25), unfortunately, there was no relation whatever between the music and the historical material. Some colorful interviews with vet New Orleans bandleaders were presented but these were left dangling. Condon's disks were not at all illustrative of the background material. Most of the music was of recent vintage and included Louis Armstrong's recent cut of "New Orleans Function," Wild Bill Davison's older version of "Panama" and the great 10-year old Muggsy Spanier disk of "Relaxing At The Touro." *Herm.*

well, we've tried—haven't we?



HERE'S AN ODD thought regarding an odd station.

For more than 28 years, WOR has been saddling sound over the manifold activities of the world's greatest market, as well as the singly most profitable and complex group of markets ever dished up by any one station.

This would seem like precisely the sort of job a FEW STATIONS were invented for. Or maybe six papers and four or five national magazines.

Yet no such statement has ever appeared in a WOR advertisement.

Apparently one station that yearly pads the pocketbooks of more national radio advertisers than any other station in America does not talk as much about itself as, let's say, other people talk about it.

Apparently one station that covers a territory only slightly larger than maybe Bhutan, in India, doesn't let everybody know that it delivers a 20th Century-brand Utopia where more things are bought at retail every year than the total things bought at retail in the combined cities of Chicago, Los Angeles, Boston, Cleveland, St. Louis, Washington, Baltimore, San Francisco, Pittsburgh, Milwaukee Minneapolis, Kansas City, Buffalo, Cincinnati, Seattle, Portland.

Why don't we tell people about it?

Well, we've tried—haven't we?

**WOR**

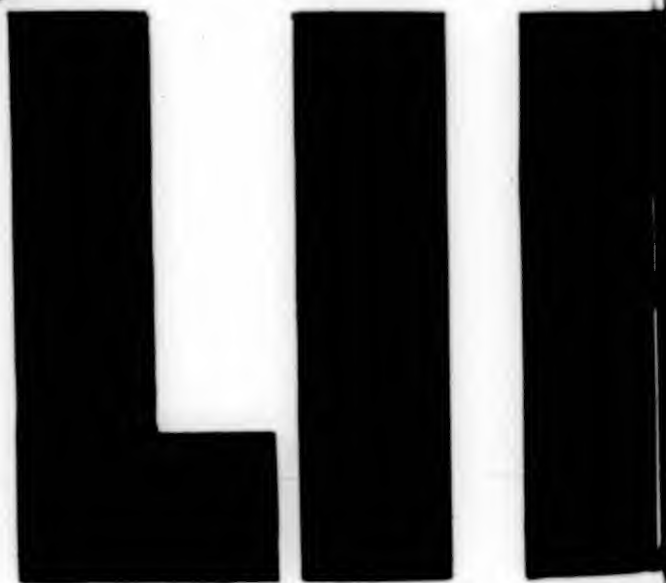
*Great*  
IN HOLLYWOOD  
*Greater*  
IN CHICAGO  
*Greatest*

at the  
**WEDGWOOD ROOM**

Waldorf-Astoria

NEW YORK

Just Concluded 5 Weeks — Feb. 28



*Musical*

★ **VOTED AMERICA'S  
NO. 1 MUSICIAN**

National Achievement Award Poll  
Conducted by Orchestra World

★ **TWO COMMAND PERFORMANCES  
FOR PRESIDENT TRUMAN**

**MOTION PICTURES**

Now in Release:

**SOUTH SEA SINNER**

Universal-International

Soon to Be Released:

**FOOTLIGHT VARIETIES**

RKO Radio Pictures

Personal Management: GABBE, LUTZ & HELLER



"PIANOTABLE LIBERACE (he does a swlegant vocal a la Walter Huston via 'September Song') is the Waldorf's show-stoppa."

WALTER WINCHELL,  
Daily Mirror.

"Liberace jamming the Wedgwood Room of the Waldorf-Astoria with his piano virtuosity aided and abetted by musical conductor brother George. Talk about Damon and Pythias, these two are closer than scotch and soda."

GEAN ORLIN,  
Gotham Guide.

"Headliner Liberace has now stretched his talents as a brilliant pianist into a skillfully woven act that contains some nice patter and even a song or two."

ROSEMARY HAYWOOD,  
Host—  
Weekly Guide to New York.

"BRAVO! Liberace's piano magic at the Wedgwood Room in the Waldorf-Astoria."

EARL WILSON,  
New York Post.

"Liberace's Wedgwood Room opening . . . The mink set loved every beat of his music."

PY GARDNER,  
N. Y. Herald Tribune.

"Most impressive is Liberace's combination of 'Clair de Lune' and 'La Vie En Rose'. His arrangement of 'Slaughter on Tenth Avenue' is always a show stopper."

BLAIR CHOTZINOFF,  
N. Y. Post.

"Liberace puts on a stimulating one-man show — a performance of instinctive showmanship . . . appealing and ingenious . . . unusual . . . and likely unsurpassed."

RUSSELL RHODES,  
The New York  
Journal of Commerce.

"LIBERACE: Exceedingly slick . . . warm and friendly . . . skillfull . . . highly entertaining." VARIETY.

"It's wonderful to hold hands and listen to the music of Liberace—the most exciting pianist in town."

JOAN POST,  
N. Y. Post.

"TOPS IN TOWN: Liberace's show-stopping piano tricks at the Waldorf-Astoria."

DOROTHY KILGALLEN,  
N. Y. Journal-American.

"Liberace's performances are staged with the precision of a Broadway production."

GENE KNIGHT,  
N. Y. Journal-American.

"Liberace's return to the Wedgwood Room last night brought out a huge crowd who kept him returning for encore after encore with its loud appreciative applause."

ROBERT DANA,  
N. Y. World-Telegram and Sun.

# LIBERACE

(LIBER - AH - CHEE)

Conductor **GEORGE LIBERACE**

## CAFES and HOTELS

**TOWN CASINO**  
Buffalo  
March 5 (1 Week)

**NICOLLET HOTEL**  
Minneapolis  
March 15 (2 Weeks)

**SHROEDER HOTEL**  
Milwaukee  
(My Old Home Town!)  
April 3 (2 Weeks)

**HOTEL LAST FRONTIER**  
Las Vegas  
9th Engagement April 20  
(10th Return Engagement Within 6 Months)

## "CHOPIN of TELEVISION"

Feb. 23—Dumont-TV—"CAVALCADE OF STARS"  
Feb. 28—NBC-TV—"KATE SMITH SHOW"  
Mar. 2—NBC-TV—"MORTON DOWNEY SHOW"  
Mar. 4—CBS-TV—"THIS IS SHOW BUSINESS"  
Mar. 4—Dumont-TV—"ARTHUR MURRAY SHOW"

## CIRCLING THE KILOCYCLES

**Houston**—Corwin Riddell, news director of KTRH has been elected veepee of the Texas A-P Broadcasters Assn. He succeeds Jim Alderman of Dallas who resigned.

**Omaha**—Paul Harrington has been named chief continuity writer for WOW-AM-TV in Omaha. He will succeed Bill O'Halloren who resigned to freelance on the west coast. Robert E. Lee has been added to WOW-AM-TV's continuity staff.

**Cleveland**—Harry Black has been appointed program director of WXEL. Station has also added Charles Ranello to its staff. Bernard London, who directed the baseball telecasts, has left for New York.

**Rock Island, Ill.**—Fern Hawks, WHBF and WHBF-TV publicity chief, leaves March 3 for a month's tour of Europe as a member of the Pilot International Goodwill group.

**Lynchburg, W. Va.**—Warren Uttal, staff announcer at WLVA, has been promoted to the post of program director of that station to fill the vacancy created when William H. Loren resigned to reenter service in the Army. Uttal assumed his new duties Feb. 26.

**Pittsburgh**—Duquesne Brewing Co. has renewed two of its KDKA shows, Silver Top Chorus Tuesday evenings and Slim Bryant and the Wildcats on Thursdays, for another year. . . . Walt Koschik, formerly with WMCK, has joined the WCAE engineering staff. . . . Everett Neill, producer at KDKA since his discharge from the army, has resigned to freelance and also to devote more time to his dance band. . . . WWSW has added an early morning quarter-hour news segment at 5:45. . . . Phil Smith, an announcer at WKPA in New Kensington for the last eight years, off for a new job in Phoenix and Bob Hopkins, relief man on the staff, is replacing him. . . . Joan

Pastin, local model, has been added to the Monday-Wednesday-Friday segments of Bill Brant's "Studio Controls" program on WDTV. . . . Phil Zinkand, WWSW announcer and disk jockey, working with Bill Sutherland on the commercials for "Tech Varieties" on television. . . . With sudden cancellation of his Friday afternoon "Studio Auditions" program, which he produced independently for WDTV, Nelson Schrader has gone back to New York. . . . "Gift Shop of the Air," with Bette Smiley and Chuck Nuzum, has returned to WCAE daily at 12:50 p.m., with a chocolate syrup producer picking up the tab.

**Albany**—George Sutherland, who has an interest in a Wilmington, Del., station, resigned as sales manager of WPTB. Bill Schnaudt, account exec with the 30,000-watt independent station for two years and previously with WOKO, Albany, and WTRY, Troy, has been named local sales manager. He was affiliated with WMGM, New York, prior to Army service in World War II.

**St. Louis**—Allen McCabe, of KXOK traffic department, convalescing after an emergency appendectomy operation. He was stricken while at work.

**St. Louis**—William Noonan, of KXOK, news department, has reported to the Marines at Camp Pendleton, Cal. Noonan served three years during World War II as a machine gun instructor.

**Cincinnati**—Harry Hartman celebrated his 23rd annl of sportscasting and time selling with WCPO last week by doing a comedy sports mixup spiel on a Paul Dixon platter session. Dick Bray, on his WCPO-TV evening program, tossed a salute to Hartman.

**Nashville**—Walter P. Speight, general manager of WMAK here for the past three years, leaves March 1 to open a local ad agency. He'll be replaced by Frank Faulder, formerly program director of WMPS, Memphis.

## CROSLY TV JUBILEE ATTRACTS 145,000

Cincinnati, Feb. 27.

An estimated 145,000 persons attended the Crosley Broadcasting Corp. television jubilee shows and TV set exhibits held here and in Dayton and Columbus, O., this month. Shows were by talent of Crosley TV stations in the three cities, with Jerry Lester and his troupe added in Cincy.

Participating distributors said turnouts were largest ever in each city to view TV models. They credit Robert E. Dunville, president of Crosley's video wing, with idea of moving reserve inventories and permitting restocking before any freeze due to defense production.

Attendance figures were 40,000 for Feb. 2 and 3 at University of Dayton Fieldhouse, with 15 exhibits; 60,000 at Cincy's Music Hall Feb. 9-11, with 20 displays, and 45,000 Feb. 18-20 at Memorial Hall in Columbus, with 23 distributors participating.

## Newell, Allen to Do WXEL Cleve. Indians Telecasts

Cleveland, Feb. 27.

Hal Newell of Boston, and Larry Allen, New York, have been signed to do the WXEL telecasts of the Cleveland Indians home games, while Jim Dudley and Jack Graney will continue with the WERE broadcasts. Last year, Dudley and Graney did the simulcasts.

The games are sponsored by the Leisy Brewing Co. with the telecasts being cabled to Columbus, Dayton, Buffalo, Rochester and Erie. The WERE coverages include a score of AM-FM outlets. McCann-Erickson is the agency.

## Pitt's No. 1 Dept. Store Takes Plunge Into Tele

Pittsburgh, Feb. 27.

Another local department store took the TV plunge last week when Kaufmann's went on WDTV with a quarter-hour merchandising film called "Something New." It's a once-weekly shot, Thursdays at 1 o'clock, and the deal is for 13 weeks.

## 1,080-Ft. Tower

Continued from page 27

license of WCON-TV was surrendered and WCON-AM & FM went dark. ABC radio franchise was taken over by WGST, which also has Mutual contract.

That's how WSB-TV found itself with two towers on its hands. If everything works out all right, they will switch to Channel 2 (they're using Channel 8 now) after the tall tower is pronounced shipshape. At present, WSB-TV's only permit in connection with the tower is for the tests now being made.

WSB's radio and television operations are links in the Cox group, which has stations in Miami and Dayton, Ohio. J. Leonard Reinsch is managing director of Cox radio and TV properties and John M. Outler, Jr., is general manager of the Atlanta operations.

## COMIC BOOK SUES CBS ON 'CHUCK WAGON' TIE

CBS was named defendant yesterday (Tues.) in a \$10,000 breach of contract suit brought in N. Y. supreme court by Avon Periodicals, Inc. Action charges that the web's failure to put its TV sustainer, "The Chuck Wagon with Sheriff Bob Dixon," on a full network hookup cost the publishing firm a substantial loss on 250,000 comic books.

Avon, through attorney William Gold, claims that under an April 15, 1950, agreement with CBS it published "The Chuck Wagon," based on the defendant's show. Relying upon the web's alleged promise to network the program, publisher distributed 400,000 copies of "Chuck Wagon" nationally.

But CBS, according to the complaint, only aired the show over its New York outlet, WCBS-TV. This loss of exploitation and pre-selling, it's charged, caused Avon to drop coin on the allegedly unsold books. Moreover, plaintiff asserts, CBS misrepresented that it had a national sponsor for the show.

## 1,500,000 Students Compete in NAB Voice Of Democracy Contest

Washington, Feb. 27.

NAB's Voice of Democracy contest, which handed out its annual awards here last week to high school students, is hitting the big leagues as a good-will gimmick for the radio-television industry. In the short space of four years, the contest has grown to where it attracted competition from 1,500,000 students in 30,000 high schools in every state and two territories.

This year's contest stimulated a windfall from its co-sponsor, the Radio-Television Manufacturers Assn., whose member companies donated six TV combination consoles to winners and speakers at the awards ceremony. College scholarships of \$500 are given to each of the four winners.

Contestants are chosen on the basis of best transcriptions by students on theme "I Speak for Democracy." Some 1,900 chapters of the Junior Chamber of Commerce cooperate in sifting competition through state and community levels. Final winners are picked by a national committee. In addition to scholarships, they receive a week's visit to Washington, a reception at the White House, Supreme Court, and a two-day tour of Colonial Williamsburg, Va.

Part of the 1951 award ceremonies were broadcast last week by the Mutual network.

## DALLAS METHODIST PGM. TO GET NETWORK AIRING

Dallas, Feb. 27.

The local First Methodist Church's series of weekly television programs that avoid the sing-preach-pray formula has provided the idea for a network TV program starting next month.

About a year ago the church started a program titled "The Pastor Calls" on KRLD-TV. Series will be aired over the ABC network and will be carried in this area by WBAP-TV, Fort Worth. Each will be 30 minutes in length.



WELL - - - ?



# demand performance

by the most distinguished  
woman of our time

Now to Chicago and Cleveland—beginning March 5 and March 26 respectively—comes *The Eleanor Roosevelt Program*, daytime radio's most outstanding local women's program.

Mrs. Roosevelt's immediate success in New York radio after only four months on the air has demanded that *The Eleanor Roosevelt Program* be made available in the important Chicago and Cleveland markets.

Chicagoans will meet Mrs. Roosevelt and her famous guests every day, Monday through Friday, at 11:00-11:30 A.M. on WMAQ. In Cleveland, WTAM will present *The Eleanor Roosevelt Program* at 12:30-1:00 P.M., Monday through Friday. In New York Mrs. Roosevelt will continue to broadcast her program at 12:30-1:15 P.M., Monday through Friday, on WNBC.

In Chicago...in Cleveland...and in New York *The Eleanor Roosevelt Program* offers advertisers the greatest franchise in local daytime radio. Make your reservation now for participating sponsorship by calling NBC Spot Sales while there is still time.



## NBC Spot Sales

New York

Chicago

Cleveland

San Francisco

Hollywood

## D. C. FM-Happy

Continued from page 24

eration. Even though the average listener could have switched from FM to AM, he said, the station received 920 phone calls commenting on failure to hear the programs on FM.

George Bernstein, manager of the cooperatively owned FM-only station, WCFM, reports that national agencies are showing interest in the Washington FM picture and cites a recent unsolicited order placed by BBD&O for Holiday magazine on the station. Bernstein reports that half of WCFM's advertisers are agency accounts, four from national agencies.

Station's income has increased from \$800 to \$4,000 per month in the last year and a half, according to Bernstein.

Everett L. Dillard, owner of WASH., another FM-only station, reports the highest January and February billings in its history with about 80% of the time schedule sold. Dillard expects to break even this year.

Speaking before the Washington Advertising Club last week, Dillard revealed his "secret" of selling time on WASH. "We simply sell a new and improved form of sound broadcasting," he said. "Instead of playing down FM, we tell the truth about it—the 125,000 sets in the area, how much better FM sounds, its greater distance range, its freedom from static and interference, and the new and thrilling programs that can be heard only on FM. That is the real truth about FM in this market and we go all out to inform our

advertisers of these better qualities that make for better listening."

A new FM metropolitan station will be established in the area by Richard Eaton, who owns the daytime AM station WOOK in nearby Silver Spring, Md., and WOOK-FM, a community type outlet. By turning his present FM frequency for the metropolitan channel, Eaton will be able to increase his power from 500 watts to 20kw, which will expand his coverage to the Baltimore market. Eaton feels there are now enough sets in the area to support another metropolitan FM station.

## Shutting Stations

Continued from page 24

or automobile ignition may have some value of this purpose, he said, but it is unlikely they could provide sufficient accuracy for precision target location. However, he added, further studies of this field "might materially change the importance of this method of location."

### Presidential Authority

FCC Commissioner George Sterling told the Committee the bill in no way enlarges on powers the President already possesses over broadcast stations under the Communications Act but that these powers are not broad enough to meet the needs of the Defense Department. He said the Commission is in agreement "that it would be advisable at this time to spell out . . . the authority of the President to control and use all such radia-

## Disaster Service

Washington, Feb. 27.

To provide essential communications facilities when normal broadcasting service is impaired, the FCC yesterday (26) adopted final rules, effective March 21, for a new disaster communications service. Frequencies in the 173-1800 KC band were assigned for the service.

The news service is to be used when regular facilities and put out of commission by flood, earthquake, hurricane, explosion or "the consequence of armed attack." Commission pointed out that the service "is not intended as a special wartime measure but as a permanent vehicle to provide communications in all types of disasters."

tion devices potentially useful to an enemy as an aid to navigation."

Dr. W. R. G. Baker, of General Electric, appearing for the Radio-Television Manufacturers Assn., said that many type of radiation covered by the bill cannot be used as navigational aids and that to restrict them arbitrarily would "hamper the industrial effort of the nation and endanger life and public safety." The bill goes "too far," he said.

David Smith, of Philco, also appearing for RTMA, said he could not see the need for such legislation.

NAB proxy Justin Miller testified the Electromagnetic Act is "the most sweeping legislation I have ever seen." Its delegation of power whenever the President "deems it advisable in the interest of national security," said Miller, is probably a violation of freedom of speech.

## Roy Marshall

Continued from page 26

as an incident of commercial operation; to be forced to compete for popularity; to be subject to changes in presentation, shifts of time and outright cancellation as the vicissitudes of commercial broadcasting require.

"Education is too intricate and delicate a process to be handled by any but the most qualified experts in the field—the educators themselves."

Dr. Marshall said that modern television audiences have been conditioned by the movies and the radio, and will not be impressed by the classroom moved before the television camera. If education by television is not palatable, then its purpose will be lost.

Marshall suggested that educational television should be presented by persons trained for that job exclusively, not by teachers who are pinchhitting. He emphasized the tremendous cost of presenting even a 15-minute program, and pointed out that commercial stations will not long tolerate "television picnics" at their expense.

Allen H. Wetter, assistant superintendent of Philadelphia schools, emphasized that television in their setup is designed primarily to facilitate and supplement regular classroom instruction — definitely not to replace it.

He said that when the experiment was being planned educators faced the issue of whether or not television could ever replace the personal relationship of the pupil and teacher and the answer was a definite "no."

## Richards

Continued from page 23

jurisdiction in ordering a hearing and . . . we do not propose at this time to review the voluminous record to ascertain its impact on the issues."

Richards' request to be judged on his more recent performance, the agency said, is "without merit." In previous actions, the Commission said, it was denied renewal applications on the basis of events which predated the last regular renewal and has been upheld by the courts.

Examiner Cunningham recently granted Richards an extension of time to March 21 to file proposed findings on the news slanting proceedings. Initial decisions usually follow in a few months. The record of the hearings, a voluminous document based on five months of testimony in Los Angeles and Detroit, was closed last Dec. 21.

On Cunningham's decision and the Commission's final action on it hinges the licenses of three valuable AM stations: KMPC in L. A., WJR in Detroit and WGAR in Cleveland. WJR and WGAR are fulltime 50 kilowatt stations. KMPC operates 50 kw daytime and 10 kw at night but has a 50 kw nighttime permit.

## 'Push-Button' Hqs. Preemed by KMBC

Kansas City, Feb. 27.

KMBC moved into its new home last week, beginning broadcasts from the new site on Wednesday (21). The move had been planned for nearly two years, and the actual date coincided with KMBC's 23d anni as a basic affiliate of CBS.

Building which the radio station now occupies is the former Ararat Shrine Temple, located in the downtown sector about six blocks from the Pickwick Hotel atop of which were KMBC studios for many years. Work of remodeling the building and installing new equipment had been under way for several months, the company moving in an office or two at a time. The move culminated last week when final pieces of equipment were moved.

The former Ararat Temple gives Midland Broadcasting Co., parent of KMBC, spacious quarters, including a theatre type auditorium seating 2,800 persons, the only radio station in the city so equipped. Studios of KFRM, KMBC affiliate with transmitter at Concordia, Kans., also are in the new quarters.

In addition to the latest in studio and acoustical equipment, operation has been designed on a push-button basis as much as possible, according to Arthur Church, Midland proxy. As yet work is not complete, and opening of the studios to the public will await finished work, probably sometime this spring.

## FOR RENT

120 WEST 44 ST., NEW YORK

Modern, Air Conditioned; 2,100 sq. ft. on Main Floor. Ideal for Rehearsal Studio, editing, Dressing Rooms and Showers, available Theatrical offices, T.V. Dance School, etc. Lease available. KING EDWARD HOTEL LU 3-3900

## REHEARSAL STUDIOS

New Rehearsal facilities for dramatics, television, dance, instrumental groups. Low rates. 210 West 50th St., New York. (cor. 8th Ave.) 3rd floor. Mr. Skolnick.

## MAXWELL DuBROW'S

Eliz. Norman Room

FOR THAT LATE SUPPER SNACK Served from 10 p.m. to 1 a.m. daily A Pleasant Rendezvous for Screen TV and Radio Stars in 100 year old Colonial Landmark 1043 Madison Ave (79-80 st.) RE 4-9822

SPECIAL MATERIAL COMPOSED AND ARRANGED for Radio, Television, Ballet and Productions of all types.

## MAURICE BARON

Staff Composer and Conductor, Radio City Music Hall, 1933-1945 Free Consultation 8 W. 45th St., New York 19 MU 3-7471

a great new star  
in the APS library

## GUY MITCHELL

sensational young singer whose recording of "My Heart Cries For You" has swept the nation. His fresh, exciting talent has brought him stardom almost overnight.

Other popular stars in the Associated library

Mindy  
Carson

Vic  
Damone

Key  
Armen

Ralph  
Flanagan

Evelyn  
Knight

ONE MORE FINE ARTIST joins the Associated family of outstanding musical stars. It's a happy event that means still another great name in the APS roster of leading musical performers. And it's another example of how APS subscribers continue to benefit because they selected the best and ever-improving radio library in the world.

With such excellent talent, plus the finest quality of recording and the experienced sales and promotion service Associated now renders — it is no wonder why APS subscribers unanimously agree that here is the library which "pays as it plays".

Associated is your surest guarantee of programming at a profit. Why not write, phone or wire today for more facts on how APS can create bigger sales for your station?

**APS**  
Associated Program Service

"the library that pays for itself"

151 West 46th Street, New York 19, N. Y.

MY HAT  
IS OFF  
TO THIS  
GREAT  
GANG!

"It's in the Bag"

THANKS LOADS

Bill Love Zehle

- ★ WIN ELLIOT
- ★ ARLENE JAMES
- ★ THE JESTERS
- ★ TED HAMMERSTEIN
- ★ BILL SEAMAN
- ★ and all the guys and gals, who, every Thursday on Dumont, put together

★ for a grand job in a unique emergency on Washington's Birthday.

President, Package Shows, Inc.



Every Saturday  
the CBS television  
network carries  
three programs created  
and produced by WCAU-TV  
.. the first  
station outside of  
New York to originate  
three network programs  
in a single day.

*The same creative skill and  
experience that developed  
these top calibre network shows is  
available to you—to all WCAU-TV  
advertisers. Whether it's an hour-long  
production you want, or a spot  
announcement, we are staffed  
to give you network-quality results!*

# wcau-tv

**The Philadelphia Bulletin Station**

Donald W. Thornburgh, President and General Manager  
Charles Vande, Vice President in Charge of Television

## 1 GRAND CHANCE ROUND-UP

**11:30 to 12 noon**

originating from WCAU's  
Auditorium Theatre. In the atmosphere of  
the Old West, talented teen-agers  
compete in song, dance and novelty acts  
for their big chance in the entertainment world.  
Thomas Freebairn-Smith, Producer  
Warren Wright, Director

## Sealtest 2 Big Top

**12 noon to 1:00 pm;**

originating from the Camden Convention  
Hall. The circus with all its color  
and excitement comes to TV. A one  
hour carnival of clowns, acrobats, jugglers,  
aerialists, animals and brass bands.

Charles Vande, Producer  
Paul Ritts, Director  
Robert Forrest, Script

## 3 Kid Gloves

**7:30 to 8:00 pm,**

Moppet boxing show. Mighty  
mites learn the art of  
self-defense as they  
slug it out bib-to-bib.

Alan Bergman, Producer and Director  
Frankie Goodman, Associate Producer  
John DaGrosa and Bill Sears, Commentators

Represented by Radio Sales

## You Can Look TV Salaries in the Face Now; Pay Keeps Pace With Circulation

Video executive jobs are now paying better and have reached the point where top personnel don't have to take a salary cut to make the AM-to-TV switch. New situation is expected to have broad repercussions in the entertainment field as the previous condition, when radio personnel had to make financial sacrifices in order to get in on tele's ground floor, is changed. Development is cited to the uptrend in TV set circulation, time rates and program costs.

Men who made \$300-\$500 weekly in other fields and who a year or two ago were willing to cut their incomes in half to get TV experience now find the gamble paying off. Walter A. Lowen, head of the placement agency of that name and one of the leading employment specialists in the advertising and related fields, reports that many executive salaries in video have more than doubled in the past year.

Even though tele salaries are far

behind those in motion pictures, a number of Hollywoodites have come east. William A. Bacher, 20th-Fox producer and in the early days of radio producer of the Maxwell House "Showboat" series, has rented his Belair house to Ezio Pinza and made the trek to Gotham to produce the Danny Thomas show for NBC-TV. John Swallow, formerly in charge of Kenyon & Eckhardt's Coast office and before that with NBC, has also moved east for a video post.

Some of the Coastites moving eastwards, who will make a sizable contingent by fall, hope that they will be able to entrench themselves in tele "and then move it all back west, where it belongs, once the coaxial cable and relay links are set." While some TV salaries are up, Coastites already in Gotham report, the screen scribes now doing tele are still getting only "token" fees.

One phase of the current employment situation is that news of openings in video brings a phenomenal number of responses from people trying to break into tele. Ads for TV positions, Lowen reports, swamp his staff with inquiries. Agencies are draining off a great deal of skilled personnel from the webs, since they have traditionally been able to pay higher salaries than the chains.

On this score, Lowen feels, nets should give their top execs and creative talent a greater stake in their creative production. Deals in which toppers are given a percentage of shows they create, or other bonus arrangements, can do much to keep key men at the networks.

Nets and agencies looking for men put a premium on experience. A large number of openings ask for seasoned vets, who have a minimum year or two in the video swim behind them, according to Lowen. If TV jobs are commanding bigger coin today, the placement expert says, it's because good execs are always scarce and companies are consequently always ready to pay good prices.

Lowen said that agencies are on the lookout today particularly for experienced TV commercial scribes.

Detroit—WXYZ-TV announced that the Detroit Bank, through Grant Advertising, has purchased the March of Time series, "March of Time Through the Years" for a period of 26 weeks.

## 'Toast of Town' to Air From Pitt in C. of C. Week

Pittsburgh, Feb. 27.

Ed Sullivan's "Toast of the Town" program will emanate from Pittsburgh June 3 as part of the Chamber of Commerce's annual Welcome Week celebration. Sullivan himself is coming to town several days ahead of the telecast, to participate in community activities attending the 1951 fete.

Sullivan's teevee show will come from Syria Mosque, 3,800-seat mecca of longhair music here. Agency has named Harry Kodinsky, local public relations man, to handle the ballyhoo attending "Toast of the Town" locally.

## Quaker City Twins

Continued from page 29

delphia Society of Crippled Children, and World Affairs Council.

(4) Indicative of the WCAU-AM-TV ascendancy is the announcement this week of plans for a new 100,000 square-foot radio and TV centre to be erected on a 10-acre site, which will be ready for occupancy in the spring of '52. Designed as the last word in modernity, it will contain nine studios, completely-equipped commercial film department, plus all the other accoutrements linked with present-day advances. New building, too, reflects the prevailing thinking to "get out of the crowded city" (an advance that N. Y. hasn't caught up with as yet), for the new WCAU centre will be located near the outskirts of the city. Upon opening, the present midtown edifice will be shuttered.

(5) Again indicative of the station's bigtime status is the new TV rate card, which on March 1 shoots the basic Class A hour time to \$1,200. That's tops for Philly, comparing with the \$1,000 rate for the two competitive outlets.

The Vanda program pattern has played no little role in the overall operational click and in solidifying WCAU in the TV picture. For it was Vanda, by virtue of years of knowhow as CBS program director on the Coast during the initial era of the Thornburg-Vanda teamup, who innovated the TV daytime serial here; the first TV breakfast club; the "Ghost Rider Club" (with its 40,000 members), and Philly's first live puppet show, "Willi," one of the TV "mysts" on Philly's mope agenda. Big-league commercial entry, however, is the Sealest "Big Top," which gave WCAU the distinction of being the first affiliate outside of New York to originate a live TV show for Columbia.

## NCAA

Continued from page 29

boxing. Because of the number of colleges spread throughout the country, however, there is still a danger that such a system would result in hurting the gates of other schools.

Networks have lined up a number of arguments to prove their contention that a wholesale moratorium would be both unfair and premature at this time. For example, they point out that of the 10,000,000 video receivers in circulation as of Jan. 1, at least 75% of those were bought during the previous year. For this reason, they claim, the novelty factor must have played a large part in keeping football fans in their living rooms on a Saturday afternoon and away from the gridirons. As a result, there has been no opportunity yet for the development of viewing patterns. In addition, according to the webs, the mass of statistics compiled both by them and the colleges so far have run into too many extenuating circumstances to be termed definitive in any way.

## NARTB

Continued from page 29

their owned-and-operated outlets, which will pay the same rate other stations are charged. This approach was taken, Thomas indicated, because it is felt the association will be strengthened by having all the o-and-o's participate as individual operations. Annual pick for NBC-TV, if its five owned

tele stations come in, would be around \$20,000.

anKA

Dues are admittedly higher than those levied by TBA or the TV division of NAB, it's pointed out, but they are based on the job the industry indicated it wanted done. Work in the tele field for NARTB will cover the fight against a 25% excise tax on receivers, a fair interpretation of the excess profits tax and such matters as sports telecasting, all of which makes the \$150,000 budget mapped for the first year "conservative," Thomas said.

The board includes a cross-section of stations, with nine outlets represented. Dues committee is chaired by George Storer, of Fort Industry, who reps three stations. Committee decided to maintain a continuing study of the dues picture and, if a revamp is necessary, a new fiscal system will be planned before starting the next dues year in April, 1952.

## TV Clients Stick

Continued from page 27

that time for next season to a different advertiser.

In addition, according to the sales chiefs, there's a tremendous overflow of business resulting from local and national spot advertisers which makes the situation in local markets even tighter. Too, most local stations, as far as possible, would rather carry local programs than network material since they get their full rate card on local shows. All these factors, the sales execs aver, should be weighed carefully by current video sponsors who are mulling the advisability of taking a hiatus.

According to the networks, advertisers following the usual policy of ordering the first 13-week cycle in the fall 30 days before they bow off for the summer will probably be protected on their station clearances. But in view of the premium on time availabilities, they point out, even this procedure will not guarantee that the stations will accept such orders, as they have done in years past.

## 'Cliff Johnson Family' Picks Up New Sponsor

Chicago, Feb. 27.

"Cliff Johnson Family," WGN's cross-the-board morning show, aired from the Johnson home, expands to 45 minutes March 5. Strip, which swung over to WGN last spring after several years on WBBM, opened on the Chi Tribune station as a daily sellout.

Additional 15 minutes will be bankrolled by Wilbur Ellis Co., which has picked up the Tuesday and Thursday segments and Amion, Inc., which comes aboard on Monday, Wednesday and Friday. Current daily half hour is sponsored Jay's Potato Chips, Beechnut Packing, Kraft and Illinois Meat Co.

## ROACH SKEDS FOUR 60-MIN. HOLIDAY VIDPIX

Hollywood, Feb. 27.

Institutional sponsors will be sought for the four full-hour vidpix which Hal Roach, Jr., will make for special release at Easter, Fourth of July, Thanksgiving and Christmas. Roach has set up a special firm tagged Holiday Films, for the venture.

State Department is understood to be favorably inclined toward sponsoring the films for overseas showings as a public relations idea. For domestic beaming, Roach figures on drawing sponsors from the ranks of mortuaries, insurance firms, utilities, etc. Producer turned out the first hour-long telefilms, "The Three Musketeers" and "Hurricane at Pilgrim Hill," some months ago. Pix were sponsored by Magnavox and Ford, respectively.

Detroit—Number of television sets as of Feb. 1 in the Detroit area was 419,449, an increase of 18,445 in a month, according to a survey made by WXYZ-TV.

Dallas—Over \$9,000 was raised last Thursday night during the WFAA-TV March of Dimes program with some 900 telephone calls coming in during the two and a quarter hour telecast.



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# DISKERS COOL OFF SHOW TUNES

## Disk Mfrs. Assn. in Doubtful Start As Major Cos. Indicate Their Apathy

Another attempt to organize an association of disk manufacturers got off to a doubtful start last week in New York as most of the major companies indicated a cool attitude towards such an outfit. Initial meeting, however, was attended by several leading indie outfits in the classical field with the prospect that any association to be set up would have to proceed without the majors' cooperation.

Initiative for the trade association was taken by Paul Puner, Allegro Records prexy, who was cued to the project by the Government's proposed increase in excise taxes and impending shortages of raw materials as a result of the preparedness program. Initial session was inconclusive, with a second meeting set for March 13.

Some of the major companies were skeptical about the initial meeting because Puner's invitation tentatively limited participation in any association to manufacturers solely in the longhair field. Major execs stated that the problems of taxation and raw materials involve the pop field as well and it would be pointless to form an industry group that didn't cover the major part of the business.

The majors, meantime, indicated that they were conducting informal meetings of their own in countering the imposition of a stiff excise tax on disks. Another critical shortage expected to come up shortly is in the allocation of raw materials among the companies. It's understood that the majors believe that they can get a better break from the Government by a group repping the four or five big companies in the field rather than an overall association in which a flock of smaller indies would have a choice.

Other areas in which Puner believes a trade association can operate to the benefit of the industry is the problem of price-cutting, the elimination of free disk distribution to radio stations and the drawing up of an accredited list of reviewers for cuffo disks. Latter has been a particularly harassing problem for the diskeries, who receive numerous requests from small community papers for review platters.

## Irving Mills Again Handling Ellington

Irving Mills, vice-prexy of Mills Music, is wrapping up a deal with Duke Ellington under which he will once again take over personal management of the bandleader. Mills repped Ellington from 1927 to 1940 for personal appearances while the Mills publishing firm published the bulk of Ellington's compositions during that period.

It's understood that one of the factors in the deal will be the renewal of copyrights for the Ellington tunes, which are due to expire in the next few years. Most of these tunes are held by the Mills subsid, American Academy of Music, and several numbers include Mills' name as collaborator. Another element is the possibility of Mills acquiring copyrights in more recent Ellington compositions published by Tempo Music, the bandleader's own firm.

## Illness Stalls Israel Orch

Portland, Ore., Feb. 27. Israel Philharmonic Orchestra was forced to cancel its date here Saturday night (24) due to an influenza epidemic that affected several members of the organization. Band, which is accustomed to the warmer Palestinian climate, was hit by the flu in Denver, where 18 men were bedded, some of them being hospitalized.

Orch's stay on the Coast ended this week and they will work their way back to New York if the orch members recover in time.

## FEW HITS FROM PAST MUSICALS

With pop songs virtually monopolizing the hit roster, artists and repertory staffers are viewing the rash of musicals due on Broadway this spring with a wary eye. As a result of the disappointing experience on wax of tunes out of shows currently boxoffice successes, a&r staffers feel that future single selections from the legit musicals now in the offing must be based on the criteria applying to all pops.

Going overboard in their commitments of wax to show tunes last fall as a result of the hit famine at the time, recording companies cut up to six singles each out of show scores. Their enthusiasm for this type of song is understandable. With a Broadway showcase, name writers and cream production spots in radio and TV shows, percentage favored the success of show tunes. However despite all these favorable factors, only two have stepped out: Irving Berlin's "You're Just in Love," from "Call Me Madam," and Frank Loesser's "Bushel and a Peck," from "Guys and Dolls."

This costly experience finds a&r heads inclined not to be panicked by songs that may be strong in the score context but are nevertheless weak in the ingredients that make for wide public acceptance. They're closing their minds to all considerations but one: is it commercial?

In line with the policy of picking a song for etching strictly on its merits (Continued on page 34)

## Delaney Exits London After Tiff With Lewis

Following a reported difference over policy with E. R. (Ted) Lewis, head of British Decca and London Records, Joe Delaney, artists and repertory chief of London, resigned from the company last week. Exiting with Delaney were his assistant Jack Pleis and pop promotion manager Bill Simon, both of whom came into the company under Delaney. Tawny Neilson, head of the waxery's children's department and former BBC program director, has been appointed to the a&r spot.

Policy disagreement at London stemmed from Lewis' reported insistence that the company shift its emphasis to artists and disks made under British Decca's imprint. This stand ran counter to Delaney's strategy since joining London six months ago after leaving a sales exec post at Coral Records. Delaney had been building London's American roster of artists in such diverse fields as polka, western, (Continued on page 34)

## DURANTE SHIFTING TO RCA AS M-G PACT ENDS

Jimmy Durante is moving into the RCA Victor fold following the recent expiration of his pact with the Metro studio and the pic company's subsid, M-G-M Records. Although not yet formally signed by Victor, Durante cut his first sides for the diskery recently with Met Opera soprano Helen Traubel.

Disk, comprising two comedy numbers, "The Song's Gotta Come From the Heart" and a "Real Piano Player," have been released on a 12-inch platter, with Victor also having cut an alternate 10-inch version. Bigger-sized disk is being issued for the retail trade with likelihood that the 10-inch will be marketed for jukeboxes. Miss Traubel originally did "Song's Gotta Come From the Heart" with Durante on the latter's NBC television show.

## AFM, Nets Stalled Over Wage Hikes; Disk Ban, TV-Pix Demands Hang Fire

### Victor's Tony Martin To Head Filmusical Album

RCA's Manie Sacks is planning a "Two Tickets to Broadway" album, built around the Tony Martin-Janet Leigh filmusical (RKO), with songs by Jule Styne and Leo Robin.

Martin, now in New York, has just been renewed for five more years by Sacks who went to the Coast purposely. Singer did the Milton Berle television show last night (Tues.), and is on Colgate Comedy Hour next Sunday. He returns west pronto for his own radio show and then doubles back to follow the Rita Bros. into the Roxy, N. Y.

## Jukebox War Looms in Det.

Detroit, Feb. 27.

A jukebox war is getting under way in Detroit, police were warned by the head of the jukebox owners association and the AFL chief whose union members service the boxes. The declaration of war was made against all operators who don't belong to the two groups. Immediate target is Philip Berman, who gave testimony detrimental to the union before the U. S. Senate crime committee.

Warning of the impending battle, which it was insisted would be "strictly legal," was given police by William E. Bufalino, president of Local 985 Coin Machine Workers, AFL Teamsters Union, and Raymond W. Clason, business manager of the Automatic Phonograph Owners Assn. Berman, who operates jukeboxes in 30 bars and eateries, said acid already has been poured over two of his machines.

In his testimony at the crime hearing, Berman said it was "pay tribute to their organizations or else." The "or else," he said, meant machines were sabotaged and service workers endangered. Bufalino denied these allegations in an appearance before the committee.

## MERC QUILTS HOLLYWOOD WITH EXIT OF GELLER

With the exit of Harry Geller as Mercury Records' Coast artists and repertory head this week, the diskery will close its Hollywood office. With Geller's leaving, a&r duties will be split between Art Talmadge, executive vicepres in Chicago, and Joe Carlton, vicepres in New York, with the latter also on tap for field recording assignments.

Geller is slated to lead the orch backing Frankie Laine's first recording session for Columbia Records at the beginning of April. He was associated with all Laine's disks before latter left the Mercury label recently.

## RCA Picks Up Option On 'Make Wish' Score

RCA Victor has picked up its option on the right to the original-cast album of the Jule Styne-Harry Rigby legit musical production of "Make a Wish" and will cut the album shortly after the show opens on Broadway in April. RCA has put up \$20,000 as part angel of the show, which gave the company first crack at the disk rights and radio-video performances.

Album will include Nanette Fabray and Melville Cooper, who top the show's cast.

Prospects for an early agreement between the American Federation of Musicians and major radio-TV networks faded this week as negotiations were stalled over the first major hurdle, with at least two more major questions still to be approached. Initial dispute between the parties involved the hike in pay scales for musicians, with AFM prez James C. Petrillo holding out for a 20% boost, or twice as much as the networks are willing to grant. As previously indicated, networks said they were willing to grant the 10% maximum raise under the Government's wage-freeze order.

While Petrillo, however, drove for the wage boost, ranks of the musicians union urged the leadership to press for bigger job quotas in radio and video. Unemployment is the vital question to be licked, according to the ranks, with the problem of whether a studio tooter gets \$100 or \$200 a week strictly subsidiary. Unionists are particularly burned over the alleged practice by networks of substituting disks for live musicians on several shows even while the negotiations are proceeding.

It's believed that differences over the wage scale boosts will be ironed out with give-and-take on both sides. The next two union demands, however, are expected to produce a far more serious disagreement between the union and the industry. Still on the agenda are the union's proposals for the elimination of all disks on shows between 8 a.m. and midnight and the payment of 5% of the gross on all films produced by the networks for video exhibition. To date, the nets have refused to consider these demands until the wage questions were settled.

Petrillo is reportedly in the middle on the disk ban demand. On one hand the ranks are pressing for its inclusion in the contract in some form; on the other hand Petrillo is mindful of his pact with the recording companies, which are paying 5% of their gross sales to a welfare fund for musicians. A ban on disks on the air would inevitably lead to a bitter fight with the diskeries.

On the 5% payment to a welfare fund on video films, which is Petrillo's special baby, the networks are also expected to put strong resistance once the question is raised. Networks previously rejected this proposal on the grounds that it would open the door for other unions to make similar demands.

## Marks Mulling Link as G.M.

Harry Link is huddling with Herbert Marks, prexy of E. B. Marks Music Corp., on a deal whereby he would step into the general professional managership of the pubbery. Final details to be ironed out involved the amount of coin which Link will get.

Marks has been looking for someone to fill the slot formerly held by Phil Kornheiser, who is about to open his own publishing firm. Link, whose recent flyer in pubbing was stymied when his tune "A Nickel Ain't Worth a Cent Today" collided with Valando Music's "Once Upon a Nickel," had been professional manager of Feist Music just prior to his publishing venture.

Czech pianist Rudolf Firkušný finishes his 18th tour of the U. S. tomorrow (28), and leaves for Europe, to open in Paris March 4, as so on with the Conservatoire Orchestra.





# Jocks, Jukes and Disks

By HERM SCHOENFELD

Nat "King" Cole: "Always You," "Destination Moon" (Capitol). "Always You," based on a Tchaikovsky theme, makes strong romantic fodder for Cole. Number has good lyrics and Cole handles the familiar melody with his usual effectiveness. Les Baxter orch backs up excellently. On the flip, Cole changes pace with a neat rhythm rendition of a clever item. Neal Hefti orch accomps.

Deany Vaughan Orch: "Too Young," "I Love the Way You Say Good-Night" (Coral). Vaughan comes up with his strongest piece of material in "Too Young," a beautiful ballad that rates lots of jock spins. Instrumental treatment is rich and Vaughan's vocal hits the right mood. Reverse is an okay workover of an oldie.

Jimmy Durante-Helen Traubel: "The Song's Gotta Come From the Heart," "A Real Piano Player" (Victor). A couple of special material sides with Jimmy Durante playing counterpart to Helen Traubel. "Heart" is a fair comedy item that's lifted by the contrast of Durante's vocalizing and ad lib with Miss Traubel's kidding-on-the-square operatic pipes. On the flip, more the same type of duetting with Durante also taking some barrelhouse riffs on the piano. Roy Bargy batons on this 12-inch disk.

Wing Crosby: "Sentimental Music," "Any Town is Paris When You're Young," "With My Shillelagh Under My Arm," "St. Patrick's Day Parade" (Decca). Crosby comes through with one of his stand-out vocals on "Sentimental Music," slating it for heavy jock and juke spins. "Paris" is another pleasing ballad rendered okay with backing from John Scott Trotter's orch and the Jud Conlon choir. Two other sides are conventional Irish tunes for the St. Patrick's Day celebration. Mitty Matlock orch and Mellomen vocal group back up.

David Rose Orch: "May the Good Lord Bless and Keep You," "The Vision of Bernadette" (M-G-M). David Rose has put a couple of his rich and tasteful arrangements on a couple of religious tunes for an excellent disk. "Good Lord" is handled with an effective choral interpretation with a fine background. "Bernadette" is given a deeper religious atmosphere appropriate to the song's theme.

Georgia Gibbs: "Once Upon a Nickel," "Sho Shoo Baby" (Coral). "Nickel" is a clever musical commentary on the inflationary times and Miss Gibbs socks it across for full value. Solid lyrics and neat nostalgic melody slates it for a big play. On the bottom deck, Miss Gibbs bounces across an oldie with her usual zestful style. Glenn Oser orch back-grounds.

Frank Sinatra: "Faithful," "You're the One" (Columbia). "Faithful" is one of the best sides waxed by Sinatra in some time. There's more vocal assurance and feeling on this fine ballad than has been apparent in Sinatra's recent releases. Reverse is another good vocal on a lovely tune, Stan Freeman being featured on a keyboard solo. Axel Stordahl batons orch and chorus in richly textured arrangements.

Louis Armstrong: "If—You're Just in Love" (Decca). Armstrong fans will get kicks out of his vocalizing of the current ballad hit. As usual, Satchmo gives his version a hot twist that gives it a big juke potential. On the reverse, Armstrong duets with Velma Middleton on the rhythm ballad, "You're Just in Love" for solid results.

George Shearing Quintet: "For You," "Little White Lies" (M-G-M). Shearing's quintet has been waxing a consistent brand of jazz music, certainly the best in the progressive idiom. On these sides the old combo is still intact and the sounds are dishd up with freshness and intricate musicianship that stamps Shearing's disks with clear superiority.

King's Men: "The King of All Kings," "The Tears of St. Anne" (Decca). The religious cycle continues unabated and these two entries should help sustain commercial impact. Male quartet handles both sides with pleasing harmonization and suitable mood. Orch backing lends support.

## Album Reviews

Vivienne Segal-Harold Lang: "Pal Joey" (Columbia). With current interest in show tune albums at a peak, Columbia has packaged a solid long-play set based on the 10-year old Rodgers & Hart musical. Disk features Vivienne Segal, from the original cast, with Harold

Lang taking over Gene Kelly's tunes. Latter neatly handles such tunes in "You Mustn't Kick It Around" and "I Could Write A Book" with Miss Segal doing an ace job on "Bewitched" and "What Is A Man," among other numbers. Supporting cast includes Barbara Ashley, who performs solidly on "That Terrific Rainbow"; Jo Hurt, who handles "Zip" in okay style; and Beverly Flite and Kenneth Remo who execute a couple of duets with the principals. Ted Royal handled the orchestrations for this set which is batoned by Lehman Engel and produced by Goddard Lieberson.

## Platter Pointers

Sy Oliver batons a solid set of dance music on a Decca long play disk... In a trickier instrumental vein, Claude Thornhill delivers interestingly on a Columbia long-play "Encores" disk... Helen O'Connell has a fair side in "The Loveliest Night of the Year" (Capitol)... George Wright delivers fine instrumentals on a flock of standards, including "Night and Day" and "Always" for King Records... Judy Valentine has a cute cut of "Tonda Wanda Hloy" (M-G-M)... Fred Waring orch delivers in rich style on a couple of religious items, "The Palms" and "The Crucifix," Jane Wilson soloing (Decca)... Charlie Barnet's orch has an okay instrumental on "Spain" (Capitol)... On same label, Red Kalle dishes up a hectic version of "Let Me In"... Hoagy Carmichael and Cass Daley team solidly on "Aba Daba Honey-Moon" (Decca)... Bob Dewey orch impresses nicely on "The Merry Widow Waltz" (Victor)... Bud Hres handles "My Desire" in pleasing fashion for Pavilion Records.

Standout folk, western, jazz, polka, religious, etc.: Tiny Hill Orch, "Let's Live A Little" (Mercury)... Sara Forde, "The Man I Love" (Mercury)... Earl Bostle Orch, "Rockin' and Reelin'" (King)... Swanee River Boys, "Carry Me Back To Old Virginia" (M-G-M)... Lucky Millinder-Rig John Greer, "The Jumpin' Jack" (King)... Jack Rivers, "Shame, Shame On Jolie" (Coral).

## Keep Jukes at 5c

Detroit, Feb. 27. The price of lighting up a juke-box and hearing a song is going to remain at a nickel. Raymond W. Clason, business manager of the Automatic Phonograph Owners Assn., had announced a couple of weeks ago that the price would be increased to 10c.

In sticking to the nickel he said the Government's metal freeze made alteration of the boxes to receive dimes impossible.

## Best British Sheet Sellers

(Week ending Feb. 17)

Tennessee Waltz... Cinephonie  
Petite Waltz... Leeds  
My Heart Cries... Morris  
If... Lennox  
Beloved Be Faithful... Pickwick  
Canoe Up River... Leeds  
Ferry Boat Inn... Connelly  
All My Love... Maurice  
Nevertheless... Chappell  
September Song... Sterling  
I'll Always Love You Victoria  
In English Garden... Sun

## Second 12

Autumn Leaves... Maurice  
Sleigh Ride... Mills  
The Thing... Leeds  
I Taw a Puddy Tat... Connelly  
Play Simple Melody... Berlin  
Marshmallow World... Kassner  
Just the Way You Are... Disney  
My Imagination... Connelly  
Orange Colored Sky... Morris  
She's a Lady... Kassner  
Get Out Records... Chappell  
Rudolph Reindeer... Chappell

## Dixie Fades In Chi Stronghold

Chicago, Feb. 27.

Chicago, a stronghold of jazz and up until a few months ago one of the key spots in the nation where Dixieland flourished to any degree during its upsurge, is currently a comparative wasteland for jump bands.

Four Dixie units are presently holding forth in small bistros, but the response accorded the groups last summer has nosedived sharply. Business at local jazz strongholds, Blue Note, Hi-Note, Jazz Ltd., and Club Silhouette, has tumbled since the first of the year, though the Blue Note reportedly has absorbed less punishment than the other spots. Fact that the management is appropriating more money for its attractions has paid off in part; and then again the Blue Note is circumventing the five-day week proviso of Local 10, AFM, by shying away from band attractions as much as possible and using acts. Ella Fitzgerald is currently racking up okay grosses for the nitery.

Edgewater Beach hotel unprecedentedly purchased the Woody Herman orch for March 23 for a three-week roost. According to GAC, which set the deal, however, Herman will smother his jump tempos as much as possible, and perhaps showcase only one or two of his hot arrangements.

Jimmy Dorsey orch, which recently pulled out of the spot, also had toned down perceptibly, keeping its torrid "Sweet Georgia Brown" in stock, and perhaps one other. Charlie Ventura and Charlie Barnet bands, both dynamic units in the past, have eased into the commercial idiom, also.

## Flutter of Fledermice Albums As RCA, Col, London Wax 'Fledermaus'

By ARTHUR BRONSON

Biggest hit of the Metropolitan Opera's 67-year history isn't an opera at all, but an operetta—Johann Strauss' bubbling "Die Fledermaus" ("The Bat"). Staged at the Met this season for the first time in 35 years, the melodious musical has been done there over a dozen times already, always to an SRO house, setting a Met record in number of performances of a work in one season.

It was natural, then, for the work to appear on records. What was unexpected, however, was the rash of Fledermice, three versions of the Strauss Schlagobers showing up this winter. Columbia announced an "official" Metropolitan Opera version, while RCA Victor took the edge off Col's by releasing earlier a "Fledermaus" Highlights album, doing all the big numbers and using some of the stars of the Met's production. London Records also offers its version, this one in German (the other two are in English). RCA "Fledermaus" is on one LP, as against Col's and London's two LP disks, and 78's are in proportion.

Of the two English versions, RCA has the double-barreled advantage over Columbia of youth and intelligibility. The RCA singers in the vital roles of Rosalinda and Adele are younger and fresher—and they are understood. Columbia's duo are mainly unintelligible.

The RCA "Fledermaus" is a sharp, incisive performance, done with clarity, pace and spirit under the baton of the Met's own Fritz Reiner. There is good enunciation throughout by all the singers; the verses are audible. English version by Ruth and Thomas Martin has acceptable lyrics that are a little stilted sometimes; the libretto is never as witty and gay as the Met's Garson Kanin-Howard Dietz version. But it will do.

And the performance sparkles. Singers are first-rate, and chorus and orchestra good. Overture by Reiner and the RCA Victor Orchestra especially is snappy. The Robert Shaw Chorale offers spirited support at all times, and is a better chorus than the Met's.

Patrice Munsel, who regularly steals the show at the Met Opera with her delineation of the maid, Adele, is as surefire here, her lovely coloratura shining throughout. Regina Resnick brings a warm, young dramatic soprano to the Rosalinda role.

Columbia's "official" album is less satisfying than RCA's, despite certain advantages. It is better-rounded, with more of the opera presented. There are little charming bits that RCA's Highlights

leaves out. It has wittier dialog and verses. And it includes Strauss' "Roses from the South" waltz, played for the second-act ballet music, and here richly presented by the Metop orch under Eugene Ormandy.

## Accenting the Negative

But it's in the pivot roles of Adele and Rosalinda that Col's album fails. Lily Pons, as Adele, and Ljuba Welitsch, as Rosalinda, are superior singers. But their accents grate, and spoil the recording. Pons' is particularly surprising for her long stay in this country. Her English is unintelligible. And this is a shame, as the trills and coloratura in her big arias are a treat.

The London recording, done by Viennese artists, plus chorus of the Vienna State Opera and the Vienna Philharmonic Orchestra, all conducted by Clemens Kraus, is a treat. Album (in German) has the warmth and schmalz, the authentic feeling of the opera's native Vienna. Singers are quite good, especially the femmes; the diction is clear and distinct; there is an authoritative air to the work, and it comes off as a dashing, spirited recording. Leads are Julius Patzak (Eisenstein), Hilde Guden (Rosalinda), Anton Dermota (Alfred), Alfred Poell (Falke), Wilma Lipp (Adele), and Sieglinde Wagner (Orlovsky). Guden is terrific in the second-act Cardas; Lipp is as sock in the third-act Audition Scene. The interpolated second-act ballet music, Strauss' "Voices of Spring" Waltz has a gay, sprightly reading. Probably this "Fledermaus" rendition is the choicest of the three.

## Coast AFM's Local Drops Tax Officer In Election Aftermath

Hollywood, Feb. 27.

Local 47, AFM, has dropped tax officer Ray Huffine and his assistant, Willard Horton, as an aftermath to the recent local election. Both jobs are filled by appointment of the administration.

Huffine originally was appointed by the late J. K. "Spike" Wallace on the recommendation of union accountant John J. Sewell. In the election, Huffine openly campaigned for Sewell, who opposed, and was defeated by incumbent secretary Maury Paul.

After the election, Huffine and Horton were handed two weeks' pay and told to depart.

## COAST TUNE TOUTS NIX FEMME APPLICANT

Hollywood, Feb. 27.

Chivalry ain't dead—but business is.

That's the reason the local Music Publishers Contact Employees gave for turning down the membership application of Gerri Green, one of the few femmes ever to seek admission to the ranks of the Coast tuncouts.

MPCE chairman Lucky Wilder told her, regretfully, that there are too many veteran male pluggers currently unemployed to consider admitting new members. Miss Green promptly went over his head and appealed directly to national prexy Bob Miller in N. Y.

Formerly an office-administrator for Santly-Joy Music here, she has done some work for the firm since it closed its local office and dismissed its tune tout a month ago.

Only woman ever admitted to the Coast local of the songpluggers' guild was Mildred Cavanaugh, wife of Dave Cavanaugh, Capitol's New York recording director, who was then a bandleader, who won her card four years ago after a six-week fight which was climaxed when Capitol Songs told the union it wouldn't hire anyone if Mrs. Cavanaugh didn't win her application. Turndown at that time was for the same reason, too many tune touts out of work.

Jon Arthur who conducts the "No School Today" airer over the ABC net from WSAI, Cincinnati, will record as Sparkie, one of the characters he plays on the show, for Columbia Records.

VARIETY

## 10 Best Sellers on Coin-Machines

Week of Feb. 24

1. MY HEART CRIES FOR YOU (4) (Mamey) Guy Mitchell-M. Miller Columbia
2. TENNESSEE WALTZ (13) (Acuff-R) Vic Damone Mercury
3. IF (5) (Shapiro-B) Patti Page Mercury
4. BE MY LOVE (6) (Miller) Perry Como Victor
5. SO LONG (5) (Folk-W) Jo Stafford Columbia
6. YOU'RE JUST IN LOVE (4) (Berlin) Mario Lanza Victor
7. THE ROVING KIND (3) (Hollis) Weavers-Gord. Jenkins Decca
8. WOULD I LOVE YOU (1) (Disney) Perry Como-Fontaine Sis. Victor
9. ABA DABA HONEYMOON (1) (Feist) Guy Mitchell-M. Miller Columbia
10. A BUSHEL AND A PECK (8) (Morris) Patti Page Mercury

## Second Group

- PENNY A KISS (Shapiro-B) Tony Martin-Dinah Shore Victor
- IF YOU'VE GOT THE MONEY (Peer) Jo Stafford Columbia
- NEVERTHELESS (15) (Chappell) Paul Weston Columbia
- MOCKIN' BIRD HILL (Southern) Mills Bros. Decca
- HARBOR LIGHTS (17) (Chappell) Les Paul Capitol
- LET ME IN (Oxford) Patti Page Mercury
- THINKING OF YOU (9) (Remick) Sammy Kaye Columbia
- ALL MY LOVE (13) (Mills) Bobby Wayne London
- THE THING (3) (Hollis) Eddie Fisher Victor
- I'LL ALWAYS LOVE YOU (9) (Famous) Don Cherry Decca
- I STILL FEEL THE SAME ABOUT YOU (Odette) Patti Page Mercury
- OH BARE (Alamo) Phil Harris Victor
- SPARROW IN THE TREETOP (Santly-J) Dean Martin Capitol
- I APOLOGIZE (Crawford) Georgia Gibbs Coral
- LITTLE ROCK GETAWAY (Feist) Kay Starr Capitol
- Guy Mitchell-M. Miller Columbia
- Billy Eckstine MGM
- Les Paul Capitol

[Figures in parentheses indicate number of weeks song has been in the Top 10]

## Philly Bandleaders Organize Outfit To Fight Cutting of High AFM Scales

Philadelphia, Feb. 27.

Formation of Associated Orchestra Leaders of Philadelphia has the music industry speculating here. The new organization's purpose, according to its announcements, is "to promote better understanding and work for the mutual interest of bandsmen."

Musicians saw in the group a trade association formed to beat the widespread practice of scale cutting, stemming from the increased rates that went into effect last spring when the new regime took over at Local 77, AFM.

Associated Orchestra Leaders only take into the organization members who "comply with City, State and Federal laws," which means, bandsmen who pay local and Federal taxes and who can show a Federal account number. The Association will also keep a preferred list of sidemen, by its practice of checking layoffs with each other and giving work to available musicians. Although the leaders disavowed any plan to set up a "blacklist," something like it could be achieved, it's said, through the preferential system.

Officers of the new Association are Abe Neff, president; Howard Lanin, vice-president; Mark Davis, secretary, and Jack Lewis, treasurer. Sylvan Herman, is chairman of memberships and George Sommers is chairman of by-laws.

Main motive behind the organization of the maestros is believed to be the collapse of music business here for a number of leaders, following the victory of the independent ticket, which carried Charles McConnell into the presidency of Local 77 last year.

The new regime promptly instituted wage increases all along the line, and price-cutting became general. One bandleader, who has been playing to schools and colleges in this area for eight years, said he was about ready to throw up the sponge. He found it almost

impossible to book an engagement at the rates demanded by the union, because virtually all of the college and high school dances were being taken by bands playing for what they could get.

This bandleader, who had only two bookings from mid-November to New Year's, blamed it on holding to scale prices. His regular musicians, he said, refused dates because they could get more engagements playing with bands that paid as much as \$5 under the list price. He only voiced part of a growing sentiment in Local 77, that music here is priced beyond the range of the average women's club, school group or college frat.

### Rhythm-Blues Sales At Col Headed by Kessler

Columbia Records has instituted an important change in its sales setup by establishing a merchandising department for rhythm and blues under the management of Danny Kessler. Kessler, who retains his current post as national rep in charge of record promotion, will also assist Don Law and Mitch Miller in r&b artists and repertory.

Move, which stems from Jim Conkling, Col's new proxy, was made to apply special merchandising techniques to r&b releases which hitherto had been handled as part of the overall pop exploitation picture. Kessler, who assumed his new duties last week, has left for the midwest in a search for new talent for his department.

### NEW K.C. MUSIC CO.

Kansas City, Feb. 27.

New music firm has been formed here under name of Gershman & Goodman, Inc.

Firm is taking its name from two writers, Harry Gershman, and Freeda Goodman, who are BMI affiliated.

### Top Songs on TV

(Alphabetically Listed)

Week of Feb. 16-22, 1951

(Based on copyrighted Audience Coverage Index and Audience Trend Index published by Office of Research, Inc., Dr. John G. Peatman, director.)

Be My Love ..... Miller  
Get Old Records ..... Lombardo  
If ..... Shapiro-B  
Nevertheless ..... Chappell  
Just In Love ..... Berlin

### 5 Top Standards

All of Me ..... Bourne  
I've Got My Love ..... Berlin  
Somebody Loves Me ..... Harris  
Tico Tico ..... Harris  
Tootsie Goodbye ..... Feist

### LANZA FAST SELLOUT AS PITT SYMPH GRABS HIM

Pittsburgh, Feb. 27.

Management of the Pittsburgh Symphony Orchestra reported a complete sellout for the special Mario Lanza concert here at Syria Mosque on March 6. With just a single ad and publicity release in the newspapers, customers queued up the next day and virtually the entire 3,800 seats were sold immediately. This is an extra symph event here and isn't included in the regular season series, so there was no subscription sale although subscribers got first choice of tickets.

Lanza had been offered first as a soloist to May Beegie Concert Bureau here, but Beegie outfit figured that a guarantee of \$2,500 was too much for a personality who'd only been in two pictures, neither one of which made too much of a dent at the b.o. here. Symphony, however, thought better of his chances and immediately inked Lanza.

### Resumes Omaha Dancing

Omaha, Feb. 27.

Fontenelle hotel, which has had no regular entertainment in its Bombay Room for years, is returning to music.

Art Randall's small ensemble is set to play for dancing.

## Inside Orchestras—Music

"Diane," tune from the 1927 film, "Seventh Heaven," will get a new campaign as a result of the decision to reunite Janet Gaynor and Charles Farrell in a Lux Theatre presentation of the feature. Broadcast on March 26 is getting an all-out campaign from the J. Walter Thompson agency, which has arranged an unusual tieup with Miller Music and CBS on the tune. Miller is sending out sheet music and forwarding to deejays around the country the three new platterings of the ditty. Tony Martin's on RCA Victor, and Frankie Carle's and Morton Gould's for Columbia. It's the first time a concerted effort has been made to revitalize a song strictly on the basis of a one-shot radio broadcast.

Spotlighting the decline of name bands on disks and on the airwaves, John Crosby, N. Y. Herald Tribune radio-TV critic, asked in his column last week: "Doesn't anyone dance anymore?" The only bands on video currently, he pointed out, are featured on "Cavalcade of Bands," with many of these orchs organized on one-shot deals under leaders who disbanded their regular crews long ago. Analyzing VARIETY's best-seller lists, Crosby said: "There are still some good bands in existence . . . but not a single one has made a record that can compete, for heaven's sake, with Mel Blanc singing 'I Taw a Puddy Tat,' which is 10th on VARIETY's list."

Few tunesmiths achieve the musical penetration which Jimmy McHugh reaches during this coming spring and summer period when he will have four tunes spotted in five films. Only new ditty is "You'll Know," which Jane Russell will chirp in "His Kind of Woman" at RKO. Others are "Don't Blame Me," which Vic Damone sings in Metro's "The Strip"; "Sunny Side of the Street," title tune of a Frankie Laine musical at Columbia; and "I'm in the Mood for Love," which gets a vocal workout from Dean Martin in Paramount's "That's My Boy" and from Frances Langford in Columbia's "Purple Heart Diary."

First 20th-Fox film score to get the album treatment in two years is from "Friendly Island." Alfred Newman will conduct for a six-sided Mercury Album of the Harold Arlen-Ralph Blane tunes. Last big 20th effort in this direction was the Newman-conducted "Captain From Castile" album. Heaviest user of albums is M-G-M Records, which goes in heavily for putting a film score between covers, most successful to date being "Three Little Words."

The face has suddenly cropped up as a new theme for Tin Pan Alley, three tunes now making the rounds containing that word in the title. First entry was "The Face," with two other current numbers titled "Oh What a Face" and "That Face." Latter is from the Hugh Martin score of "Make a Wish," coming legit musical. Title similarity is causing considerable confusion in the disk trade.

### Good Biz Extends Mpls. One-Nighter

Minneapolis, Feb. 27.

Because of consistently good business and the fact that it frequently is unable to handle all of the patronage on single night engagements, the Prom Ballroom, only Twin City spot using occasional name bands, is eliminating its one-nighter policy and will book

attractions for two and three nights at a crack. This year it will play more name bands than it has been doing in consequence of good box-office results and a very favorable outlook.

Already spotted for three-nights are Benny Strong, Tommy Dorsey, Elliott Lawrence, Tony Pastor, Eddy Howard, Les Brown and Blue Barron. The first four named are set for March and early April.

**2 HIT SONGS NOT ON <sup>LS</sup>/MFT's. HIT PARADE**  
**but on everyone else's!**

# THE ROVING KIND "SO LONG"

It's Been Good To Know Yuh

● RADIO PERFORMANCES?—In the "first group"!  
● DISK JOCKEYS?—High on request lists!

● SHEET MUSIC SALES?—High on all best seller lists!  
● JUKE BOXES?—Way up with the big ones!

**CHARLIE IS MY DARLING**

Hear!

LISA KIRK—H. Winterhalter Orch.—RCA-Victor

**DON'T CRY**

Hear!

EDITH PIAF—Columbia • DON CHERRY—Decca



# AT LAST!

## "OPERA HAS FOUND A NEW GOLDEN VOICE"

. . . says Helen Traubel \*



The grate golden (plate) voice of JIMMY DURANTE  
blends unbelievably in duet with the great  
MADAME HELEN TRAUBEL (*chanteuse*) in RCA Victor's  
latest contribution of recorded masterpieces!

**"THE SONG'S GOTTA COME FROM THE HEART"** *and* **"A REAL PIANO PLAYER"**

\*Mme. Traubel also states, "It's a pleasure to record with  
a great artiste whose voice sounds the same with bad needles."

RCA Victor  
12-3229 (78)  
49-3229 (45)

The stars who make the hits  
are on

# RCA VICTOR Records



# DECCA data

Der Bingle With 2 Great New Songs!



## BING CROSBY

sings...

### SENTIMENTAL MUSIC

and

### ANY TOWN IS PARIS WHEN YOU'RE YOUNG

DECCA 27483 and \*9-27483

A Great Favorite With 2 New Novelties!

## GUY LOMBARDO



and His Royal Canadians play...

### OH WHAT A FACE

and

### A NICKEL AIN'T WORTH A CENT TODAY

DECCA 27487 and \*9-27487

A Top Vocalist With 2 New Songs!



## EVELYN KNIGHT

sings...

### BEAUTIFUL BROWN EYES

and

### THAT'S HOW OUR LOVE WILL GROW

with The Ray Charles Singers

DECCA 27485 and \*9-27485

\* INDICATES 45 RPM VERSION

Single Records  
85c each (plus tax)



America's Fastest  
Selling Records!

## RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending  
Feb. 24

National  
Rating

This Last  
wk. wk.

Artist, Label, Title

			New York	Chicago	Los Angeles	Boston	Cleveland	Kansas City	Seattle	Detroit	Indianapolis	Minneapolis	St. Louis	Philadelphia	TOTAL POINTS
			(Davega Stores)	(Hudson Ross)	(Drenel's Mus. Shop)	(Boston Music Co.)	(Record Mart)	(Jenkins Music Co.)	(Sherman-Clay)	(Grinnell Bros.)	(Pearson's)	(Don Leary)	(Ludwig Music House)	(Wanamaker)	
1	1	MARIO LANZA (Victor)	4	1	1	8	1	4	2	2	1	2	1	4	111
		"Be My Love"—10-1567A													
2	1	PATTI PAGE (Mercury)	2	3	2	2	8	3	1	6	5	3	4	1	92
		"Tennessee Waltz"—5334													
3	2	PERRY COMO (Victor)	1	2	5	1	2	1	3	1	8	4	8	7	91
		"If"—20-3937													
4	4	F. COMPTON (Victor)	8	8	6	4	6	5	7	3					52
		"You're Just in Love"—20-3945A													
5	7	REYNOLDS-CARPENTER (MGM)	6	10	9	6	5		5	9	3	5	3	10	50
		"Aba Daba Honeymoon"—3282													
6	3	G. MITCHELL-M. MILLER (Col)													
		"My Heart Cries for You"—39067													
7	8	PATTI PAGE (Mercury)	3	4	7		3			7	7				35
		"Would I Love You"—5571													
8	6	MEL BLANC (Capitol)													
		"I Taw a Puddy Tat"—1360													
9	9	G. MITCHELL-M. MILLER (Col)													
		"Roving Kind"—39067													
10A	5	WEAVERS-G. JENKINS (Decca)	7												15
		"So Long"—27376													
10B	12	LES PAUL (Capitol)													
		"Mocking Bird Hill"—1373													
11		ROSEMARY CLOONEY (Col)													
		"Beautiful Brown Eyes"—39212													
12A		T. MARTIN-D. SHORE (Victor)													
		"Penny a Kiss"—20-4019													
12B	15	BILLY ECKSTINE (M-G-M)													
		"I Apologize"—10903A													
13		EDDIE FISHER (Victor)													
		"Bring Back the Thrill"—20-4016A													
14A	10	DINAH SHORE (Victor)													
		"My Heart Cries for You"—20-3978													
14B	15	PERRY COMO-R. HUTTON (Vic)													
		"Bushel and a Peck"—20-3930													
15A		VIC DAMONE (Mercury)													
		"Tell Me You Love Me"—5572													
15B		H. WINTERHALTER (Victor)													
		"Across Wide Missouri"—20-4017													

### Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Victor	8	294	M-G-M	2	61
Mercury	3	131	Capitol	2	45
Columbia	3	85	Decca	1	15

FIVE TOP ALBUMS	1	2	3	4	5
	GUY AND DOLLS	OUT OF THIS WORLD	VOICE OF XTABAY	SOUTH PACIFIC	CALL ME MADAM
	Broadway Cast	Broadway Cast	Yma Sumac	Broadway Cast	Ethel Merman
	Decca	Columbia	Capitol	Columbia	Decca
	DA-825	MM-980	CD-244	MM850	DA-818
	9-203	ML-54390	CC244	ML4180	9-166
	DLP-8036				DLP-8035

### ASCAP Board Nominees Include Writers From Lower Classifications

Conforming to the provisions of the Government antitrust decree, American Society of Composers, Authors and Publishers presented its membership last week with a slate of candidates for the new board of directors which included several nominations from the lower writer classifications. Lower-ranking candidates were named in the writer group in a move to democratize the Society's setup. Ballots are returnable during the next couple of weeks and must be counted at least five days before the March 27 membership meeting in New York.

Candidates named in addition to the present board of directors, who are automatically eligible for reelection, are as follows:

For the popular and production writers: Arthur Altman, Maxwell Anderson, Bennie Benjamin, Mann Curtis, Sylvia Dee, Jimmy Eaton, Sammy Gallop, Alex Gerber, Morton Gould, Moe Jaffe, J. C. Johnson, Sidney Lippman, George Marion, Jr., John Redmon, Harold J. Rome, Louis C. Singer, Harry Tierney and Jack Yellen.

For the standard writers: Otto Cesana, Walter Golde, J. Rosamond Johnson, Frank LaForge, Robert MacGinsey and Harry R. Wilson.

For the popular and production publishers: Ben Barton, Ben Bloom, Sam Fox, Charles H. Hansen, George Joy, Charles Lang (Fred Fisher Music), George Pax-

ton, Abner Silver (Lincoln Music) and Charles Trotter (Roger Music).

For the standard pubs: Herman Coleman (Coleman-Ross), Edwin C. Gunther (Schroeder-Gunther) and Carl T. Fischer (J. Fischer & Bros.).

William Warfield, baritone, signed with Mertens & Parmelee division of Columbia Artists Mgt. ... Larney Goodkind still is personal rep. ... Alexander Hilsberg, concertmaster and associate conductor of Philadelphia Orchestra, is resigning as of end of season, after 25 years with the symph., to devote entire time to conducting.

### BE MY LOVE

recorded by

RAY ANTHONY ..... Capitol  
LEE BROWN ..... Columbia  
BILLY ECKSTINE ..... M-G-M  
MARIO LANZA ..... RCA Victor  
VICTOR YOUNG ..... Decca

NOW ON TELEVISION

## KIRBY STONE QUINTETTE

Featuring "COW EYES"

"BROADWAY OPEN HOUSE"

WNBT, Mondays and Wednesdays, 11 P.M., EST

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THE BRIGHT NEW NOVELTY SMASH

**"THE LIAR SONG"**

MGM PICTURE "THE ROYAL WEDDING" STARRING FRED ASTAIRE AND JANE POWELL

**HOW COULD YOU BELIEVE ME WHEN I SAID I LOVE YOU  
WHEN YOU KNOW I'VE BEEN A LIAR ALL MY LIFE**

LYRICS BY ALAN JAY LERNER • MUSIC BY BURTON LANE

Chorus, Very bright and corny (in 2)

How Could You Believe Me When I Said I Love You When You Know I've Been A Liar All My Life.  
I've had that rep- u - tation since I was a youth, You must have been insane to think I'd tell you the truth.  
How could you believe me when I said we'd mar- ry when you know I'd rather hang than have a wife.  
I know I said I'd make you mine, But who would know that you would go for that old line.  
How could you believe me when I said I love you, when you know I've been a li- ar,  
Noth- ing but a li- ar, all my dog-gone cheat- in' life Girl You  
(no good) no good good for noth- in' life.

PATTERN Blues tempo (in 4)

Said you would love me long, and nev- er would do me wrong. And faith- ful you'd always be, Boy Oh,  
ba- by, you must be loony to trust a low- er than low two- tim- er like me. Girl You  
said I'd have ev- ry- thing. A beau- ti- ful dia- mond ring. A bun- ga- low by the sea  
Boy You're really na- ive to ev- er be- lieve a full of ba- lo- ney phoney like me. Say!

D. S. al Fine

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Recorded by  
FRED ASTAIRE and JANE POWELL  
DANNY KAYE

M-G-M  
Decca

others on the way

Leo Feist inc.

799 SEVENTH AVENUE NEW YORK 19

# RETAIL SHEET BEST SELLERS

**VARIETY**

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating  
Week Ending  
Feb. 24

This Last	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Cleveland, Grosman Music Co.	Detroit, Grinnell Bros.	Philadelphia, Charles Dumont	Indianapolis, Pearson's	Kansas City, Jenkins Music Co.	Rochester, Neisner Bros.	Minneapolis, Schmidt Music Co.	Pittsburgh, Volkwein Bros.	TOTAL POINTS
1	1 "Tennessee Waltz" (Acuff-R)	1	1	1	3	1	1	4	1	1	1	1	1	115
2	2 "My Heart Cries for You" (Massey)	2	2	4	1	2	2	2	5	2	3	3	3	101
3	3 "If" (Shapiro-B)	3	3	3	2	3	3	4	1	2	3	2	6	96
4	4 "Be My Love" (Miller)	5	5	6	4	5	3	3	3	4	9	2	4	79
5	5 "You're Just in Love" (Berlin)	6	6	7	5	4	5	5	4	5	5	5	5	64
6	6 "It Is No Secret" (Duchess)	4	4	10	6	6	6	6	6	6	6	6	6	50
7	7 "Aba Daba Honeymoon" (Feist)	9	9	7	7	7	7	7	7	7	7	7	7	26
8	8 "Penny a Kiss" (Shapiro-B)	7	7	7	9	9	9	9	9	9	9	9	9	22
9	9 "Mocking Bird Hill" (Southern)	8	8	2	8	8	8	8	8	8	8	8	8	17
10	10 "Harbor Lights" (Chappell)	10	10	8	6	6	6	6	6	6	6	6	6	15
11A	8 "So Long" (Folk-W)	10	10	7	7	7	7	7	7	7	7	7	7	12
11B	11 "Bushel and a Peck" (Morris)	8	8	7	7	7	7	7	7	7	7	7	7	13
12	12 "May Lord Bless You" (Pickwick)	10	10	9	9	9	9	9	9	9	9	9	9	10
13A	13 "Bring Back the Thrill" (Maypole)	9	9	6	6	6	6	6	6	6	6	6	6	7
13B	10 "Roving Kind" (Hollis)	8	8	7	7	7	7	7	7	7	7	7	7	7

## On the Upbeat

### New York

Dave Cavanaugh, Capitol Records' eastern head, is recording, planned to Chicago Tuesday (26) to wax the Art Van Damme and Benny Strong bands. . . . Nellie Lutcher booked for the Edison hotel, Toronto, for two weeks starting March 26. . . . Evelyn Knight into the Capitol theatre, Washington, March 1 for a week. . . . pianist Errol Garner opens at the Blue Mirror, Washington, this week. . . . Ron Crosby, bass man with the Dave Brubeck Trio ap-

pearing at the Blackhawk nightclub, San Francisco, has gone into the Army. He was replaced by Jack Weeks. Following its run at the Blackhawk, trio is slated for Hickory House, New York, starting April 15. . . . Mike Nidorf, Jo Stafford's manager, to Palm Beach for vacation. . . . Irving Chazar, Tommy Dorsey manager, hospitalized in Columbus, O., after becoming ill on the road.

### Chicago

Weavers set for Nicolet hotel, Minneapolis, April 13 for two weeks. . . . Eddie South Trio inked for Towne Room, Milwaukee, March 13 for a month. . . . Three

Redheads into Club Lido, South Bend, April 2 for midwest break-in. . . . Georgie Auld goes to Hi-Note, Chi., March 2 for three weeks. . . . Harry James and Elliott Lawrence bands set for annual Briggs party, Detroit, April 21. . . . Tex Cramer goes to Bill Green's, Pittsburgh, March 26. . . . WCFL-WIND disk jockey, Myron Barg, temporarily dropped by sponsor. . . . singer Lila Leeds teams with husband Dean McCollum and opens at Capitol Lounge, Chi., March 3. . . . Jeri Southern in for two weeks at Maryland hotel, Chi.

Billy Bishop slated for Rico hotel, Houston, March 9 for month. . . . Eddy Howard set for Aragon ballroom, March 24 for six weeks. . . . Tommy Reed orch inked for Schroeder hotel, Milwaukee, March 27. . . . Leighton Noble set for Peabody hotel, Memphis, March 9 for three weeks. . . . Ted Weems moves into Statler hotel, Buffalo, this week for a month. . . . Don Golens, local Victor platter flock, checks into Army, March 10.

Tony Pastor parted for Don Carlos Casino, Winnipeg, March 16 for one week. . . . Gordon MacRae definite for Oriental theatre, March 16, with Kitty Kallen simultaneous at Chicago theatre.

## LOU BUSCH EXITS CAP; GILMORE IN C&R SPOT

Hollywood, Feb. 27.  
Lou Busch resigned as member of Capitol Records artists-and-repertoire department to concentrate on outside assignments. He'll continue to etch for Cap only as a performer under Joe "Fingers" Carr pseudonym as in past, and will backstop all Cap diskings made by his wife, Margaret Whiting.

Latter setup is under a new deal worked out with Glenn Wallichs, company prez. Voyle Gilmore, sales head in this area for last several years, has been promoted to fill Busch's job. He'll split Coast recording supervision with Dave Dexter and Lee Gillette.

Streamlined a&r department now consists of Glenn Wallichs, Capitol's prez, as supervisor; Joe Zerga, executive assistant; Dave Dexter, Lee Gillette and Dave Cavanaugh, the latter operating out of the New York office.

Ethel Smith's Symph. Date.  
Organist Ethel Smith plays her third concert date with a symphonic organization this year, on March 6. She'll solo with the West Virginia Symphony Orchestra at the Keith-Albee theatre, Huntington, W. Va.

Originally soprano Dorothy Kirsten was booked for the event.

### Tops of the Tops

Retail Disk Best Seller  
"Be My Love"  
Retail Sheet Best Seller  
"Tennessee Waltz"  
"Most Requested" Disk  
"If"  
Seller on Coin Machines  
"My Heart Cries for You"  
Best British Seller  
"Tennessee Waltz"

## Songs With Largest Radio Audience

Survey Week of Feb. 16-22, 1951

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Bushel and a Peck—"Guys and Dolls".....	Morris
A Penny a Kiss.....	Shapiro-B
Always You.....	Dreyer-M
Be My Love—"Toast of New Orleans".....	Miller
Dear Dear Dear.....	Goday
Get Out Those Old Records.....	Lombardo
Harbor Lights.....	Chappell
Hullabaloo.....	Mills
I Am Loved—"Out of This World".....	Chappell
I Love the Way You Say Goodnight.....	Remick
If.....	Shapiro-B
If You've Got the Money I've Got the Time.....	Peer
In the Land of Make Believe.....	BMI
I've Never Been in Love Before—"Guys and Dolls".....	Morris
Mocking Bird Hill.....	Southern
My Heart Cries for You.....	Massey
Nevertheless—"Three Little Words".....	Chappell
Night Is Young and You're So Beautiful.....	W & M
Oh Babe.....	Alamo
Roving Kind.....	Hollis
So Long.....	Folkways
Teardrops From My Eyes.....	Simon
Tennessee Waltz.....	Acuff-R
Too Late Now.....	Feist
Use Your Imagination—"Out of This World".....	Chappell
Wait For Me.....	Algonquin
Would I Love You.....	Disney
You and Your Beautiful Eyes—"At War Army".....	Paramount
You Love Me—"The West Point Story".....	Witmark
You're Just in Love—"Call Me Madam".....	Berlin
Zing Zing—Zoom Zoom.....	Robbins

The remaining 20 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

Aba Daba Honeymoon—"Two Weeks—With Love".....	Feist
And You'll Be Home.....	Burke-VH
Bring Back the Thrill.....	Maypole
By the Kissing Rock—"The West Point Story".....	Witmark
Castles in the Sand.....	Advanced
Chicken Song.....	Leeds
Destination Moon.....	Fisher
I Remember the Cornfields.....	Leeds
In Your Arms.....	H & R
It's a Lovely Day Today—"Call Me Madam".....	Berlin
La Vie En Rose.....	Harms
Lonesome Gal.....	Morris
May the Good Lord Bless and Keep You.....	Pickwick
Peter Cottontail.....	H & R
Petite Waltz.....	Duchess
Seven Wonders of the World.....	Paxton
Super Song.....	Life
Thinking Of You—"Three Little Words".....	Remick
To Think You've Chosen Me.....	Laurel
Tonight Be Tender To Me.....	Life
When Our Country Was Born.....	Life
You Know You Belong To Somebody Else.....	Fisher

† Film musical. \* Lept musical.

### Decca-Coral Execs

#### Back Home From Road

Flock of Decca and Coral execs, who were scattered over the country on business trips, returned to the New York homeoffice last week. Contingent was headed by company prez Milton R. Racknill and recording vice-prexy Dave Kapp, both of whom had been on the Coast for the past couple of weeks. Jimmy Hilliard, Coral's artists and repertoire chief, and Sid Goldberg, general sales manager of the Decca subsid, also arrived east after a business tour.

Mike Conner, Decca publicity chief, returned to N. Y. this week after a visit to Minneapolis where his mother died two weeks ago. Mike Ross, Coral general manager, returns later this week.

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## GEORGE SHEARING

PLAYS

"FOR YOU"  
"LITTLE WHITE LIES"  
MGM 10907 78 RPM  
K 10907 45 RPM

"ROSES OF PICARDY"  
"PICK YOURSELF UP"  
MGM 10859 78 RPM  
K 10859 45 RPM

MGM RECORD ALBUM  
"YOU'RE HEARING GEORGE SHEARING"  
MGM 55 (78 RPM) K-55 (45 RPM)  
E-518 (33 1/3 RPM)

**MGM RECORDS**



# Rank's Key London Houses Veer To Vaude With Flexible Policies

London, Feb. 27.

There seems to be a growing tendency for key picture theatres controlled by the Rank group to break away occasionally from films and put on a complete vaude show. Around two dozen theatres are now operating this policy on a flexible basis. The latest of Rank's London theatres to go over to this occasional vaude policy is the Gaiety, Stratford, which seats 2,600 with a boxoffice capacity of about \$17,000 weekly on a two-night and one matinee basis.

Opening bill at this house March 12 will feature Carroll Lewis in a show pegged to his "Stars of Today, Tomorrow and Yesterday." The stars, of course, will be his discoveries which have been featured on his programs throughout the country and on the air. Lewis will m.c. the show and is now booking talent. If the Stratford try-out does well, the Lewis combo will play a series of major London suburban film theatres.

A limited vaudeville season lasting around two months is to open at the Prince of Wales March 5, following the run of "Mr. Drake's Duck," current British film. The vaude season will continue until the opening of the Tommy Trinder revue, slated for the end of April or early in May.

## EDUCATORS' CONFAB HIKES RESORT BIZ IN A.C.

Atlantic City, Feb. 27.

All business here got a much needed hype last week by reason of the 14,000 delegate convention of the American School Administrators which continued from Saturday until Wednesday and the Washington's birthday holiday.

Many of the Administrators made a week of it to augment those who came here for either a one day or a four day holiday. Weatherman was on resort's side with Thursday being mild and plenty sunny.

It was the first big convention of the year for the resort. Hotelmen meanwhile report that the mid-winter advertising campaign is also helping.

## Phil Baker in 'Service' Tees Off Trenton Stock

Trenton, Feb. 27.

In a move to encourage legit shows here, the Trenton Civic Theatre launches its initial season tonight (27) at the RKO Palace, former legit playhouse. Tecooff is Phil Baker in "Room Service."

Group is a non-profit corporation. Board of directors includes Mayor Donal J. Connolly, Freeholder John E. Curry, and prominent citizens. John Fisher, Broadway actor, who originated the set-up, serves as technical director.

Initial season runs through June 2, with a new production preeming every three weeks for a week's run. Each play, selected from past Broadway hits, will be cast and rehearsed in New York.

Success of project appears fairly sure since approximately \$17,000 has already been collected on advance subscriptions and program ads. With operating nut for this season's five scheduled shows estimated at \$20,000, theatre has to draw only \$3,000 in boxoffice throughout the five shows to break even, Fisher said.

Other productions scheduled for the current season include "Peg O' My Heart," March 26-31; "Ladies in Retirement," April 16-21; "Woman with Red Hair," (Broadway comedy tryout) May 7-12, and "Out of the Frying Pan," May 28-June 2.

## White Resumes Concerts

London, Feb. 27.

Josh White has resumed his concert tour in England following an emergency operation on his toe. White had to cancel several dates because of the ailment.

Following the one-nighters, White will play the cafe and theatre dates in London before returning to the U. S.

## Damone to Head Easter Show at Penn, Pitt

Pittsburgh, Feb. 27.

Penn theatre, Loew's deluxer, which plays occasional stage shows, has booked in Vic Damone for Easter Week. He opens March 23. It'll be first flesh house has had since Dick Haymes played here around five months ago.

Lineup with Damone will include Helen O'Connell, Jimmy Dorsey's long-time vocalist, who recently came out of retirement; Pat Henning, Staggs McMann Trio and Mar-Vels.

## Walters Nixes Bond Compromise for LQ Unit Set for Coast

Lou Walters, operator of the Latin Quarter, N. Y., back from an extended vacation, is resuming his tiff with the American Guild of Variety Artists on the question of posting a bond with union to cover salaries of the touring LQ unit.

At this point, Walters is adamant against posting a cash bond. It's his contention that the union gave him clearance on unit without a bond, and in all AGVA pact situations it's the nitery owner who posts the salary guarantees. Walters declared union is demanding he put up the security because it has been unable to get a guarantee from Frank Hofues, Earl Carroll's Hollywood operator, where revue has been set. Walters stated that even if he should post a bond, it wouldn't solve the Guild's problem. When his unit leaves, the spot would be without a bond, and AGVA would have to resume its tussle with owners.

It's been suggested that Hofues and Walters each put up half the required amount, but Walters has turned it down.

## ORRIN TUCKER NOW TEX. STATION OWNER

Galveston, Feb. 27.

Orrin Tucker, bandleader, has purchased KLUJ here according to an announcement made by Roy Clough. Sale is subject to FCC approval. Clough founded the outlet, Galveston's first, in his home as a 10-watter.

Transaction was reported to be about \$120,000. Outlet operates with 250 watts on 2400 kilocycles, and also has an FM outlet which will also continue to operate. It is local Mutual and Liberty affiliate.

## Yank Cabaret Talent Still Invades London

London, Feb. 20.

The mass invasion of American talent in the London cabaret field continues unabated.

Latest bookings which have now been confirmed are Nancy Donovan at the Bagatelle on April 30 and Margaret Phelan on May 28. Both artists are playing this Mayfair cafe for four weeks.

## Martin Back to Coast

Tony Martin heads back to the Coast Monday (5) after a two-week stay in New York for video guest shots and confabs with RCA Victor execs on his new pact. Martin appeared on Milton Berle show last night (Tues.) and heads the "Colgate Comedy Hour" next Sunday (4).

Singer will return to New York in a couple of weeks to follow the Ritz Bros. at the Roxy theatre.

## Olympia Extends Vaude

Miami, Feb. 27.

Olympia theatre here will continue vaude shows through April. It was originally thought house would close sometime in March, but spurt of business has prompted it to run beyond regular winter season.

Olympia is booked by Harry Levine, Par booker out of New York.

Helene & Howard slated for the Last Frontier, Las Vegas, March 23.

## 3 New Spots Added To Arena Circuit

Arena Managers Assn. has added three new arenas to its membership. The Arena, Denver, to open in September; New Arena, Minneapolis, also opening in the fall, and the Onondaga County War Memorial Arena, Syracuse, have aligned with AMA.

AMA now has 32 arenas lined up.

## Miami Hotel's \$5 Tab for Sinatra

Miami Beach, Feb. 27.

Boasting the largest room among the hotel-cafe group, the Casablanca's Club Morocco is in the name competition full blast, with minimum charges to match. With Frank Sinatra current (four days), to be followed by Joe E. Lewis and Harvey Grant on Thursday (1), the ops have, of necessity, raised those tariffs to make the payoff for such acts. Opening night for Sinatra saw a \$5 beverage minimum for dinner and supper shows. Question is, with the charges in the regular nitery bracket, will that heavy bia be sustained?

Dinner show for the preem night saw turnaways, with the second show comfortably filled. Sinatra turns up an hour of song and patter to keep them happy all the way. Vocally, he started slowly with the range kept on a minor note but wins them at once though, with his charm and easy approach, with accent on the self-kidding.

Ted and Phyllis Rodriguez hold over with their smoothly achieved ballroomology. Their easy, effortless approach to the lifts and spins wins them top returns. Sacasas and his orch back the show aptly, with Graham Forbes 88-keying and conducting for Sinatra in fine fashion.

## Pitt Moose Sponsors Unit With Ray Acuff For GI Entertainment

Pittsburgh, Feb. 27.

Loyal Order of Moose, which has already sponsored two shows for overseas troops—one went to Alaska and the other to Newfoundland, Greenland and Labrador—has made arrangements to bankroll a third, this time for the European theatre. It's been put together here by Joe Miller, local booker, and his assistant, Anton Scibilla, who handled the previous two units for the Moose.

Latest lineup will include Roy Acuff and his Grand Ole Opry, Milton Douglas and Co., Randolph, magician, and Tanner and Betty. Troupe assembles for a show first at a Baltimore base, then flies out for Europe and a four-week tour.

## Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Feb. 27. Edwin Romaniks accompanied by their daughter, Janice, planned in from Los Angeles, to visit Walter (CBS) Romanik, who is doing nicely after recent operation.

Edwin (IATSE) Gaiser, Milwaukee technician, rated a real good clinic report that ups him for meals and mild exercise.

Ann McGowan, Mildred Welsh, Joe Morrisette in to bedside and Victor (IATSE) Gamba, who's showing nice progress.

Gang at the Northwoods sanatorium held annual Valentine party, a real blowout and entertainment for the patients. Eddie Vogt arranged the show. Among the Variety Clubs patients attending were Laura Sloan, Harry Nason, Joe (UA) Phillips and Johnny Nolan.

Mrs. William "Mother" Morris and Ella Berlinghoff off to N. Y. C. for a balance of the winter.

Joe (IATSE) McCarthy, former member of the downtown colony, was kudoed by the T. M. A. lodge. No. 1, N. Y. C., who also gifted him with watch for 25 years of service as secretary.

Among those back to a strict diet are Mary Lou Weaver (W. B.) Cleveland staffer, Johnny Lake and Bob Coffey.

Write to those who are ill.

Piero Bros. have been booked for the Lido, Paris, starting June 1. Charlivels and Frakson are set for the same display.

# Dual AGVA-Equity Jurisdiction Seen Making Proser's Cafe Costly Venture

## N.Y. Latin Quarter To Aid Cancer, Heart Funds

Latin Quarter, N. Y., will celebrate its 10th annil with the preeming of a French show. Anniversary date actually is April 22, but due to the Passover holiday, it may be set for a later date.

Proceeds of the preem of anniversary show will go to the Damon Runyon Memorial Cancer Fund, the Heart Fund and American Guild of Variety Artists welfare fund.

Show will comprise the Szonys, Chaz Chase, Can-Can Girls with Mme. Aquila, Mazzone Abbott Dancers, Marion Colby, Romano Trio, Ani Arroe and the Debonaires.

## Court Order Releases Loew Salary Bond Nixing Savo Claim

Jimmy Savo's suit against the American Guild of Variety Artists for failure to press a claim against operators of the Palm Island Latin Quarter, Miami Beach, was dismissed last week by Justice Samuel H. Hofstadter in N. Y. supreme court. A bond for Savo's claim was held by the union and was later ordered returned to E. M. Loew, New England theatre operator, who owned the Palm Island nitery at time of controversy. Savo sought to get his claim settled from union funds.

Suit stemmed from the contracting of Savo to play Florida date in 1946. Original contract stipulated that since Savo's date was in March, following the regular winter season, he would work out any unplayed time at the N. Y. Latin Quarter in which Loew is a partner with Lou Walters. Savo worked the Palm Island spot, but claimed that commitments for the Persian Room of the Plaza hotel, N. Y., prevented his appearance at the Quarter. He therefore demanded that the cafe pay the face value of the contract despite the fact that he only worked nine days out of a contracted three weeks.

Loew was repped by William Gold, attorney.

## LOPEZ TO OPEN NEW LATIN NITERY IN N.Y.

Angel Lopez, former owner of the Havana-Madrid, N. Y., plans a new Latin nitery to open around March 8 in the Wyndham hotel, N. Y. New cafe will be called Chateau Madrid.

Lopez opened the Havana-Madrid with John Ferrer about 15 years ago. He later bought out Ferrer. Last year, after a siege of bad business, the nitery was sold at auction.

## Sally Rand Set For Illinois Nitery at \$2,500

Sally Rand has been set for the Riptide club, Calumet City, Ill., starting March 12 for four weeks. She's reportedly getting \$2,500 weekly.

Booking was made by Frank Taylor of the Charles V. Yates agency.

## MCA, Gwartz Settle

A breach-of-contract action brought by Irving Gwartz against Music Corp. of America was settled and discontinued in N. Y. supreme court last week shortly before the case was to go to trial. Amount involved in the settlement was undisclosed.

Gwartz originally sued Jan August and MCA. He claimed the agency induced the pianist to breach a personal management contract with him. August settled last year.

## OPEN N. Y. JICKY CLUB

Jickey Club, named for cafe in Rome, opens on New York's eastside next Wed. (7).

It will open primarily as a steak house, with Alex Fogarty at the piano, but may expand entertainment policy later.

Agreement signed last week by Monte Proser with a joint committee comprising American Guild of Variety Artists and Actors Equity Assn., will make his Cafe Theatre, N. Y., the costliest nitery operation in history. Scale for a six-day 13-performance week for chorus and minor roles will be \$112.50, with principals getting under \$400 limited to six-days and 13 performances. The principals getting over that figure may work seven days weekly and a maximum of 15 shows. In addition, the joint contract provides for hiring a stage manager at \$225 weekly and an assistant at \$150. In addition, Proser will have to hire understudies, also swing chorines to fill in for days off weekly for line girls under AGVA regulations.

This scale is a temporary compromise agreement which came as a result of a jurisdictional tiff between AGVA and Equity. Because Proser is producing tab legit musicals, Equity claims jurisdiction, while AGVA claims control over all nitery shows.

The agreement is temporary, pending final decision by Associated Actors and Artistes of America, parent union. Because of squabble, Proser had to delay rehearsals. Latter started last week, but because of the time consumed in settling contract, cafe's opening, slated for March 8, will be delayed.

Delay will cost Proser a sizeable sum, since he has Josephine Baker contracted to start there March 8. It's a play or pay contract and she'll go on salary on that date.

One of the byproducts of this jurisdictional squabble lies in the fact that the increased scale to which Proser consented may be a wedge to raise all nitery scales. Under present AGVA agreements top niteries pay \$75 weekly for chorus, as against the \$112.50 under the AGVA-Equity tab.

The new opening date of the Cafe Theatre will be March 12. Proser, who had aimed to open his new eastside operation on March 8, has postponed it until March 13.

## J. CASSIDY PRODUCES IRISH UNIT FOR RKO

Johnny Cassidy, of the RKO exploitation staff, has produced a unit which is currently playing one-nighters for that circuit. Unit, "Hayden's Irish Memories" is emceed by Dorothy Hayden, daughter of Jim Hayden, who produced Irish packages for the Keith-Albee circuit some years ago.

Others in the cast include Ruth Morrissey, Mary & Mickey Carton, Danny Tierney, Timmy Cronin, Ruth Morrissey and Francis Flanagan.

## 'Skating Vanities' Leaving For European Tour

"Skating Vanities" will leave for Europe next week to start its third international tour. Show will play Antwerp, Milan, Geneva, Paris, London and Zurich. It will return to the U. S. in August in time to open regular tour at the Westchester County Center, White Plains, N. Y. "Vanities" was directed by Gae Foster, of the Roxy theatre, N. Y., production staff.

Cast will include Gloria Nord, Peggy Wallace, Eileen McDonnell, Johnny Williams, Tommy Lane, Frank Foster, Lon Hall, Rose Piccola, Tony Mirelli and Bob Grimes.

## Pizarro Back in Paris

Paris, Feb. 15.

Manuel Pizarro, Argentinian bandleader-composer, is making his first postwar cafe appearance in Paris at L'Aiglon, fronting an ensemble of seven imported from the Argentine. French musicians have been added to conform with union rules.

Hfs booking is for three months with options. While here he's recording for Pathe.

## Spike Jones' Cincy Stint

Spike Jones and revue has been signed for two shows at the Albee theatre, Cincinnati, March 1. He'll perform in the late afternoon and evening. House has been scaled at a \$3.60 top.



## Night Club Reviews

### Caribe-Hilton, P. R.

San Juan, Puerto Rico.

The Lunda (2), *Unité of Puerto Rico* 3. Concepcion Orch. \$3. min.

The new Caribe-Hilton hotel in San Juan, Puerto Rico is a beacon of modernity in this crossroads of the Caribbean. With former Hotel Plaza N. Y. manager Frank G. Wageman as the local g.m. and Arthur Rieck as his expert aide, the Caribe-Hilton evidences way it was built for the future.

Its 300 rooms, each replete with an ocean-view balcony, air-conditioning, radio, etc., accent that everything about the hostelry is plush resort quality in the top-drawer standard. The nitery is called the Club Caribe, hard by a gaming casino where dice and the wheels run; but nobody seems to know how or want to play chemin-de-fer. There is a legal \$24,000 annual tax to the island possession's treasury, but the casino is

said to more than make it worthwhile, from both the growing roster of permanent native residents as well as the shiploads of tourists at this port of call.

The Lunda (2), recently at the Plaza in New York (another Hilton link), were on the show caught along with a just adequate vocal instrumental quartet from the University of Puerto Rico. The class ballroomologists open with their standard waltz, thence "Holiday For Strings," a square dance, another waltz to Brahms' "Lullaby" and a rousing Gay 90s yesteryear vaude routine. Concepcion's band is okay both for the hoof and show barker-upper Ed ("Duffy's Tavern"). Gardner frequently uses seven of the band of 13 on his taped radio show which originates here. Comedian Gardner is locally domiciled, he has a whole AM production crew here; and he frequently announces them as "the seven little Conceptions." (Besides producer Jack Cleary, Gardner has scribes Larry Rhine and Al Johansen, Hazel Shermert ("Miss Duffy"), Bert ("Mad Russian"), Gordon and Sid Raymond ("Finnegan") as permanent, name guessers fly in regularly from the States and he puts up alternately here or at the Candido Beach Hotel.)

Incidentally, the Candido hostelry, along with Jack's Club & Hotel, are the three major nitery-gambling spots. Talent is chiefly "B" Latin acts, with an occasional Don Arres from the States (he was caught at Jack's) who doubles with Radio Mundo, local AM outlet selling soap and nostrums to the Caribbean market. Pepito Torres, Ramon & Lucinda, Miguel Herro, Conchita Vazquez with maestro Bastida's band, rounded out the Latin song and dance. Suffice it that New York's El Chico, Havana-Madrid, et al. have better. But by and large the P. R. floaters gravitate to these floating crap games, but of all the Caribe-Hilton is the cream. Incidentally, the C-H has a showmanly "welcome to Puerto Rico" cuffa "cocktail" to all first-time guests at the pool-side bar. William Harris, ex-Grossinger's Miami Beach, is sports director and general factotum. Abel.

### Hotel Pierre, N. Y.

(FOLLOWUP)

Mario & Floria, new dance team in place of Bob Fosse & Mary Ann Niles are a highly personable ballroom pair with a versatile routine. They remind of the DeMarcos but otherwise run a variegated gamut from foxtrot to tango, a waltz to Tchaikovsky's "Waltz of the Flowers," old-fashioned turkey trot and Charleston, a softshoe "Merry Widow" waltz and the like. Floria is an elfin looker and Mario handles her masterfully.

Equally authoritative is the sopranoing Annamary Dickey, ex-Met thrush, following in the Cutlison Room's cycle where Mini Benzell clicked so resoundingly on her nitery debut. Miss Dickey medleys "Lovely Day Today" and "Lovely Day Tomorrow," does Cole Porter's "I Am Loved" explains her "Tosca" aria before she gives full range to her fine voice, thence "Parlez-Moi d'Amour," her favorite medley of oldies "Jealousy," "Why Was I Born?" "Little Kiss Each Morning," "Make Believe," including a nice ringside strolling routine.

Stanley Melba's 9-man combo is the main band, equally expert for show accomp and dancapation. Miss Dickey augments with her own pianist, Chico-Relli is a capable relief Latin combo. Biz good. Abel.

### Empire Room, Chi

(PALMER HOUSE)

Chicago, Feb. 22.

Key Thompson with Buzz Miller, George Miller, Jonathan Lucas, George Prentice, Merriell Abbott dancers: 'B', Eddie O'Neal orch (\$2); minimum \$3.50, cover \$1.

Merriell Abbott, producer, has come up with another solid show currently. The smart offerings of Key Thompson are racking up top grosses in a family and convention gathering spot. While nitro business is tottering throughout the country this hotel and its sister spot, the Stevens, are piling up all-time high grosses.

Miss Thompson and her lads are mainly geared for the smaller chic nitro rooms but blonde songstress amazes with her ability to play this barn-like spot imbued with a seemingly endless vitality which overcomes inadequate p.a. and lighting system and the lean days of Lent, judging from the standees, opening night. Most of the burden too, lies on Miss Thompson's slight shoulders, as the accent is less on the choral backing that the Williams Bros used to do, but more on legit staging and choreography that the group socks over, flopping from all sides of the room, quartet have a furious opener in "Having a Ball," and in the same frantic vein, "Rejoice" which has an aura of a Holy Roller meeting.

Never letting the pace falter, the team unravels its tale of "Madeline," who constantly searches for love, an adroit piece of acting, with bits of ballet and hokum. Story picks up tempo with songstress being swung from one partner to another for lush finale. While there's only one new piece of business, the rest under-going refurbishing, it might be that the new one will be their best number. It's a devastating take-off on the Sadler-Wells Ballet, wherein Miss Thompson essays a rich gal giving her "all" at an audition, including bumps. Her "Suzette" is somewhat similar to "Madeline" but more dramatic. After 30 minutes, crowd yells for more, and Miss Thompson comes back for "Birds Are Talking" for an effective bow-off.

George Prentice scores with slick puppeteering Merriell Abbott dancers have just one line number, which starts the show, but makes a good prelude for Miss Thompson's turn. Eddie O'Neal orch provides capable backing and keeps floor crowded for dancapation. Zabe.

### Embers, N. Y.

Joe Bushkin Quartet, Art Tatum, Joe Mooney, Bill Williams; no minimum, no cover.

The Embers has been a long-time nitery site, under many names, and managements, but this time it looks like it has its best chance to emerge from its inbred operation. Ralph Watkins, who has been associated with other jazz operations, is heading the operation in this newest jazz spot, and the opening work of its setup indicates its strong chances.

The opening bill is headed by Joe Bushkin at the piano, backed by trumpet, bass and drums. It's a sock combo that communicates its excitement to the payees. Bushkin is the nerve centre of this quartet, and the little pianist really whams home with his assorted frenetics, most of them melodies of a former jazz era. Sid Wells is on the bass, Buck Clayton on trumpet and Billy Rule on drums.

Art Tatum, the vet jazz pianist, fills the late-evening lulls, but he certainly is no lull pianist in the strictest sense of the word. For Tatum emphasize, anew that he is a virtuoso at the keys.

Joe Mooney is at the organ with his always-dextrous fingering during the dinner and cocktail hour, while disk jock Bill Williams (WOW) conducts an early-evening session from the podium.

The Embers is a notable exception to the rule of jazz spots, with their usual smoky interiors, and tables and chairs jammed together for the utmost in discomfort. This eastside spot, directly across the street from the tony El Morocco, is marked by big soft chairs and plenty of elbow room. The decor is simple, having a rustic cabin effect. Kahn.

### Copa City, Miami Beach

(FOLLOWUP)

Miami Beach, Feb. 25.

With all the competition between hotel cafes and nightclubs in this area, Copa City looks set to hold its own with the return of Jimmy Durante for a 10-day stay, to be followed by Danny Thomas and John Carroll.

The huge plushery was sold out for both shows opening night (Friday) and his continued boffo through the weekend.

On his previous stint on the

New Year's weekend, the vet came was overwhelmed by the ovation he received. This time out he was prepared for it, and the plaudits came for a resounding five minutes before he could go into his act. Setting up material has been synonymous with him, he belts from opening bit with ciggie gal and concession photog, tied in with his "You've Gotta Start Off Each Day With A Song." There's a sequence with his pianist, the breakup of the keyboard with the tossing around of script and asides to the drummer, "Kinda Hard To Put Into Words" follows for continued applause. Arden-Fletcher gals come in for another howl-making bit until advent of Eddie Jackson which keeps the tempo in high to weave in the "Strutaway" for a palm-pounding sendoff. Durante returns for added laughs with a takeoff on Billy Daniels and taking piano again does "Girls Won't You Take My Money." Then into the inevitable "Inka, Dinka, Doo" with Jackson and other hits he's identified with through the years for begoff returns. Brief encore on "Time To Say Goodnight" had them pounding for more.

Daniels, holding over, scores again with his stylings of "I Get A Kick Out of You," "Black Magic," other standards and "Yiddish Momma." Holds them all the way.

Arden-Fletcher productions are well staged and brisk, with a new opener handled on the Bagdad-On-The-Sea, theme. Gloria LeRoy wins palming for her acro-dance ideas in the production numbers. David Tyler's orch backs show solidly.

In the Lounge (now called Billy Daniel's "Black Magic Room") the late biz (from 2:30 to 4 a.m.) is sellout with the singer and Banny Payne featured. Larry.

### Chez Paree, Chi

Chicago, Feb. 23.

Ben Blue, with Sid Fields, Roberta Lee, Don Raeburn, Margo Wade, Mary Small, Lucille Lortie & Rich France, Stan Grover, Chez Paree Adorables (10), Cee Davidson Orch (9), Pancho Band (3); minimum \$3.50, cover \$1.

Current layout at this ace supper spot is one of the best seen hereabouts in a long time.

If there's any fault with the current show it's only in its length. Additionally, the bill sags somewhat midway. This is partly because both production numbers are used to flank chirp Mary Small. Also, the Ben Blue troupe is a bit chary of its time on the floor. Additional sketch by the comics would be most welcome in place of one of the line turns.

Blue has brought along straight man Sid Fields, a raucous thrush, Roberta Lee, who foils on the side, and Don Raeburn. Comic comes on with a few quickies, assisted by Fields, setting off the yocks immediately. He builds heatly with Miss Lee on a lavender version of "Mention My Name," then wraps up with hokey mind-reading stint.

Blue's classic "Me and My Shadow" a la Ted Lewis is his funniest sketch here. Using Raeburn and Fields as stooges, Blue has ringers guffawing with the venerable clarinet business. For closer, Blue recruits the entire company plus a pint-sized bus boy and men's room attendant. They do the glee-club standard to close begging-off.

Miss Small cuts quite a swath at walkon. She's niftily garbed and makes the most of her high-powered personality. She slams across seven numbers during the turn, all to neat appreciation. "He's Not The Man For Me," which she torches superbly, and "He's Much Too Healthy For Me," a cute novelty, are standouts.

Terper Margo Wade does tap routines to fair returns. Her opener is brisk and fairly effective, but closing number falls short.

Stan Grover does an effective job handling vocals for line numbers. Duran and France are excellent as usual on the featured terping. Cee Davidson orch backs neatly. McI.

### Cafe Rouge, N. Y.

(STATLER HOTEL)

Freddy Martin Orch with Merg Griffin, Murray Arnold; \$1.50 cover.

Freddy Martin's current stand at the Statler's Cafe Rouge marks his band's first New York hotel date since it played the Waldorf-Astoria's Starlight Roof two years ago. Usually located on the Coast, Martin is planning a long stay in N. Y. with the aim of moving into television.

Martin is using the Statler's band showcase to display his orch's versatility. Band parlays slick dancapation on pop tunes with a flexible organization and a broad repertory for a complete stage layout. Martin is using material developed on his Coast "Band of Tomorrow" video show, working over the special material numbers during the late sessions at this spot.

This is a slick commercial crew for any spot. Well-integrated aggregation comprises four reeds, five brass, three rhythm and a string section of three violins and (Continued on page 53)

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# Night Club Reviews

Continued from page 52

## Cafe Rouge, N. Y.

one viola. Fiddles give this outfit a clean melodic quality with the other sections supplying the bounce and color. Martin's doubling on alto and tenor saxes fills out the instrumentation.

Martin's orch is first-rate on the straight terp tempos, the foundation of any hotel band, but this crew excels on the novelty tunes which are socked across for added values. Band scores particularly on such numbers as "Aba Daba Honeymoon" and "Huilabalo," with Merv Griffin doing the bulk of the solo chores in fine style backed up by the Martin-Men, vocal quartet recruited from the sidemen. Another sideman, Murray Arnold, also handles occasional vocals in okay fashion.

At all times, moreover, this crew plays to the customers' tastes. Whether on a pop tune, an oldie or a rhythmic novelty item, the beat is kept uppermost for easy hoofing. *Herm.*

## La Martinique, N. Y.

Roger Ray, Johnny Conrad & Dancers (2), Sonny Richards, Joyce Bryant, Val Olman Orch, Pepito Lopez Orch; minimum \$3.50.

Dario has a fairly good talent collection for his midwinter show. It's a generally good combination comprising Roger Ray and Johnny Conrad & Dancers, both of whom are known to Manhattan niter patrons, and a pair of turns that haven't exhibited in local plusheries. Sonny Richards and Joyce Bryant, both New Acts.

Dario has always been one to take a chance on new talent. He's

built his reputation on the fact that he was the first to showcase many acts who later became important personalities. Included are Danny Kaye and Danny Thomas. He's since been in hopes that names of this magnitude will emerge as a result of a showcasing here. In this case, Miss Bryant looks like she has the makings, while Richards needs further grooming in the minors.

Ray is a clever and ingratiating comic. He uses the marimba as a comedy prop to excellent advantage and further makes the most of his stand with his softshoe work, pratfalls, and winds up with the "Guzzler's Gin" bit, identified with Red Skelton. In view of his success with his own type of humor, it seems unnecessary for him to trade on this piece for a good walkoff.

Johnny Conrad and his two-girl dancers are virtually regulars in this spot. Conrad has worked his girls into routines with Jack Cole overtones. Trio has a picturesque act that's built to order for class spots. Efforts are fully appreciated here. *Jose.*

## Latin Quarter, N. Y.

(FOLLOW-UP)

Borrah Minevitch Rascals have been added to the talent lineup at Lou Walters' spacious Latin Quarter and provide a nifty added filip to the holdover show. Group, which comprises the leader, four sidemen and little Johnny Puleo, are spotted near the end of the lavish production and, while the vast room doesn't give them much chance to project their slapstick to the back tables, they draw plenty of yocks with their comedies, and applause for the straight harmonica music they dispense.

As usual, though, the accent is strictly on their broad shenanigans, revolving mostly about Puleo's trying to fight his way to the mike for a solo shot. Little guy has emerged as an okay pantomimist, with that subtle, innocent look he displays when the others gang up on him eliciting laughs no matter how often he uses it. He and the others in the combo are fine instrumentalists, getting sock results with the variety of mouth-organs they use. It might be a good idea, in fact, if they'd eliminate the comedy entirely for at least one number.

Rest of the show, spotlighting Senior Wences, violinist Mila Raymon, the Christiani troupe and the Bernadette Phelan dancers, is a fast-paced melange of top variety acts and cheer-secake. Wences demonstrates sock ventro techniques with the puppet he creates with his fingers and the bearded head in the box, getting maximum audience response for the way he "throws" the voices. Miss Raymon displays acceptable bowing in a watered-down version of "Hora Staccata" and then plays a medley of Strauss waltzes in the centre of a big production number.

Stager Natascha Kamarova has integrated the feature talent excellently into the lush-looking production numbers and the LQ's line, beautifully costumed, still has some of the best looking ponies around town. Other soloists participating include singers Sara Ann McCabe and Earl McVeigh, Ben Yost's Vikings, dancers Valerie Carmille and Manon Mills, ballet terpers Mile, Genia Mel and Wilson Morelli and showgirls Gail Bennett and Joyce Evans. *Stal.*

## Ciro's, H'wood

Hollywood, Feb. 23.

Lili St. Cyr, Billy Reyes, Nanci Crompton, Dick Stable Orch (8), Geri Gahan Rhumband (5); cover \$1.50, \$2.

Herman Hover learned a lot of tricks about the cafe business from his long association with Earl Carroll before he went on his own and took over the then-moribund Ciro's on the county strip. From the master he was taught to exploit the spectacular and let nothing interfere with the course of commerce, or trays that pass in the night. This he has done rather successfully but more pointedly for the current engagement of lower Main St. stripteuse Lili St. Cyr.

Scheduled to start unpeeling at 11 p.m. (only one show on opening night), the leggy blonde who well merits the descriptive "stacked," didn't let fall her first accessorial prop until almost 1 a.m. Hover didn't drop the cue to the backstage peeler until the milk washes started rolling outside and the barkeeps started shining up the glasses.

Came the great moment and a hush fell over the packed room of celebs and fast crowd that make this their playground. Hollywood is a sucker for something as unusual as a burley stripper invading cafe society. First to fall was her mink stole, followed by opera length gloves and a formal gown. The tease was on as she stepped behind the shimmering drop and coyly exposed as much of her epidermis as the law allows. That was about as much as she dared expose without having the cops come running.

That was part one. In the after-piece she reversed the procedure and blithely stepped into a bubble bath. Emerging from the bubbles, she wrapped herself in a huge towel and sent her torso in to convulsive revolutions. But no bumps so maybe it was supposed to be interpretive of something or other in the terpsichorean line. She then proceeded to put back on what she had taken off and legged it away.

The applause that greeted her exhibition was much more refined and genteel than had been hoped for. She's in for two weeks and more if the traffic holds up.

Stripper must have cringed when a whirling dancer Nanci Crompton got a higher score on the applause meter and, too, took a pair of curtain calls. Billy Reyes, juggling monologist, handles emerging chore well in addition to own stint. Dick Stable's crew and Geri Gahan's gourd-shakers alternate on the dance tunes and keep the floor crowded. *Helm.*

## Leon & Eddie's, Miami

Miami, Feb. 20.

Babe Baker revue with Murray Swanson, Eddie Guertin, Les Lee, Cary April, Roccio, Gene Abbott, Leon Laverde, Titanic, Sonny Laray, Dusty Dalton, Francis Stillman, Kandy Kane, Bill Gray; \$2.50 minimum.

Maitred by Leon Enken (of the original Leon & Eddie's, a No. 1 New York tourist trap for a score of years), this Miami bistro offers an all-femme impersonators show that can play anywhere. It's clean, slick and loaded with talent. In many respects it reminds of the class Paris spot, the Carusel, which likewise is all-midsex talent, sartorially resplendent and vying with the best cafe entertainment on the Continent.

Done with dignity and good

taste, although by no means stodgy in that (his Babe Baker-produced floorshow overlooks none of the niter mores, the accent is on talent. The boys make beautiful babes in the main. The costumes are arresting and in excellent taste; nothing tawdry or cheaply styled in the least.

Emcee Murray Swanson, a strapping performer of the Texas Guinan school, makes eight changes of gowns in introducing as many numbers, some of the glad rags getting eye-pops from the mecoy femmes out front. He introduces his cavalcade of trouper with a "Mr." preceding each name. The talents, in the main, are thoroughly professional. Eddie Guertin makes a neat soubret; Les Lee, Roccio and Kandy Kane are respectively the Oriental, Spanish and Charleston terp specialists; Gene Abbott does blues thrashing; Leon Laverde leads the production numbers; Titanic does an okay Mae West; Sonny Laray is excellent with a strip in the best Minsky tradition and Francis Stillman tops it with a comedy strip; Dusty Dalton is the sophisticated songstress and Bill Gray is another production singer. The finale and the in-between flash numbers are expertly produced by Baker who, for many years, held forth at the Club Boheme, in Hallandale, outside the Miami Beach county precincts.

It's traditional that Florida strip and burley joints "never go broke," although, at the moment, Minsky's Beachcomber is spotty after theatre, but the heavy hookup may be part answer there to the economic equation.

Enken, since his financial and personal split with Eddie Davis, tried abortively with class eateries in Palm Beach. At one time the New York Leon & Eddie's took local ads denying "affiliation" with the Miami L&E, but the sharply diverse policy best answers that. Enken & Baker have a novelty floorshow which they can tour nationally, and might even be a daring novelty as a flash act in vaudeville. *Abel.*

## Old Roumanian, N. Y.

Sadie Banks, Jan Bart, Sonny Sands, Judy Sergeant, Milray line (9); minimum \$3.50.

The Old Roumanian one of the lower eastside landmarks, is probably the most staple item in Yiddish nitelife. Jack Silverman's spot is probably the oldest of its kind in New York, and has kept apace with changes in the neighborhood to embrace the type of talent so that format resembles the Broadway cafes.

The phenomena in this nitery is Sadie Banks, who for many years has been delivering Sophie Tuckeresque material to good effect. She's a fixture here acting as minehost and performs other sundry chores. Miss Banks, also, changes her material to keep pace with the tastes of the clientele.

The big splash in this display is Jan Bart, who started there about a decade ago, has progressed to the standard cafes on the circuit and has come back as headliner. Bart is in excellent voice, he's okay on the personality side and his tunes hit jackpot acclaim. Bart's magnum opus is a charming number on an audition of cantors. It's done in English without loss of its rich and folksy humor.

A newcomer is comedian Sonny Sands (New Acts) who does okay in a couple of spots. The nine girl line is well-routined and provides a picturesque part of the show. Judy Sergeant does the production terping. *Jose.*

## Flamingo, Las Vegas

(HOTEL FLAMINGO)

Las Vegas, Feb. 29.

Harry James Orch (18), Condos & Brandow, Paul & Paulette, Dick Williams, Gordon Polk, Josephine Earl Line (11); no cover, no minimum.

In bringing Harry James to Las Vegas, Flamingo brass was counting heavily on bandleader's Hollywood following to make the 300 mile trek into this haven of legal gaming. Prognostications are being somewhat borne out as reservations mount steadily from pic notables as well as tourists insuring two sellout weeks.

Show's layout accenting James is okay when he's on the business end of his horn, but lets down when he emcees or engages in a terper bit with Condos and Brandow.

Kicks off with "Sleepytime Gal" with rhythm section and alto saxist Willie Smith for good returns, intros vocalist Dick Williams, formerly with Kay Thompson act, who exhibits good pipes on "Beautiful Lies," "Right to You," and "Old Man River."

Paul and Paulette, trampolined duo, contrib top acro flipping, with Paul getting laughs in comic bounce bits, and solid gymnastics on triple twists. Paulette, shapely redhead, grabs attention with looks and ability, backflipping through hoop while Paul twirls rope.

James picks up horn to medley brace of w.k. hitunes "Walk Without You," "Sleep Lagoon," "Flight of Bumblebee," "All Or Nothing At All," vocated by Dick Williams, "Made Me Love You," and "Cribbribin," garnishing plenty kudos.

Condos and Brandow, making third appearance locally in seven months, still impress with their topdrawer terper, tossing honors back and forth to emerge highspot

(Continued on page 61)

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## House Reviews

### Roxy, N. Y.

Ritz Bros. (3), Gale Robbins, Marcellos (3), Paul Ash House Orch.; "USS Teakettle" (20th), reviewed in current issue of VARIETY.

The Roxy is currently on a headliner kick. Following the run of Danny Kaye, the Ritz Bros. are now toplining at this house with Tony Martin set to follow. With these expensive entries on tap, the house has foregone the usual house production. Some dressing might have helped present bill.

This rany trio has been deservedly headlining for many years and have dispensed a brand of entertainment that has kept their earnings in the upper brackets. On current appearance, there were several factors that militated against their complete success. The trio were late in getting started. Coming onto a cold stage doesn't aid these comics too much. They start with material before doing anything to create a warm atmosphere. Their second skit w.k. travesty on "Snow White" is moved too far up on routine to have optimum effect. Their potency is illustrated toward the latter part of their act, when rapport was reached between their offerings and the audience. Curiously enough, the most appreciated part of their turn came at the finale with their terping. It was good visual humor that hit its mark.

The Ritzes came prepared with some essentially good material. Their offerings have good writing, and, of course, these boys can project excellently. One fault evident at show caught was the mixture of Yiddishisms which left many in the audience in the dark as to the meanings. The mugging of Harry, Al and Jimmy continue funny, but they often didn't hit the far reaches of this large house.

The current Roxy show is good for the type of comedy purveyed by the Ritz Bros. They work with the two outside acts on the show, getting laughs with the Maxellos in their stooging on a few risley tricks. This act does okay. The Three girls and two man complement show with a good assortment of routines and get off nicely.

Gale Robbins, who's worked the Hollywood circuit, is similarly a good subject for the Ritz brand of humor. She gets off a few gags with the lads and makes good impression and on her own. On this show she impresses with her rhythm tunes. Her "Black Magic" is lost in this house, but she comes out ahead.

Jose.

### Loew's State, Boston

Boston, Feb. 23.

Ink Spots (5), Jack E. Leonard, Ada Lynne, Wink & Mae, Larry Green Orch. (12); "Cause for Alarm" (M-G).

For the first time in nearly 20 years, this house is having a fling at stageshows with the tceoff layout shaping as solid turnstile bait.

Headlined by the Ink Spots, the guys turn in their usual nifty job of harmonizing such ditties as "You Left Me Everything But You," "Everybody Loves My Baby," "Time Out for Tears" and their standard, "If I Didn't Care." That they came to hear the falsetto of Bill Kenney is manifested by the spontaneous outbursts of applause during his solo spots, although the overall reaction to the quartet's stanza is solid.

Jack E. Leonard, grabs plenty of yocks with his banter with maestro Larry Green. Guy is plenty fast with a quip and handles emcee chores in okay fashion.

Ada Lynne gets mixed returns with a sesh of semi-blue material. Layout gets off to good start via terping of Wink & Mae, mixed team with neat routines.

Larry Green and band, onstage, background capably. Ritz strong at opener, Feb. 22.

Elie.

### Apollo, N. Y.

Charlie Barnet Orch. (16) with Bill Derry; Aristocrats of Rhythm (2), Crackshot Hackley & Co. (3), Selah Quintette, Jimmy Smith, Conway & Parks; "Hot Rod" (Mono).

Show at the Apollo, headlining the Charlie Barnet band, consists of a good selection of diversified acts making for a past-paced bill.

Orch, displaying a driving swing style, consists of four trumpets, three trombones, three rhythm and six reed—including the maestro. Treoff medley of "Cherokee" and "Jdkin" sends show off at a sizzling clip with successive band numbers hyping the activity throughout. Peak is reached in an eight-minute arrangement by Johnnie Richards of Gershwin's "Rhapsody in Blue" in which the crew

cuts loose with everything it has in the way of smooth, hot section work and slick solos. Vocalist Bill Derry, in a medley of pops, impresses with a robust baritone, especially in a sock version of "Caravan."

Conway and Parks register with a rany mixture of taps and banter; Crackshot Hackley, assisted by Sybil Lewis and Ray Moore in the comedy turn, draws laughs in a jealous husband routine that blacks out one jump ahead of the censor. Minor lull occurs with Jimmy Smith's dance routine on a xylophone, which, with the novelty worn off, misses as either music or dancing.

Balance of the bill, the Selah Quintette and the Aristocrats of Rhythm, reviewed in New Acts, round an entertaining show.

### Palace, N. Y.

Cecil & Shirley, Jerry Coe, Skeets Minton, The Southernaires (4), Ladd Lyon (2), Lander & Leanna Holland, Milton Douglas & Co. (2), The Gibsons (2), Don Albert house orch; "Mrs. O'Malley and Mr. Malone" (M-G), reviewed in VARIETY Nov. 8, '50.

The Palace has another likeable eight-act bill on display currently that contains sufficient variety to appeal to most fans. It is neatly paced and plays well throughout. However, it's the standards like Milton Douglas, The Gibsons, Ladd Lyon and The Southernaires who carry the main kick of the bill.

Douglas, assisted by an unbillied femme, grabs plenty of laughs via his child psychology monolog and topical bits that register, and garners additional yocks via crossfire with partner that's topped off by a neat softshoe. Ladd Lyon, aided by sister Jean, also provokes laughs via a gymnastic and balancing routine, with gal acting as stooge for table on chair balancing bit, and then going to legit gymnastics with brother as clincher. The Gibsons rate with their knife-throwing act, with the guy tossing knives at partner mounted on wheelboard, and a spinning climax as the main thriller.

The Southernaires, Negro male quartet, mix spirituals with pops for happy returns. They blend well and have slick arrangements, especially "Jericho," "Heart Cries For You" and a musical setting to Lincoln's Gettysburg Address, which takes them off solidly.

Cecil and Shirley pace the bill with a neat roller-skating act, in which tricks and spins are above ordinary and bespeak will-worked-out routines. Luminous-treated costumes provide additional flash to garner neat returns. Jerry Coe follows with a bit of accordioning and tambourine stint as a preface to his solid hoofing. Lander and Leanna Holland also go over well in their ballroomology, particularly their medley number, in which they wind up with old-fashioned polka. Skeets Minton, youthful ventro, also gets over neatly in comic repartee with a dummy and impressions via the latter of Vaughn Monroe, Jerry Colonna, et al. Don Albert's house orch provides capable background. Edba.

### Seville, Montreal

Montreal, Feb. 24.

Lewis & Van, Benson & Moun, Jim Wong Troupe (4), Trudy Richards, Harmonicats (3), Len Howard Orch. (7); "Mary Ryan, Detective" (Col).

The Seville comes up with the best show to date in its short vaude career. Headliners, the Harmonicats, take top honors in their first Montreal appearance with the comedies of Benson and Mann running a close second. Latter team is doing a fillin for Artie Dann who was originally slated. Lads have a self-effacing manner, plenty of showmanship and material that is refreshing and neatly paced. Their softshoe is okay and duo drew yocks for patter that never has to resort to the indigo touches for attention. A cinch for vaudeurs and big video productions.

Leadoff spot goes to Lewis and Van whose trim terping sets the pace for this bang-up layout. Challenge stuff is great and precision work in unison scores with patrons. The Jim Wong group click with their tumbling and assorted acrobatics. Outfit works smoothly but general tempo is sometimes too rapid and boys lose audience reaction by running all stunts together. Femme interest is maintained by chirper Trudy Richards, whose well-stacked figure occasionally picks up more attention than song offerings. Gal has strong set of pipes and puts them to best use on such tunes as "True to You,"

"I Get a Kick Out of You" and "If."

The Harmonicats, under the direction of Jerry Murad, break up the house with their slick harmonizing. The juves go for act in big way, particularly when trio moves into the jump arrangements with comedy moments handled by heavyweight Al Flore, the bass man. Len Howard's band gives solid backing. House was doing capacity biz when caught. Neut.

### Capitol, Wash.

Washington, Feb. 25.

Peggy Lee & Trio, Johnny Burke, Trini Reyes, Simpson's Humanettes (2); "Milkman" (U).

Accent of current Capitol setup is on novelty, though spotlight is on the glamorous Peggy Lee. General effect is one of most pleasant hereabouts in weeks.

Headliner Miss Lee, backed up by her own instrumental trio, in addition to house orch, clicks with her particular brand of subdued torchiness. Chantoosey is a dazzling looker, with beaucoup appreciation from the galleries. Voice is low pitched and throaty, with little range but well styled and deftly handled. Best bet is the current rage, "Tennessee Waltz," though payee response is good throughout. Opens with "Climb Up a Mountain," and goes on to "Where and When," "Them There Eyes" is closest to novelty, though arrangements on the whole are off the beaten track. Gal is drawing well in her stilt and pays off with what her disk fans obviously like.

Johnny Burke, the "Sad Sack" of World War I, is still reviving the woes of our initial global effort. Except for some streamlining of his gags, and more double entendre than in past stints, act is still the same deadpan, fast run-through of gags. It's corny and obvious, but Burke is past master at timing and delivery, with rousing results from payees.

Trini Reyes adds something new to the standard terp stilo. Dressed in typical tereador style, gal has a routine of Spanish flamenco dances. Terper, however, is exceptionally graceful and fast on her feet, and routine is different enough to garner more appreciation than the conventional type of terp act gets here. One number, sans music, impresses as a Latinized version of our precision tap dancing. At any rate, it's a good act with plenty of showmanship.

The Simpsons, too, have something different in their marionette curtain raiser. Their string work is deft, and figures give illusion of reality. A real "first" is their dummy magician, complete with legerdemain, scarf tricks and rabbit. Act is a miniature revue of its own. Payees liked it.

Loew.

### RKO, Boston

Boston, Feb. 23.

Louis Jordan Band (7), Wally Brown, Anthony, Allyn & Hodges, Rudy Cardenas, Larry Flint Orch. (12); "Gambling House" (RKO).

Although the stageshows presented in this brief revival of live entertainment have been topnotch, biz has failed to hit expectations, consequently current layout winds up the month's trial with house reverting to double bill pic policy.

Fast throughout, bill opens with Rudy Cardenas, clever juggler, who works at a furious pace, manipulating balls, hats and cups while racing around the stage. Since his appearance here last season, he's added several new tricks, tossing balls into air and snaring them in net pockets tied around waist, juggling six tin cups, catching them one in another, winding his sock stint with a rhythmic clapping trick. Gets boff reaction. Anthony, Allyn & Hodges, two guys and a gal, who open with satirical terp routines, score neatly with nifty adagio turn.

Wally Brown, fast-talking comic with zany line of chatter, clicks in a yockful stanza of non-sensical drolleries. Bowed off vocalizing, "Do Your Loving While You're Young" for neat returns.

Louis Jordan and his seven piece combo romp through a half-hour sesh of fast, loud music with maestro sparking the proceedings, singing, playing sax and kidding with the stubholders. Guy has plenty of energy and a personality that scores with youthful fans, although his vocalizing, aided by tenor saxist and trumpet player, is mostly of shouting variety.

Biz fair.

Elie.

Borrah Minevitch played an enforced 2-day "date" in Loew's Igloo, Iceland, when his plane was forced down there en route to N. Y. from Paris. He rang up the American flag "on behalf of Loew's, TV, the Latin Quarter and VARIETY," which helped enliven the layover.

## New Acts

### JOYCE BRYANT

Songs

10 Mins.

La Martinique, New York

Joyce Bryant's work displays enough experience to put her into the uppercrust niteries. However, she hasn't been registered in VARIETY's New Act files. This Negro looker delineates a wide variety of tunes with taste, delicacy and feeling. She has good floor presence, is nicely costumed and makes a good impact on all counts.

Miss Bryant has a voice range embracing several octaves. Normal voice, somewhere around the mezzo register, is well-developed, and highly expressive. She hits the falsetto heights without any appreciable loss in vocal timbre. She's audible and articulate at all times.

Miss Bryant also has a flair for interpretation with equal ease at ballads or rhythm tunes. Finale, "Love for Sale" is over-dramatized with loss of some essential irony, but it's the only defect in her catalog. She's ready for assignments in any medium.

Jose.

### HERB COREY

Songs, Impressions

20 Mins.

One Fifth Avenue, N. Y.

Winner of this boite's opportunity contest and an extended professional engagement there over a year ago, Herb Corey, who since has appeared at other spots, is playing a repeat in this room. Song impressionist makes up for a slight unevenness with tremendous drive and good material.

Although he scores with "Row, Row, Row," "Bogat," and "Saga of Margaret"—about Margaret Truman's vocal career (a parody of "Jenny Made Her Mind Up")—Corey's main sock is his impressions. These are of Vivian Blaine doing "Adelaide's Lament" in "Guys and Dolls" and Carol Channing singing "Little Rock" in "Gentlemen Prefer Blondes." Comedy content of the songs, emphasized by neat job of mimicry, delivered by a male impressionist had audience clamoring for more.

### MIMI KELLY

Songs

14 Mins.

One Fifth Avenue, N. Y.

Mimi Kelly, daughter of actor Paul Kelly, presents a fresh, youthful personality in her cafe debut at One Fifth Avenue. With previous professional experience limited to legit and a singing role in the road company of "Finian's Rainbow," Miss Kelly displays vocal equipment ideally suited to this intimate niterie.

Her voice, smooth and extremely flexible, has an impressive tonal range. Miss Kelly's material, "All in Fun," "Remind Me" and "Look to the Rainbow," is well chosen and displays her ability to handle delicate shadings of feeling and full dramatic effects.

However, she failed to achieve complete rapport with her audience through a tendency to play off to distance, as if bridging footlights, instead of playing direct to the customers.

### SONNY SANDS

Comedy

14 Mins.

Old Roumanian, N. Y.

Sonny Sands is a newcomer in these parts who should eventually hit the uptown circuit. Sands is reminiscent of Joey Bishop who he resembles physically and obviously serves as his model. At this point, he hasn't come up with Bishop's refinements and is still to acquire material with his finesse, but with further experience, he'll do well in most situations.

Sands, on his first show, had a tough time getting started here, which at show caught, had a huge benefit audience. It's unfortunate that he had to resort to indignities to get attention, but once he did, the blue notes weren't very much in evidence and he got by with a good assortment of gags.

Jose.

### SELAH QUINTET

Songs

12 Mins.

Apollo, N. Y.

Male group consists of five senia singers who combine well-balanced voices in a variety of song offerings to guitar accompaniment. Rhythms, capably handled, range from the Latin through swing.

Quintet registers most solidly, however, in a series of spirituals, "Selah Train," "Shadrach," "Train" especially. It's a terrific audience response, though striking railroad sound-effects in perfect harmony and beat plus graphic business by the singers.

### RUSSELL NYPE

Songs

20 Mins.

Maisonette, Hotel St. Regis, N. Y.

Broadway has seen unorthodox musical comedy extremes in recent seasons, running the gamut from AK "juveniles" (Pinza) to bespectacled love interests, as in the case of Russell Nype. Latter is the juve click in "Call Me Madam," and he essays his niterie debut in the same shy, almost awkward, prominent Adam's-apple approach. He comes off well, it should be recorded pronto.

He's almost Joe College, in an undistinguished shawl-collar dinner jacket, including a waistcoat which is not exactly something out of Esquire; but the sum total of earnestness and studious mien, coupled with a pleasant singing style, pay off even in a class saloon. He might have trouble in other than a plush bistro of the Hotel St. Regis Maisonette school, but here he is thoroughly liked. Just to prove how complete naiveite, studiously devised, or otherwise, can be capitalized, Nype not only does a "Goodbye Mr. Chips" dramatic reading but signs off with an almost precious phrase about "it's wonderful that we share the same dreams."

Juvenile has established himself in the metropolitan scene as a social favorite. He has been snubbed with the Duchess of Windsor at sundry functions, and is apparently a young man whose effective work in the Berlin-Merman musical gets him around socially. Result was that maitre d' August, at the Maisonette had a headache with the opening night reservations, and post-premiere biz has been comparably socko. Nype does only one midnight show, because of his "Madam" chores; Evelyn Tyner, pianist, does the dinner frolic.

Juve has a femme pianist and Milt Shaw's expert dansapators for backer-upping, as he unfolds "Madam" excerpts, old operetta items, and the like. His choice of numbers is sagacious. His style is good in that he doesn't hug the mike, but frequently plays to the ringsiders, indicating that his pleasant voice, while not stentorian, has enough range to project, which is especially smart in an intimate room like the Maisonette. Withal, he's a welcome "new" face to the class cafes which need something different.

Abel.

### SONNY RICHARDS

Comedy

9 Mins.

La Martinique, New York

Sonny Richards has been around but hasn't been listed in VARIETY's New Act Files. He's a youthful comedian who needs further grooming before he's ready for big-time. His date at La Martinique is too premature to do him any good at this point.

Richards, at show caught, made one mistake at the start and couldn't overcome it. When his first few gags didn't hit, he started throwing a standard line of quips aimed to heckle the audience into laughing. This crowd didn't go for it.

Discounting this factor, Richards appears to have a fairish delivery, although lacking sock material. He can handle a song and do a spot of dancing. Deflation of ego, more experience and better material seem to be needed to set him for better returns.

Jose.

### DOROTHY LOUDON

Songs

12 Mins.

O'd Knick Music Hall, N. Y.

With a little more experience, Dorothy Loudon stands a chance of reaching the top in delivery of songs in the Sophie Tucker style. Whether the similarity is intentional or not, Miss Loudon has the voice and manner of Miss Tucker. Yet she has a youthful zing that gives her considerable rest, and she makes the most of it. While her offering of "A Good Man Is Hard to Find" and "Some of These Days" is effective, her best number is "You Made Me Love You."

Stage presence still is a trifle stiff, but doubtless this will be overcome with successive performances.

Alit.

### CINDY HELLER

Comedy

10 Mins.

Old Knick Music Hall, N. Y.

Cindy Heller is a versatile gal who can jump from broad comedy to a bit of tear-jerking. In straight comedy monologue, her delivery seems strained but she gets into her stride with a takeoff on demonstrators of beauty preparations. In this stint, Miss Heller makes the most of her ability to satirize.

(Continued on page 61)



# It's All in the Way You Say It; B. O. Reaction Varies With Subs

Several instances of illness by stars of Broadway shows recently has demonstrated the effect, both on the boxoffice and in audience response to understudy performances, of different ways of announcing the cast substitution. In all instances, there have been refunds, but patrons have applauded understudy performances in each case.

When Claude Rains was out of the cast of "Darkness at Noon," at the Alvin, last Tuesday night (20), the fact was announced to the audience via loudspeaker from backstage, with no one coming before the curtain to explain the situation in person. An estimated three-fifths of the house immediately walked out, getting refunds. The slim patronage that remained gave understudy Will Kuluva an ovation at the final curtain.

In the case of Gloria Swanson, who recently missed a whole week of performances of "Twentieth Century," at the Fulton, her co-star and the show's co-producer, Jose Ferrer, made the announcement personally each night, urging the audience to remain and see the understudy play the show. There were relatively few refunds and the understudy, the producer-director-star's wife, Phyllis Hill, also won plaudits. However, public announcement that Miss Swanson was out of the show was apparently responsible for the boxoffice drop from its normal capacity-plus \$23,500 to \$20,400 for that week.

When Clive Brook was out of the cast of "Second Threshold," at the Morosco, for the better part of two weeks recently, there were heavy refunds and, after the star's illness was reported in the dailies, a drop in the window sale for the show. In that case the gross slumped from \$17,500 to \$13,600 one week and to \$9,000 the next.

As "South Pacific" has repeatedly demonstrated, however, even to boxoffice names aren't essential if the show is strong enough. While Eto Pinza was in the Broadway company he missed some 50 performances, but the relatively few refunds were invariably snapped up immediately by hopeful patrons waiting in the majestic lobby on just such a possibility. Same situation has occurred on two occasions when Mary Martin was out of the Rodgers-Hammerstein smash because of illness.

## 'Fidelio' Trims Walter, Fastid to Met; 93G To 95G Take on 3-Opera Deal

The Metropolitan Opera Assn. will present Beethoven's "Fidelio" in N. Y. next Tuesday (3) for the first time since 1946, this being the third and last of the special "large deal" offered subscribers at the beginning of the season. It involved three of the current season's most important events, with the Met arbitrarily listed as "first nights," and charging an unheard-of scale for the trio.

The season's comprised opening night's "Don Carlo," Nov. 6; the season's first "Die Fledermaus," Dec. 20, and the forthcoming "Fidelio." Although the Met's normal top is \$100 (tax included), management said the package of three operas at a \$93 top, with next Tuesday's performance virtually a sellout, as were the first two. Met will have an estimated \$125,000 gross, or from \$93,600 to \$93,000 net, on the deal. The Met arbitrarily figured the package scale at a \$36 top for the evening "Don Carlo," and \$12 each for the other two, so that "Fidelio's" take next Tuesday is estimated at around \$20,000.

Ernest Flanagan will sing the lead in "Fidelio," with Bruno Walter back at the Met for the first time since the 1943-46 season, to conduct. Herbert Graf staged the work.

## Gilbert Miller Recupers

Robert Miller, out of the hospital last week after a throat operation, leaves Friday (2) for a three-week vacation on the Coast.

His return, the producer will say, will have a few weeks in New York, to leave in April for a European tour with an extended stay in Spain.

## St. Louis Munny Skeds 1st Local 'High Button Shoes'

St. Louis, Feb. 27. Municipal Theatre Assn. customers will get their first glimpse of "High Button Shoes" in the organization's al fresco playhouse in Forest Park this summer. The group's 88-night season tees off June 7 with an 11-night stand of "Nina Rose." Another new one to local audiences is "Miss Liberty," skedded for a seven-night engagement.

"The Merry Widow" has been added to the repertory. It will be the seventh time this work has been presented. Another fave, "The Bohemian Girl," also is skedded for its local presentation.

## St. Pete Operetta Hitting Its Stride After Rocky Cold Weather Fla. Weeks

St. Petersburg, Feb. 27. "Blossom Time," the Romberg-Schubert musical presented at the St. Petersburg Operetta week before last, was the biggest click thus far for Pat Hurley's tent theatre-in-the-round. After a slow start the Operetta is now playing at near capacity. "Rose-Marie" was the bill last week and "The Firefly" is current.

Hurley's success is unusual in view of the fact that St. John Terrell's Treasure Island Music Circus folded after three weeks, the producer concluding that St. Petersburg wasn't a show town. Unprecedented cold weather, early in January, however, actually had much to do with holding down audiences. After the first three weeks, as a matter of fact, Hurley had about reached the same conclusion as Terrell. He had posted a closing notice and his Philadelphia backers were threatening to pull out.

Then the St. Petersburg Times hit page one with an editorial appeal to the public. With a break in the weather and the publicity assist from the paper, business began to pick up and "Naughty Marietta" made its nut for the week. From then on, the momentum increased.

The Operetta company, with a 12-week season skedded here, is now booking for a spring and summer season in the north. Hurley has another tent and plans to operate in two locations with two different companies. Wilbur Evans, star and stage director, will handle both shows, keep the present company intact and engage some new talent for the second company.

## Theatre '51 Delaying Tryout of 'White Donkey'

Dallas, Feb. 27. "We Rode a White Donkey," a new play, will be dropped from the Theatre '51 schedule for this year, and the musical play, "Walls Rise Up," will open April 2 instead of March 12, as originally planned.

Producer Margo Jones has skedded "Candida" for March 12, following "One Bright Day."

## Shows in Rehearsal

**Keys:** C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).  
"Gramercy Ghost" (C) — Roger Clark, prod.; Reginald Denham, dir.  
"Let Me Hear the Melody" (C) — Harold Clurman, Walter Fried, prods.; Burgess Meredith, dir.  
"Make a Wish" — Harry Rigby, Julie Styne, Alex Cohen, prods.; John C. Wilson, dir.  
"Mary Rose" (CD) — Helen Hayes-ANA prods.; John Stix, dir.  
"Springtime for Henry" (C) — Harold Bromley, George Brandt, Richard Doscher, prods.; Bromley, dir.  
"Tree Grows in Brooklyn" (MC) — George Abbott, Robert Fryer, prods.; Abbott, dir.  
**HOLLYWOOD**  
"The Great Man" (D) — Sam Barlowitz and Maurice Golden, prods.; Arthur Hilton, dir.

## Lester's New L.A. Deal

Los Angeles, Feb. 27. Edwin Lester has signed a new five-year deal as general director of the Civic Light Opera Assn. Producer's part, on an annual basis, permits him to undertake any outside legit production or other activity which will not conflict or compete with his duties for CLO.

## Williams Gets % On 'Tattoo' Deal

Tennessee Williams, author of "Rose Tattoo," has an unusual deal on the play. Instead of a straight 10% share of the gross, he gets the minimum author royalty of 5% on the first \$5,000, 7½% on the next \$2,000 and 10% on everything over \$7,000. In addition he will get 20% of the profits on the Cheryl Crawford production.

On "Streetcar Named Desire," the playwright got a straight 10% of the gross, with no share of the profits. In the case of the Irene M. Seznick production, however, director Elia Kazan got 20% of the profits plus his director royalty, so there was no margin left for Williams to cut in on that end. On both "Tattoo" and "Streetcar" the backers and producer absorb the reduction in profits.

As it works out, the difference between a straight 10% of the gross and the minimum author royalty amounts to \$300 on everything over \$7,000. Therefore, whether Williams makes out better under the "Tattoo" deal than he did under the "Streetcar" one will depend on the length of the show's run as well as how much profit it makes. He is theoretically losing \$300 a week in royalties as long as the run lasts, on Broadway or tour.

On that basis, the author would break even if the show netted \$78,000 on a year's run. "Streetcar" earned a profit of about \$600,000 on a two-year run, with two companies. "Tattoo" last week paid an initial return of 10% on its \$100,000 investment.

## Current Road Shows

(Feb. 26-March 10)  
"As You Like It" — Erlanger, Buffalo (26-1); Aud., Rochester (2-3) (closing).  
"Autumn Garden" (tryout) — Locust Street, Phila. (26-3) (Reviewed in VARIETY this week).  
"Diamond Lil" — Paramount, Austin (26); Texas, San Antonio (27); Aud., El Paso (1); Paramount, Tucson (2); Paramount, Phoenix (3); Biltmore, Los Angeles (5-10).  
"Green Pastures" (tryout) — Forrest, Phila. (27-10) (Reviewed in VARIETY, Feb. 14, '51).  
"Guardsman" (tryout) — Hartman, Columbus (26-28); Paramount, Toledo (1-3); Americana, St. Louis (5-10) (Reviewed in VARIETY, Jan. 31, '51).  
"I Know My Love" — Ford's, Baltimore (26-3); Gayety, Washington (5-10).  
"Innocent" — Geary, San Francisco (26-10).  
"King and I" (tryout) — Shubert, New Haven (26-3) (premiere); Shubert, Boston (6-10) (Reviewed in VARIETY this week).  
"Kiss Me, Kate" — Curran, San Francisco (26-10).  
"Let Me Hear the Melody" (tryout) — Playhouse, Wilmington (9-10) (premiere).  
"Make a Wish" (tryout) — Shubert, Phila. (5-10) (premiere).  
"Mister Roberts" (Henry Fonda) — Americana, St. Louis (26-3); Robinson Aud., Little Rock (5-6); Convention Hall, Tulsa (8-10).  
"Mister Roberts" (Tod Andrews) — Pyman, Aud., Nashville (26-27); Aud., Memphis (1-3); Wis. U. Aud., Madison (5-10).  
"Moon Is Blue" (tryout) — Wilbur, Boston (26-3) (Reviewed in VARIETY, Feb. 21, '51).  
"Oklahoma" — Royal Alexandra, Toronto (26-3); Erlanger, Buffalo (5-10).  
"Peter Pan" — Shubert, Phila. (26-3); Taft Aud., Cincinnati (5-10).  
"Romeo and Juliet" (tryout) — Shubert, Boston (6-3) (Reviewed in VARIETY, Jan. 24, '51).  
"South Pacific" — Shubert, Chicago (26-10).  
"Springtime for Henry" (tryout) — McCarter, Princeton (2-3) (premiere); Locust, Phila. (5-10).  
"Streetcar Named Desire" — Armory, Charlotte (27); WRVA theatre, Richmond (28); Aud., Danville, Va. (1); Center, Norfolk (2-3); Lyric, Bridgeport (2); Bushnell Aud., Hartford (6-7); Shubert, New Haven (8-10).

## Inside Stuff—Legit

Agent-producer Al Rosen broke the wire services with his cabled offer to Mrs. Veronica Jolly to assume a role in "Mary Had a Little," which Rosen brought to Melbourne. Mrs. Jolly is the secretary to Maj. Gen. Harry H. Vaughan, military aide to Pres. Truman. She's a native Australian.

"Mary Had a Little" opened in Melbourne to mixed notices and resultant publicity is expected to hypo the take. Offer to Mrs. Jolly was for £50 weekly (\$112 U.S.). Comedy had a successful tour in the U. S. despite the fact that it never played on Broadway.

the Ziegfeld, N. Y. — Louis Calhern is now likely to star in Maxwell Anderson's "Barefoot in Athens" next season. Ralph Richardson was previously sought for the part. "Baker's Doren," new revue with music by Paul E. Glasson and lyrics by Charles A. Peck and Fred Ebb and sketches by Peck and Allan Cohen, will be presented March 11-13 at the Weidman Studio, N. Y. — Jack Hyllton's British production of "Kiss Me, Kate" opened a tryout last night (Tues.) at Oxford and will premiere March 8 at the Coliseum, London. — Clemence Dane's "The Lion and the Unicorn," which was to have been presented in the West End by the late Sir Charles R. Cochran this spring during the Festival of Britain, has been abandoned. — Ralph Richardson has been appointed for a three-year term as a member of the drama panel of the Arts Council of Great Britain. There's talk in Chi of Estelle Loring, Janet Blair's understudy in the touring "South Pacific," taking over the part in June or July, with Miss Blair taking a vacation.

Howard S. Cullman has invited "fellow angels" to a preview Friday night (2) of Helen Hayes' production of "Mary Rose," at the ANTA Playhouse, N. Y. It's part of the fund-raising campaign of the American National Theatre & Academy. . . . The Actors Co. of Hollywood, of which Gregory Peck, Charles Boyer, Dorothy McGuire and Mel Ferrer are leading members, will probably do a Coast production of Clifford Odets' "Country Girl" and send it on a tour similar to their "Summer and Smoke" presentation last season, including dates through Texas and the southwest. . . . Peter Lawrence has budgeted his musical tent at Norwalk, Conn., at \$75,000, but won't start raising the money until he has optioned shows and stars. Feature of the summer schedule will probably be an Irving Berlin festival, with the composer's top hits alternating with other shows. . . . George Armand takes over the moppel role of Jerome next week in the Broadway edition of "South Pacific." — Michael Todd due back today (Wed.) from a brief Florida vacation. . . . Charles R. Meeker, Jr., executive director of the State Fair Auditorium, Dallas, in New York this week to see the shows and line up properties for his summer operetta season.

Eleanor Wilson leaves March 12 for Bermuda to appear in William Miles' Berkshire Playhouse production of "Yes, My Darling Daughter," with Mady Christians, and "Yes, My Lord." Henry Senber just back from presenting the "Death of a Salesman" tour, has joined Sol Jacobson and Frank Goodman as associates with Richard Maney. Charles Harris is general manager, Joseph Harris company manager, and Robert Griffith stage manager of "Tree Grows in Brooklyn." Henry Jones, back from a Hollywood film assignment, is set to appear in a TV edition of "Rugles of Red Gap," starring Cyril Richard. "The Thirteenth God," Richard Gerson play about Alexander the Great, will be premiered March 19 at the Cherry Lane, N. Y., with Woody Parker in the title part. Judith Malina directing, Julian Beck designing the production, and Richard Stryker supplying an original score. Shepard Traube announces a fall production of "From Left Field," baseball comedy by Allen Boretz and Ruby Sully (Mrs. Boretz). He may try out the play this summer at the Ann Arbor Drama Festival. James Daly, who withdrew from the cast of "Billy Budd" immediately after the opening, was succeeded by Judson Pratt, with Charles Carshon moving up to take over the latter's part. The American Theatre Wing's annual Antoinette Perry Awards dinner will be held March 25 at the Waldorf-Astoria, N. Y.

## Jed Harris has finally taken an option on "Piece of the Sun," by Edith and Samuel Grafton. He first saw the play several months ago, when Lee Sabinson, who then held the script, approached him to stage it. Also on the Harris schedule for next season is "Born to Win," "Paper Moon." The 1951 ANTA "Album" is slated for April 15 at

Omaha, Feb. 27. Alicia Alonso, premiere dancer of the Ballet Theatre, taking Nora Kaye's place, got a sock recent when troupe played Tech High auditorium Feb. 21. Dancer took six curtain calls in "Fall River Legend" and next day rated rave reviews. Gross was over \$3,500 for matinee and night.

Davis contributed a full-page ad in the Star, detailing the troupe's European tour of last summer. He also hosted the cast and Friends of Art at an affair at the Muehlebach hotel following the Friday performance. Lucia Chase, executive director, came out from New York to be on hand for the performances, and to confer with Davis on further plans for the troupe. Principal item of business pending now is a forthcoming South American tour, Davis said.

Special effort was put behind the project here, since Blvins Davis, Ballet Theatre president, lives here. Kansas City Star carried news stories in each edition two days in advance, and critic Winifred Shields reviewed each performance.

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## See Theatre Terms Nixing Ferrer Deal to Leave 'Century' for Film

Threatened withdrawal of Jose Ferrer from his revival of "Twentieth Century," at the Fulton, N. Y., in order to star in RKO's film version of "Androcles and the Lion," is apparently a negligible prospect for the immediate future. The actor himself discounted the possibility yesterday (Tues.) and it was pointed out that he is contractually committed to remain in the legit play. If and when he leaves the cast will depend on finding a "suitable" replacement.

Ferrer assured Actors Equity yesterday that he has no intention of quitting the Ben Hecht-Charles MacArthur revival at the moment, explaining to union officials that the whole film deal depends on getting substitute who will be acceptable in the part of the temperamental producer-director and will have comparable boxoffice draw. Equity had been concerned about the situation, as it was feared that the star's departure for a screen assignment might force the closing of the show, with loss of employment for the other actors involved.

A publicity release Monday (26) from RKO, stating that Ferrer had completed "arrangements" to leave the legit and still fulfill his "responsibility to the backers, fellow players and staff of the show," apparently overlooked several vital factors. One is that as co-producer of the play, Ferrer has a contract with City Playhouses, Inc., operator of the Fulton, specifying that he and Gloria Swanson are co-stars of the presentation. Until the gross for the show falls below the reportedly low stop-limit, the actor-producer's only way of getting out of the contract would be to buy his release, or work out (Continued on page 60)

## Play & Building Share Top Billing in Bow of Stylish \$100,000 Houston Arena

Houston, Feb. 27. The Playhouse, stylish \$100,000 arena-style addition to Houston's theatrical scene, made its bow last Wednesday (21). Packed houses since have voted both the unique building and the Siegfried Geyer comedy opener, "Candlelight," solid hits.

Kudos from press and public, plus nightly sellouts for the 299 seats, indicate promoters William A. Rozen and Joanna Albus—already a successful longhair Community Concerts duo—had a sock idea. The 80 Houstonians and Hollywood's Cy Howard, who bought \$500 limited partnership shares for all but \$10,000 of the financing, appear to have a glittered investment.

For the three-week run of "Candlelight," the play and building are sharing top billing. Early bird crowds swarm all over the place, inspecting the 22-foot circular stage; the round auditorium 54 feet across, with five concentric rows of specially built seats arranged, arena style, from back walls to stage; the circumference area, devoted half-and-half to smart lobby and dressing rooms; the intricate built-in lighting, installed in an encircling cove with added pin-spots, all plotted by Hunter College's A. Joseph London; and the myriad of (Continued on page 60)

## 9 New Productions For Ballet Theatre N.Y. Run

Nine new productions—something of a record in dance circles—will be offered in the three-week N. Y. season of Ballet Theatre, starting at the Met Opera House April 9. Two preems, in what will be BT's most unusual engagement, will be seen opening night, in Roland Petit's "Le Jeune Homme et la Mort" and William Dollar's "Concerto."

Other new works performed during the run will be Herbert Ross' "The Thief Who Loved a Ghost," Petit's "Les Demeiselles de la Nuit," Alicia Alonso's "Ensayo Sinfonico," Jean Babilée's "L'Amour et son Amour" and "Bluebird," an as yet untitled work by Carmelita Maracci and Agnes De Mille's "Rodeo" in revised form.

## Penna. Residents Fight Bamberger Tent Plan

Philadelphia, Feb. 27. Local opposition has developed to Theron Bamberger's plan to stage an 11-week summer series of musical shows under canvas on the Devon Horse Show grounds in Philly's swank Main Line sector. Residents near the grounds will protest the Broadway invasion at a hearing March 13 before the Easttown Township Zoning Board of Adjustment.

Bamberger, producer of summer plays at New Hope, Pa., in neighboring Bucks county, applied for a permit to open his music circus the first week in June. The residents engaged Humbert B. Powells, Jr., Philly attorney, to fight the project. "Some of them are within 200 yards of the proposed tent site and don't relish the idea of being kept awake late at night for 11 summer weeks," the lawyer says. "The shows would also create traffic, parking and sanitation problem for the township."

## 'Salesman' Closes To 230G Profit

"Death of a Salesman," which finally closed Saturday night (24) in Hershey, Pa., after a two-year run on Broadway and the road, represents a profit of about \$230,000 on its \$100,000 investment, with substantial additional revenue due from the film sale. Later, about to be closed with indie producer Stanley Kramer, reportedly calls for \$150,000 plus a percentage of the profits. That would give the show and backers an additional \$60,000 profit.

Arthur Miller drama, staged by Ella Kazan and presented by Kermit Bloomgarden and Walter Fried, involved a production cost of \$60,400 and earned an operating profit of \$246,600 on Broadway. The road version cost \$45,200 to produce and earned an operating profit of about \$120,000.

## 4 Operas and Play In Central City Season

Central City, Colo., Feb. 27. The 73-year-old opera house here will be the scene of four weeks of opera, then a dark week, to be followed by a play yet to be picked. The annual summer season, dating from the reopening in 1931, with the exception of the war years, will open June 30 with Gounod's romantic opera "Romeo and Juliet." Donizetti's "Don Pasquale," a sellout last year, will be repeated for six shows, opening July 3.

Central City Opera House Assn., headed by Frank Ricketson, Jr., of Fox Intermountain Theatres, will give opera in a double bill dose for 10 shows, beginning July 14. This bill includes Menotti's short comic opera, "Amelia Goes to the Ball," and Franz von Suppe's "The Beautiful Galatea."

Located in the mountains 45 miles west of Denver, this old mining town expects to beat last year's record of more than 300,000 visitors during the summer. The old opera house was built in 1878 by the miners of the region, with walls four-feet thick, out of rock from the surrounding hills. It has been given to the U. of Denver by the heirs of the former owners, and the college sponsors the summer play festivals. Annual deficits are made up by wealthy residents.

## Schwartz's B'klyn Date

Maurice Schwartz and his Yiddish Art Theatre troupe will make their first and only N. Y. stage appearance this season in "Riverside Drive," a Jewish-English comedy-drama by Leon Kobrin, which will open Friday (2) at the Parkway theatre, Brooklyn.

Bilingual play will be presented there for only 10 performances prior to Schwartz's scheduled departure for engagements in Israel next month.

## Can't Place It

Hollywood, Feb. 27. The audience at the Masquers' Club sat in rapt silence as Robert Emmett O'Connor revived his warden role in "The Valiant." William Woodson played the convict—and Woodson's wife, Anne Millard, played the girl. "Tensely, she asked 'Are you my brother?'" And from the audience floated the voice of nine-year-old Ted Woodson. "What's the matter with you, mom?" he bellowed. "Can't you see it's pop?"

## Bill to Boost Broker Fee on Theatre Tickets Passed, Goes to Dewey

Albany, Feb. 27. N. Y. Assembly Monday night (26) passed by a vote of 116 to 26 Sen. MacNeill Mitchell's bill increasing from 75c to \$1 the maximum at which admission tickets to theatres and other places of amusement may be sold above regular price. Measure, previously approved by the Senate, now goes to the governor.

In a debate preceding the vote, Assemblyman Malcolm Wilson, Yonkers Republican and co-sponsor, read an article by John Chapman in Sunday's (25) New York News defending the increase. Lee and J. J. Shubert wired their opposition.

Assemblyman William E. Clancy, Queens Democrat, and Assemblyman Richard Goldwater, Bronx Democrat, attacked the bill. They claimed it broke the price control line and paved a way for ticket brokers to make excessive charge. Wilson told VARIETY he considered their arguments "spurious."

Twenty-three dissident votes were by Greater New York Democrats. Two negative votes were cast by Republicans from Buffalo and Niagara Falls; one by a Brooklyn Republican.

Present maximum was fixed 11 years ago. Mitchell represents the Times Square district.

## 500G PRODUCTION TAB SET BY L.A. CIVIC OPERA

Los Angeles, Feb. 27. Production outlay of more than \$500,000—biggest in its history—has been earmarked by the L. A. Civic Light Opera Assn. for its upcoming 14th season. Previous high was \$375,000 in 1947 for "Song of Norway," "Rosalinda," "Three Musketeers" and "Louisiana Purchase."

Exact 1951 expense can't be determined this far in advance of the season, but Civic's own production of "The Merry Widow" will cost around \$150,000 and the expense of bringing out "Where's Charley?" will be around \$160,000.

In addition, Civic has signed for hefty guarantees on "Guys and Dolls" and "Three Wishes for Jamie," which will easily carry the figure past the \$500,000 mark.

## Cautious Angel Washes Legit Linen in Public

New York. Editor, VARIETY: I like a good hit show, either drama or musical. It makes you feel good. I'm in the washing machine business, and that's important. But the theatre, I always say, is in the business of washing the troubles out of your mind. And that's important, too. I see all the hits, and if I have to pay \$30 for a ticket, I don't mind, because I'm on an expense account. I never thought much about this until one day last fall, when a friend of mine asked me if I didn't want to invest in a show.

I went to a party and heard a lot of songs sung. Then I thought, before I put my money into it, I ought to make some inquiry about the business setup. And what did I find? The business setup is childish. The fellows who worked for years getting together "South Pacific" don't get my \$30 a ticket. They only get \$6. And all the rest goes to some middleman. This startled me, so that I began to ask a lot more questions concerning the theatrical business. And I have come to the conclusion that the producers are the biggest bunch of fools I know of.

Suppose, for instance, that I have (Continued on page 60)

## Musicals Still Hottest Payoffs; B'way's Big 3 Earn \$34,000 a Week

### New Legit Group Plans 8-Week Tour by Truck

Albany, Feb. 27. Paul Bressoud closes Saturday (3) in Malcolm Atterbury's local Playhouse presentation of "Silver Whistle" to take a truck-touring group through small towns in Pennsylvania, Kansas, Missouri, Nebraska and Iowa for eight weeks, in a "Hometown Theatre" repertoire of three productions. Shows will include "A Dollar Down," comedy by Richard Kirk; "Mother Says No," farce by Marian Johnson, and "No Tears for the Lonely," by Richard Kuss. "Dollar Down," tested in straw hat last summer, has been rewritten by the author since then. "Mother Says No" was tried out last year in Oregon, but "No Tears for the Lonely" has never been performed. Kuss and Miss Johnson will be in the touring troupe.

With Bressoud as producer and director, the troupe will go into rehearsal April 2.

## Final 'Liar' Loss Hits \$176,600

Final statement on "The Liar," Dorothy Willard-Thomas Hammond production which folded on Broadway at the end of last season, shows loss of \$176,600. Musical edition of the Goldoni classic was financed at \$100,000, plus \$25,000 overcall, and the producers had to make good the deficit above that. Accountant's statement has just been sent to the backers.

Financial breakdown reveals that the production cost was \$104,400, loss for the three-week Philadelphia tryout was \$44,500, pre-opening expense in New York was \$9,800, deficit for the two-week Broadway run was \$17,900 and the closing expense was \$2,300. Sale of costumes, etc., reduced the deficit by \$2,300.

Although Mrs. Willard had previously backed various Broadway shows and supplied the bankroll for Hall Shelton's "Ivy Green" production, "The Liar" was her first presentation under her own name. She has since been working on a television show idea. Hammond, her partner in "The Liar," recently presented the touring edition of "Apple of His Eye," starring Edward Arnold.

## Jeritza Dazzles Metopera With Weird SRO One-Shot

One of the largest audiences of the season jammed the N. Y. Met Opera House last Thursday night (22) to welcome Maria Jeritza back after a 20-year absence for a whopping weird one-shot appearance. Stylish, sixtyish soprano was star in a special performance of "Die Fledermaus," to which she, conductor Eugene Ormandy and the orchestra contributed their services. The Met raised the tab for this occasion from its \$7.50 top to \$9, and a gross of \$16,347.85 was added to its \$750,000 maintenance fund drive.

Singer's reception was as heartwarming as that accorded Kirsten Flagstad recently, to make it a great personal triumph. Audience roared its welcome, and applauded long for excessive curtain calls at end of each act. Diva dazzled the customers with three sumptuous gowns designed specially for the occasion, such as probably had never been seen in the opera emporium. Nostalgically, emotionally, it was quite an affair. Musically, it was sad, the singer rarely being on pitch throughout the evening.

Press coverage was interesting, in contrast to the full column criticisms that followed Flagstad's return. The Herald Trib had three paragraphs, with not a word of comment on the singing. The Times ran six paragraphs, in which it saw no point in discussing "such mundane matters as performance." The News claimed the diva sang well, once she got warmed up to the job. In the words of one of the show's song hits, "Chacun a son gout." Bron.

Despite steadily increasing production and operating costs, which particularly affect musical shows, the tuners continue to be the major money-makers, besides being the top tickets in audience demand. That is proved by the profits being earned by the three biggest Broadway smashes, "South Pacific," "Guys and Dolls" and "Call Me, Madam," and will be accented if two slick prospects come through in "King and I" and "Tree Grows in Brooklyn."

Operating profit from the Broadway editions of "Pacific," "Guys" and "Madam" is currently totalling around \$33,000-\$34,000 a week, each having yet to have an unsold seat or to draw less than the legal limit of standers at any performance. In addition, the touring "Pacific," playing the boxoffice limit at the Shubert, Chicago, is netting about \$11,500 a week.

"King and I," which opened to critical raves Monday night (26) in New Haven, already indicates tremendous boxoffice draw on the basis of preliminary mail order returns for the Broadway run, which will have a \$7.20 top. First ad, appearing two weeks ago in the New Yorker mag, drew an estimated 2,000 mail orders. Since then, huge display copy in the Sunday drama section of the N. Y. Times the last two weeks has brought another estimated 25,000 pieces of mail.

The show's management is not announcing any figures on the show's advance sale, but mail is being delivered to the theatre in sacks and the number of envelopes is being roughly estimated that way. It's pointed out that it may be weeks after the show's premiere that an accurate figure in dollars will be available on the pre-opening sale. In any case, producer-authors Richard Rodgers and Oscar Hammerstein, 2d, believe that (Continued on page 60)

## French Ballet Curtails Tour Despite OK Grosses To Stay in H'wood for Pic

Les Ballets de Paris, being presented this winter on the Coast by the Shuberts, curtailed their tour, closing Feb. 17 in Seattle. Tour has been successful financially, and the Shuberts had another six or eight weeks of bookings for the troupe. Bookings, however, were at Chicago and other eastern points, and Roland Petit, troupe's founder-director, preferred staying on the Coast, where he has a picture deal with Howard Hughes. Petit exercised a two-week clause he had with the Shuberts, while the latter claim the curtailment was an amiable arrangement between themselves and Hughes, with no coin involved. Fact that bookings ran into Holy Week and the slow legit season was also a factor.

Hughes plans to make a film this summer, utilizing Petit's best-known ballet, "Carmen," and is keeping those dancers concerned under contract to him. Others of the troupe, including legends Colette Marchand, Nicholas Polajenko and Nicholas Orloff, have already returned to N. Y. and are scouting other jobs. There's also talk that Hughes may present the troupe's "Carmen" in return legit engagement in Hollywood, along with other works.

## Fonda Skips 1st 'Roberts' Performance in 3½ Years

St. Louis, Feb. 27. Laryngitis last week forced Henry Fonda to miss his first performance in three and one-half years in "Mister Roberts," which opened a two-week stand at the American theatre Monday (19). Unable to speak above a whisper, Fonda stood in the wings and saw understudy Fred Easley play his role to a receptive audience.

Manager Paul Beisman of the American said that only 100 of 1,700 in the audience took advantage of the offer to exchange their duets for later performances or get their money refunded. He said there were only a few of the latter. Fonda missed just one performance.



## Plays Out of Town

### The King and I

New Haven, Feb. 27.

Rodgers & Hammerstein presentation of musical play in two acts, with music by Richard Rodgers, book and lyrics by Oscar Hammerstein, 2d, based on Margaret Landon novel, "The King and the King of Siam." Stars Gertrude Lawrence; features Yul Brynner, Dorothy Sarnoff, Murvyn Vye, Doretta Morrow. Staged by John van Druten. Choreography, Jerome Robbins. Music by Richard Rodgers. Orchestration, Robert Russell Bennett; ballet arrangements, Trudi Rittman; musical director, Fredric March. Directed by Herbert, New Haven, Feb. 27, '51, \$3.00 top.

Captain Orin ..... Charles Francis  
Louis Leonowens ..... Sandy Kennedy  
Anna Leonowens ..... Gertrude Lawrence  
Lodi Tchang ..... Leonard Graessle  
Kralahome ..... Murvyn Vye  
Phra Aclak ..... Yul Brynner  
Phra Alack ..... Len Moore  
Tuptim ..... Doretta Morrow  
Lodi Tchang ..... Dorothy Sarnoff  
Prince Chulalongkorn ..... Johnny Stewart  
Princess Yung Vachulak ..... Baywatch Lee  
Phra Maha Rot ..... William Diehl  
Edward Ramsey ..... Robert Craven  
Princess Chulabhorn ..... Christine Corbin  
Andrea Del Rosario, Margie James, Barbara Luna, Nora Suarez, Corinne St. Dennis, Bunny Warner, Rodolfo Corrales, Robert Curt, L. Thomas Griffin, William Marbo, James Marbo, Orlando Rodriguez.

B. V. Danvers, Jamie Bauer, Lee Becker, Mary Burr, Gemma DeLapine, Rhodie Farrell, Marilyn Gennaro, Evelyn Giles, Len Kurland, Nancy Lynch, Michiko, Helen Murrie, Fred Ward, Dudy Worrall, Yuriko.  
Writers, Stephanie Augustine, Marcia Kane, Ruth Korda, Suzanne Loko, Gloria Marlowe, Carolyn Maye, Helen Merritt, Phyllis Wilcox.  
Ammons: Gertrude Hamburg, Maribel Hammer, Norma Larkin, Miriam Lawrence.  
Producers, Duane Camp, Joseph Carnes, Leonard Graves, John Julian, Jack Matthews, Ed Preston.  
Stages: Doris Arlio, Raul Celada, Beau Cunningham, Tommy Gower.

While "The King and I" possesses a wealth of material, it is not such a sure thing as certain other Richard Rodgers-Oscar Hammerstein, 2d, creations were at this stage of the game. This observation stems from the fact that revision of some of the elements that comprised an overlong premiere (three hours plus) can take a right or wrong tack in the clipping process.

These two masters of the half-note and the couplet have put together a musical play that has drama, charm, emotion and cliff-hanging appeal. To make sure that these elements lose none of their values in the reshuffling job is the task facing the play's guiding hands right now. It's an assignment that can bring substantial rewards in audience appreciation.

Much has been made of the book in this particular presentation. It is well plotted and maintains a good balance between its heavier and lighter segments. It provides a substantial foundation for the overall work.

Score impresses as an integral part of the story rather than something contrived for individual appeal, which undoubtedly was what its authors intended. However, that technique seems to limit some of the tunes for so-called popular acceptance. Probable jukebox contenders are "I Whistle a Happy Tune," "Something Wonderful," "We Kiss in a Shadow," "Hello, Young Lovers" and "Shall We Dance." A striking example of a musical soliloquy is "A Puzzlement," and "My Lord and Master" is a stirring number that gets fine vocal rendition.

Taking a leaf from the unorthodox, the production boasts not a single dance in the first act. It is only midway of the second stanza that terpsichore holds sway. A ballet depicting the Siamese version of "Uncle Tom's Cabin" sounds as if it might be something that came out of a Waring mixer, but actually it is a handsomely staged epic done in an interesting manner. Its 15-minute running time seemed overlong at the preem, but this reaction was probably due to other elements being unduly dragged out.

Show has been sagely cast. Gertrude Lawrence scores heavily as Anna, the Englishwoman who first shows the eastern potentate the western way of thinking. Miss Lawrence, despite a recent illness that kept her from rehearsals, sings, acts, cavorts and in general exhibits exceedingly well her several facets for entertaining.

Yul Brynner presents an excellent interpretation of the sometimes savage, sometimes egotistical king who grudgingly falls under the sway of Anna's influence. His work is standout thespian.

Contributing strong feminine voices are Dorothy Sarnoff, singing "Something Wonderful," and Doretta Morrow, whose "My Lord and Master" is a vocal highlight.

Murvyn Vye registers as a burly native prime minister. Johnny Stewart gets solid acceptance as the king's son, and Sandy Kennedy does well as Anna's young offspring. William Diehl rates mention for a good song, and another noteworthy vocal bit

is a choral number by a group of native children.

John van Druten's staging has brought "King" to its present status as a smooth-running premiere. He has maintained an interesting pace, with tedium settling in only as a result of the play's length.

Show is embellished by rich-looking sets and some of the most sumptuous costume trappings to hit this stage in quite a while.

Bone.

### The Autumn Garden

Philadelphia, Feb. 21.

Kenneth Bloomgarden production of drama in three acts (four scenes). Directed by Lillian Hellman. Stars: Fredric March, Florence Eldridge, Jane Wyatt, Ethel Griffies, Kent Smith; features Carol Goodner, Colin Keith-Johnston. Directed by Harold Clurman. Setting and lighting, Howard Bay; costumes, Anna Hill Johnson. At Locust, Phila., Feb. 21, '50. Rose Griggs ..... Florence Eldridge  
Mrs. Mary Ellis ..... Ethel Griffies  
Mr. Ben Griggs ..... Colin Keith-Johnston  
Edward Crossman ..... Kent Smith  
Frederick Ellis ..... James Lipton  
Carrie Ellis ..... Margaret Barker  
Sophie Tuckerman ..... Joan Stanley  
Leon ..... Maxwell Glanville  
Constance Tuckerman ..... Carol Goodner  
Nicholas Denery ..... Fredric March  
Nina Denery ..... Jane Wyatt  
Hilda ..... Lois Holmes

Lillian Hellman has had a remarkably successful record as a playwright, with only one flop-out of seven entries, but, from this angle, it looks very dubious indeed if her latest work is going to add many laurels to her well-stocked crown.

"The Autumn Garden" is, as was to be expected, literate in its writing, and it has an assortment of well-drawn if not particularly interesting characters. But of plot there is virtually none, and the proceedings that take its place are strangely lacking in importance or vitality. Other plays have been dubbed "studies in futility or frustration." This one goes them all better in this respect and seems to get exactly nowhere.

The scene is again Miss Hellman's Deep South habitat, the action taking place in what has been a fine old stately mansion about 100 miles from New Orleans on the Gulf of Mexico. Through its owners' decline in affluence it has become nothing more than a genteel boarding house, many of whose "paying guests" are former friends of the owner in happier days. A group of these friends are observed during a few hours of a late September day, and they're not an inspiring lot. It isn't that they are bad; that's the trouble. A couple of thoroughly evil or despicable characters such as the Hubbards of "The Little Foxes," would come in mighty handy in the present opus, but its Griggses, Ellises, Tuckermans and Crossmans are a pretty pale, insipid lot.

General Griggs is considering divorcing his wife, because her futtering and vapidity annoy him and he longs for single blessedness again. The audience can appreciate that but doesn't care much, one way or another. Then there are the Ellises, grandmother, daughter and grandson. The old lady bosses the family and is, as a matter of fact, the play's only dominant character. The boy, supposedly engaged, is a weakling and on the verge of an unnatural relationship with an older man; in the end the engagement is off, with the other left up in the air. Again nobody gives a hoot. Constance Tuckerman is the rather spineless spinster who runs the house. She has been jilted, some years previous, by Nicholas Denery, an artist by fits and starts, who has later married a rather wealthy Northern girl.

It is Denery's tipping that gives the play its lone claim to a dramatic scene, which comes at the end of Act II. Spifflicated, he barges in on Sophie Tuckerman, young French niece of Constance, who, because of the mansion's crowded quarters, has made up her bed on a living room divan. Denery's passes are half-hearted and harmless and he finally passes out like a light on the divan, but a considerable to-do is made of this silly episode in the last act. Play's only real surprise comes when the apparently naive, innocent niece cold-bloodedly blackmails Denery's wife, asking \$1,000 on a threat of claiming she has been seduced. It all seems incredible and silly.

Edward Crossman is a spiritless bachelor, also a tippler, supposedly in love with Carrie Ellis but more in love with himself. He seems to be getting no place fast. All of them do just that and, at the end, they are where they were at the beginning and nobody is interested in what's going to become of them.

Under Harold Clurman's excellent direction (insofar as the script permits) the really star-studded cast goes through its paces and gets every iota of effectiveness possible out of the pale, lifeless roles. Fredric March is admirable as

Denery, his drunk scene being nicely handled and his general characterization, as always, intelligent. But his talents are wasted along with those of others. Florence Eldridge is properly flutery and insipid as the General's wife and Colin Keith-Johnston is able, if not very interesting, as the General. Ethel Griffies won a couple of deserved salutes of applause opening night for her acidulous observations as Grandmother Ellis.

Jane Wyatt, in from Hollywood, is both lovely and capable as Denery's Northern bride and does her one important scene—the black-mailing bit with the niece—excellently. Kent Smith, potted most of the time, makes a credible Crossman; James Lipton is shadowy and unimportant as the boy, and Carol Goodner and Margaret Barker are routine as Miss Tuckerman and Mrs. Ellis respectively.

However, oddly enough, it's a virtual unknown, Joan Stanley, as the not-so-dewy or innocent French niece who really captures acting honors. The array of names and Miss Hellman's own justified fame as an author may give "The Autumn Garden" a measure of artistic success, but it's certainly strangely lacking in sinesis or dramatic guts.

Waters.

### One Bright Day

Dallas, Feb. 19.

Theatre '31 presentation of drama in three acts (four scenes). Directed by Margo Jones. Technical direction, Marshall Yokelson. At Playhouse, Dallas, Feb. 19, '51, \$5.50 top.

George Lawrence ..... Richard Venture  
John Howard ..... Edwin Whitner  
Margaret Howard ..... Spencer Jones  
Stanley Archer ..... Charles Frazier  
Louise Gordon ..... Bernadette Whitehead  
Ginny ..... Betty Green Little  
Shelia Howard ..... Mady Carroll  
Margaret Howard ..... Kathryn Martin  
Arthur Mitchell ..... Charles Russell  
Paul LaRocca ..... John Denny  
Hagerty ..... Caswell Ellis  
Theodore Cahill ..... George Russell  
W. Ferguson ..... George Maag  
Paul Ruhl ..... Ben Smith

Veteran radio writer Sigmund Miller has crowded his play with lots of "audio" and not enough "video." One could close his eyes and be back in a stirring radio epic a la "Inner Sanctum." Too many lines are wasted on stage directing. But, even with these obstacles, it's a good suspenseful play with lots of laughs. It has the most plot-building and climatic crescendo that producer Margo Jones has done in many a moon.

The main plot (there are five) involves a wealthy drug tycoon who discovers simultaneously that the "trochone" pills he is selling for the millions contain a slow working toxic poison. He is being sued for \$100,000 over the death of a nine-year-old boy by a shrewd lawyer; two of the directors are secretly buying controlling interest in his firm, and last but not least important, his daughter is playing mistress to his general manager.

One by one the problems are solved, with the tycoon disclosing the truth about his pills to the press, in order to save humanity.

The dialog is witty and sparkling. The play is a perfect project for in-the-round productions. The settings are simple and authentic. The characters are strong and meaty.

Outstanding in the cast is Edwin Whitner as the president of the drug firm, giving his role grave dignity. Richard Venture, as the scheming general manager, does a fine job. John Denery, in the role of the ambulance-chasing lawyer, lends a certain strength. Of the femmes, Carolyn Martin is most forceful as the daughter who plays around. George Russell adds a good attorney.

Berg.

### The Loon

Los Angeles, Feb. 21.

Universal Theatre production of drama in three acts (four scenes) by David Sturges. Directed by H. Haile Chace. At Universal, Los Angeles, Feb. 21, '51, \$1.00 top. Paradise Front ..... Ralph Votrian  
Jeanette Graham ..... Franceska Lubis  
Job Bernhart ..... Dean Barton  
Emory Gander ..... Sanford Siegel  
Isaac McQuade ..... Michael Shields  
Henry Wayne ..... Michael Hale  
Andrew Peterhead ..... Perry Klein  
Mildie Banks ..... Evelyn Scott

Often "considered" for Broadway, this "nature play" by David Sturges finally gets its initial production as the premiere presentation of a new Coast little theatre group. There seems little possibility that it will be done elsewhere.

Hypocrisy of religious fanatics is the theme of the script, but Sturges isn't craftsman enough to make his theme compelling. Writing is frequently childish, and despite its brevity seems interminable. Plotting is reminiscent of several more successful scripts which fall loosely into the "nature play" category. H. Haile Chace's careless direction permitted the cast to assume and drop a Scottish burr at will. None of the thespians created an impression.

Kap.

## Plays on Broadway

### The High Ground

Albert H. Rosen presentation of drama in three acts (five scenes) by Charlotte Hastings. Stars Margaret Webster, Tom Helmore, Leueen MacGrath; features Ruth McDevitt, Logan Ramsey, Margery Maude. Directed by Herman Shumlin; setting, costumes and lighting, Peggy Clark. At 40th Street, N. Y., Feb. 26, '51, \$4.00 top (46 opening).

Sister Phillips ..... Marian Seldes  
Nurse Brent ..... Patricia Hitchcock  
Sister Josephine ..... Ruth McDevitt  
Wills Penbridge ..... Logan Ramsey  
Sister Bonaventure ..... Margaret Webster  
Dr. Jellings ..... Tom Helmore  
Mother Superior ..... Margery Maude  
Melling ..... Neil Fitzgerald  
Sarat Colm ..... Leueen MacGrath  
Miss Pierce ..... Mary Bell  
Martha Penbridge ..... Jean Cameron

Although the British are masters of melodrama, they occasionally seem unable to resist interminable preliminary scenes. In the case of "The High Ground," which was a success in London under the title of "Bonaventure," the introductory scenes stretch into two acts, with enough incidental characters and conversation for a season of repertory. When authoress Charlotte Hastings finally comes to the point, about 10 o'clock, she yanks the audience to rapt attention, but by that time it hardly seems worth the patience it has required. So the production is doubtful boxoffice.

The basic outline of "High Ground" is a natural. A convicted murderer, being taken to prison for execution, is caught in a flood and, with her guards, takes refuge in a convent-hospital. There one of the nuns becomes convinced of her innocence and, just as the girl is about to be taken away to her doom, solves the case and unmasks the real killer. This has the makings of a nerve-twisting story against a fascinating background.

Rarely have desperate characters seemed to heap so many irrelevant words around an agonizing situation, however. Apparently with the idea of creating atmosphere, the authoress fritters away two acts and an audience's interest on the bickering of student nurses, the gabbling of the village idiot, the repetitious prattle about onion soup, and inconclusive discussion of the emotional-religious problem of the heroine-nun.

All this palaver is not only time-consuming, but pretty much extraneous to the basic plot. Thus, only a few of the endless confabs are directly related to the facts of the murder case, so the solution of the mystery isn't solved in a steady succession of developments and revelations. It occurs suddenly almost halfway through the third act, with insufficient situation having been established. In any case, the excitement is long overdue.

Under Herman Shumlin's painstaking direction the performance is generally persuasive. Margaret Webster is direct, authoritative and expressive as the clairvoyant Sister Mary. Leueen MacGrath is plausible and moving as the condemned girl whose bitter aloofness changes to proud resignation and then hysterical relief. Tom Helmore, whose previous Broadway appearances have been in light comedy parts, is skillfully disarming as the bland local doctor.

Among the featured players, Logan Ramsey is believable in the difficult, uncomfortable part of the feeble-minded youth. Ruth McDevitt is lifelike as the nun with gift for cooking, and Margery Maude seems curiously unimpressive as the kindly Mother Superior. In supporting parts, Marian Seldes and Patricia Hitchcock are acceptable as the inconsequential training nurses. Neil Fitzgerald and Mary Bell are competent as the prisoner's guards, and Jean Cameron only occasionally intelligible as a dutiful servant.

Peggy Clark's single interior setting looks appropriately cloistered and the costumes seem suitable.

Hobe.

### The King of Friday's Men

Michael Grace presentation of comedy-drama in three acts (four scenes) by Michael J. Molloy. Features Walter Markin, Ian Martin, Frederic Toone. Settings, costumes and lighting, Stewart Chace. At Playhouse, N. Y., Feb. 21, '51, \$4.00 top (46 opening).

Lin Martin ..... Ian Martin  
Una Robinson ..... Maggie McNamara  
Owen Fennigan ..... Mac MacLeod  
Maury Fender ..... Janet Ward  
Boula ..... Tudor Owen  
Barley Board ..... Walter Markin  
Rory Commons ..... Peggy McKay  
Ruddy ..... Scott Brady  
Marty French ..... Grania O'Malley  
Cesar French ..... John Drew Devereaux  
Singers, Mary O'Fallon, Hannah O'Leary, Norman Bates

Although it's supposed to be a popular item in the repertory of Dublin's Abbey Theatre, "The King of Friday's Men" is a dim prospect for Broadway success. However, it brings an interesting new actor in Walter Markin, who is recreating the part he played originally at the Abbey. Also, it introduces Michael Grace to the

New York producer ranks, the first such recruit from a steamship family since Edgar F. Luckenbach made a brief but expensive sortie into the business four years ago.

Considering the rocky course it had in getting to Broadway, the show is in moderately presentable shape and comes across as fairly entertaining. During the road try-out the revised script, which had been figured more suitable for U.S. audiences, was tossed out and the original Dublin version substituted. British stager John Burrell withdrew, with the stipulation that he should not get program billing. There were several cast changes and two postponements of the opening date.

Despite those storm warnings to first-nighters, the folk play isn't too tough to take. It has an appealing story about a burly shillelagh champion in an 18th century Irish village who rescues a colleen from the lecherous local "gentleman" landowner's strong-arm gang, only to be let down and have to flee to the hills when she returns to her humdrum fiancé.

As the rugged-but-gentle shillelagh fighter, Macken is one of the most impressive new leading men seen on Broadway in some time. He is tall and hefty, with a direct and effective acting style and an ingratiating personality. He should be a bet for virile leading parts or, if Equity's alien rules keep him off the stage, a prospect for he-man assignments in films or television-radio.

Ian Martin, as a cheerfully conniving game-keeper, gives an ingratiating performance; a pretty newcomer named Maggie McNamara is appealing within the modest requirements of the role of the damsel in distress; Janet Ward gives dimension to the part of the landlady's discarded mistress; Frederic Toone is a properly odious villain, and there are agreeable supporting bits by Mac MacLeod as the futile fiancé, Tudor Owen as the aristocrat's head bully and Sean McClory as a frustrated would-be bard.

Considering the preliminary turmoil, the production isn't unbearably rough. There was considerable prompting from the wings opening night, and the staging seems understandably lacking in cohesion, but the performance somehow takes on pace from time to time, with some reasonably impressive scenes. Stewart Chace's scenery, including two interiors and a decorative cottage exterior, and costumes are distinctly helpful.

Hobe.

(Closed Friday night (23) after four performances.)

### Springtime Folly

United Producers presentation of farce in three acts (four scenes), by Joseph Schulman. William H. Lieberman and Martin R. Lieberman. Features Jack Whiting, Michel Tsalikis, Gilbert Mac Fitzgerald, by Leon Michel; setting, Louis Kannel; decor, Lawrence Mansfield. At Golden, N. Y., Feb. 26, '51, \$4.00 top (46 opening).

Pat ..... Sam Jackson  
Abe ..... Betty Walter  
Louis De Vito ..... Gilbert Mack  
Miss Woods ..... Michelle Condit  
Mr. Small ..... Ray Newcomer  
Benjamin Talbot ..... Jack Whiting  
Martha Talbot ..... Ann Ford  
Phil Gordon ..... Philip Abbott  
Winifred Larue ..... June St. Clair  
George Barod ..... Jon Solo  
Mrs. Anderson ..... Michel Tsalikis  
Miss Pomeroy ..... Maurice Fitzgerald  
Mr. Kurin ..... Charles Mayer

"Springtime Folly" is a lugubrious farce attempt about Manhattan's garment industry and its arrival on Broadway is apparently due largely to backing from that direction. It is appallingly witless.

Briefly for the record, then, the opus is about a maternity dress company and the plot complications include frantic ananizing, frequent references to marital dalliance, a stock romantic angle and a synthetic wrinkle about a Dress-of-the-Month Club. Under the circumstances, it would perhaps be inhuman to comment in detail on those involved.

Hobe.

### British Director Guest Stager at Carnegie Tech

Pittsburgh, Feb. 27. Carnegie Tech Drama School is importing Basil Langton, well-known English stage figure, to direct its April production, which Langton has selected himself. It's "Rohondra Roundabout," by John Jones, a British playwright. Langton arrives on the campus in a week or two to begin casting from the drama school enrollment.

Usually Tech brings in an outsider each year to stage its annual Shakespearean production, but that assignment is currently going to one of its own faculty, Mary Morris, former Broadway actress, who is doing "Merchant of Venice."



# Chi Still Down to Two Legiters; 'Great Day' \$10,000, 'Pacific' \$51,300

Chicago, Feb. 27. Paucity of legiters is still strong here with only a five-day stand of Ballet Theatre next week breaking the drought until March 27, when "Peter Pan" comes in until April 14. Booking of "Peep Show" has fallen through, with "Borscht-cappades" scheduled for April 23 date at the Blackstone.

"It's A Great Day," had a light \$10,000 and closes next Saturday (3), moving to Minneapolis.

**Estimates for Last Week**  
"It's A Great Day," Blackstone (4th week) (\$3.50; 1,358). On the weak side with \$10,000.

"South Pacific," Shubert (15th week) (\$5; 2,100). Still turning customers away and selling into June; nearly \$51,300.

## 'Garden' \$17,800, 'Pan' 32G, Philly

Philadelphia, Feb. 27. Judging by the current biz in Philly's legit houses—such of them as happen to be open—there is no such thing as a grave theatrical situation. Last week saw three legit houses open and they all had plenty of b.o. activity.

Forrest relights tonight (27) with the revival of Marc Connelly's "The Green Pastures," in for two weeks. Advance sale is fair. Next Monday the Locust gets "Springtime for Henry" for a week's run, and on March 12 there are two bookings, "Make a Wish," musical tryout, at the Shubert, and "Let Me Hear the Melody," straight comedy tryout, at the Walnut.

**Estimates for Last Week**  
"Peter Pan," Shubert (2nd wk) (1,870; \$4.55). Three matinees and Friday and Saturday night performances terrific since start, with revival's only weaknesses being Tuesday, Wednesday and Thursday shows. Got a whale of a big \$32,000 in second of three seasons. "Make a Wish" in March 12.

"I Know My Love," Walnut (2nd wk) (1,340; \$4.55). Complete capacity all week for final local session with \$29,500 grossed—a new house record. "Let Me Hear the Melody" due March 12.

"The Autumn Garden," Locust (1st wk) (1,580; \$3.90). Two raves and one good notice for this Lillian Hellman play, plus marquee names galore, offset objections to gloomy nature of play. Very nice \$17,800 in six performances and big boost is expected this week.

## 'ROBERTS' \$27,000, ST. L., WITH FONDA OUT SICK

St. Louis, Feb. 27. With Henry Fonda sidelined by laryngitis for the last four performances last week, "Mister Roberts" had to make plenty of refunds, so the first semester of its fortnight stand at the American theatre here wound up with a gross of almost \$27,000 for eight performances. The 1,700-seat house is sealed to \$4.27.

Manager Paul Beisman figures the current week's finale, with Fonda back in the show, will hit \$30,000.

**Andrews Co. \$18,500 in Split**  
Evansville, Ind., Feb. 27.

Tod Andrews company of "Mister Roberts" put together a moderate \$18,900 gross last week in two stands. Show played five performances Monday-Thursday at the Auditorium, Louisville, and three showings Friday-Saturday (23-24) at the Coliseum here.

Leland Hayward production is splitting this week between Nashville and Memphis.

## 'Roberta' 40G, Detroit

Detroit, Feb. 27.

Civic Light Opera's presentation of "Roberta" grossed a break-even \$40,000 last week. Current production, the last in the association's 10-week season, is "Show Boat," starring Evelyn Wyckoff, Jack Harold, Jack Kilty and Dorothea MacFarland.

Both the Cass and Shubert still are shuttered.

## 'Guardman' 16½G, Cincy

Cincinnati, Feb. 27.

Jeanette MacDonald and Gene Raymond in "The Guardman" registered nearly \$16,500 last week in eight performances at the 1,300-seat Cox theatre. Top was \$3.69.

## 'Okla' \$37,900 in Split

London, Ont., Feb. 27.

Hounded by flu and accidents, "Oklahoma" was almost capacity for a split-week engagement at the Grand Theatre (1,210 capacity; \$4.20 top) when it grossed \$16,500 for four performances last Monday-Wednesday (19-21). Local flu epidemic resulted in the theatre changing its policy temporarily and having to refund \$3,000. The seats were immediately resold, however.

The backstage accident involved Harold Hewitt, a flyman, who saved Mary Marle and Henry Clarke, cast members, from serious injury when he stopped falling scenery during a change. Hewitt received rope burns when he tried to stop the fall.

**\$21,400 in Rochester**  
Rochester, Feb. 27.

"Oklahoma" was a whirlwind in a split-week here last Thursday-Saturday (22-24), grossing a huge \$21,400 in four performances at the Auditorium. That gave the Theatre Guild production a whopping \$37,900 total for the full week.

## 'KATE' \$35,100, FRISCO; 'INNOCENTS' \$11,900 IN 6

San Francisco, Feb. 27.

"Kiss Me, Kate" continues to be sock fare, chalking up over \$35,100 for its second week at the 1,775-seat Curran, with the house scaled to \$4.20.

"The Innocents," with Sylvia Sydney, opened at the 1,350-seat Geary Friday (23). First three performances showed a nice \$4,200, with what appears to be a healthy advance sale. Added to the gross of \$4,700 pulled by the show in two performances Sunday and Monday (18-19) at the Orpheum, Kansas City, and \$3,000 for a one-nighter Wednesday (21) at the Capitol, Salt Lake City, that brought the total take to \$11,900 for the six-performance week.

## 'Sarah' \$4,300, Atlanta;

B'ham Cops Sock Actor

Atlanta, Feb. 27.

Marsha Hunt, starring in "Legend of Sarah," comedy by James Gow and Arnaud d'Usseau, attracted a creditable \$4,300 last week into till of the Penthouse theatre, Atlanta's Greek-type showcase atop the Ansley Hotel. Actress proved a pleaser, with resident players William Kemp and Helen Mayon heading the supporting cast. Critics kicked in with rave reviews for Miss Hunt and play in which she recently appeared on Broadway.

Penthouse this week is offering a repeat of John van Druten's "Voice of the Turtle," starring Veronica Lake. It was in "Turtle" that Miss Lake clicked in her debut in legitimate here. Carl Betz, member of Pent's resident company last year, played the soldier. After a successful stand here week before last, Miss Lake and Betz moved to Birmingham last week, presenting the play in that town's new 500-seat circle theatre in the Redmont hotel.

Following the opening night performance, Miss Lake and Betz took a stroll in search of a restaurant for coffee. They were halted by police, who ordered Betz to come over to vehicle. Actor says he asked, "Why?" He claims the cops then told him they would ask the questions and proceeded to rough him up, getting him down on sidewalk and pummeling him. Officers took Betz to the station house, Miss Lake going along in the squad car. However, no charges were filed against actress. Betz paid a \$5 fine on a "simple drunk" charge and was released.

The actor later told reporters, "I guess I wasn't too cooperative." He sported a cut lip as a souvenir of the occasion, although policemen denied they did more than put him in the car.

Pent's next play is Philip Barrie's "Holiday," starring screen actress Marjorie Reynolds. It will be followed by "For Love Or Money," starring John Loder and Claire Luce. Birmingham's Theater-in-the-Round, as it is named, this week is presenting Marsha Hunt in Vera Caspary and George Sklar's "Laura," a show in which she did good business at Penthouse here last fall.

## 'Like' \$27,200, Milwaukee; Tour Winds Up This Week

Milwaukee, Feb. 27.

Katharine Hepburn, nearing the end of her long tour in the Theatre Guild revival of "As You Like It," pulled a strong \$27,200 gross last week at the Davidson theatre here.

Show winds up with this week's split between Buffalo and Rochester, with the actress returning to Hollywood for a film assignment.

## 'Moon' \$15,200, Hub;

'Romeo' \$22,800,

'Pastures' \$21,000

Boston, Feb. 27.

"Romeo and Juliet" is currently in final stanza of a disappointing three week stint at the Shubert. "The Moon is Blue," new F. Hugh Herbert comedy at the Wilbur, is playing to virtual capacity.

Announcement of forthcoming Rodgers and Hammerstein musical, "The King and I," skedded to open March 6 at Shubert, deluged the boxoffice.

**Estimates for Last Week**

"Green Pastures," Colonial (2d wk) (1,500; \$3.60). Opened slowly but wound up strong with neat \$21,000 for the finale, a jump of \$9,000 above the previous week; house is dark.

"Romeo and Juliet," Shubert (2d wk) (1,750; \$4.20). Below hopes at \$22,800, but still \$8,700 better than the first week; current semester is the closer.

"Moon is Blue," Wilbur (1st wk) (1,200; \$3.60). Got all but one critical nod and hopped off to almost sellout trade; almost \$15,200 for the opener and due to go clean this week.

## N.Y. CITY BALLET UPS 2D WEEK TAKE TO \$38,700

The N. Y. City Ballet Co., in the second stanza of its current winter season at City Center, N. Y., last week, racked up a fine gross of \$38,700, an increase of \$7,000 over the previous frame.

Troupe offered the second of its premieres last Tuesday (20) in "La Valse," a George Balanchine creation set to Maurice Ravel's music. Sumptuously costumed by Karinska, ballet is an eye-filling sight. But choreographically it disappoints, although showing great promise under certain revisions. First pair is abstract classic, second part a dramatic work, and the two moods clash. Shortening of the first part would help greatly. There is also a good deal of aimless hand-wavings, too much posturing, and not enough dance. And a few more old-fashioned waltz turns, instead of so many teasers, would help.

## 'Apple' Sour \$8,500, L.A.;

Tour Ends 51G in Red

Los Angeles, Feb. 27.

Thomas Hammond's touring production of "Apple of His Eye," starring Edward Arnold, closed down Saturday (24) after the first of its scheduled two-week stand at the Biltmore here. Frame's \$8,500 take represented a loss of \$2,000, bringing to \$51,000 the deficit sustained by the comedy since it began its tour Jan. 2 in Washington.

Only other house open, the 376-seat Ivar, did a nice \$4,600 for the first five days of "Joan of Lorraine." Luise Rainer star probably will hold an extra week, through March 10.

Las Palmas rekindles tonight (Tues.) with the preem of "The Square Needle," a new comedy.

## 'King' Advance Sellout,

To Set N. Haven Record

New Haven, Feb. 27.

After a dark week, during "King and I" rehearsals, Shubert currently has the Rodgers and Hammerstein musical on tap for a full eight-performance tryout that was a complete advance sellout at \$5.40, a record top here, so a new house mark is certain.

In an attempt to overcome ticket headaches such as the one that attended the local "King" engagement, Shubert management has already announced boxoffice ticket sale on "Tree Grows in Brooklyn," which is due for a March 19-24 premiere.

## B'way Improves in Holiday Spurt; Bolger \$44,600, 'Tattoo' \$27,600, 'Hours' \$10,000, 'Ground' \$9,000

On the strength of Washington's birthday (22) hypo, business on Broadway generally spurted last week, traditionally the peak of the spring season. Although not all shows benefited, trade was improved from the start for most entries and the week's total was markedly up. Boxoffice prospects for this week are down, and are due to continue to slide through the spring and summer.

There were seven solid sellouts last week, including the five perennials, "South Pacific," "Guys and Dolls," "Call Me Madam," "Affairs of State" and "Bell, Book and Candle," plus the D'Oyly Carte Opera and "Twentieth Century." Nearly at the solid sellout level, after steadily climbing since its opening three weeks ago, is "Rose Tattoo."

The total gross for all 29 shows last week was \$704,700, or 75% of capacity. The previous week's corrected total for 28 shows was \$662,100, or 72%.

There were six closings last weekend, including "Bless You All," D'Oyly Carte, "King of Friday's Men," "Peer Gyn," "Peep Show" and "Razzle Dazzle." Folding this week are "Springtime Folly," last night (Tues.) and "Billy Budd," "Jotham Valley" and possibly one or two others. Subsequently, "Where's Charley?" leaves March 10 for tour and "Lady's Not for Burning" and "Member of the Wedding" exit March 17, also for the road.

**Estimates for Last Week**

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetical figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Affairs of State," Music Box (23d wk) (C-\$4.80; 1,012; \$26,874). Over \$27,100 (previous week, \$27,100).

"Angel in the Pawnshop," Booth (8th wk) (D-\$4.80; 766; \$20,363). Under \$10,000 (previous week, \$9,500).

"Bell, Book and Candle," Barrymore (15th wk) (C-\$4.80; 1,064; \$28,000). Over \$28,300 (previous week, \$28,200).

"Billy Budd," Biltmore (3d wk) (D-\$4.80; 920; \$22,600). Under \$6,500 (previous week, \$5,500); closing next Saturday night (3).

"Bless You All," Hellinger (11th wk) (R-\$7.20; \$1,543; \$55,000). Almost \$22,300 (previous week, \$21,700); closed Saturday night (24) after 84 performances, at a loss of about \$150,000.

"Call Me Madam," Imperial (20th wk) (MC-\$7.20; 1,400; \$51,847). Always gets the limit; over \$52,500 again.

"Country Girl," Lyceum (16th wk) (D-\$4.80; 995; \$22,845). Nearly \$17,200 (previous week, \$19,200).

"Darkness at Noon," Alvin (7th wk) (D-\$4.80; 1,360; \$34,276). Almost \$22,500 (previous week, \$22,700).

D'Oyly Carte, St. James (4th wk) (O-\$4.80; 1,571; \$37,000). Almost \$37,000 on double-bill of "Cox and Box" and "Pirates of Penzance" (previous week, "Gondoliers" and "Iolanthe" got \$35,000); closed Saturday night after a highly profitable engagement of 32 performances.

"Gentlemen Prefer Blondes," Ziegfeld (64th wk) (MC-\$6; 1,628; \$48,244). Over \$45,800 (previous week, \$39,200).

"Guys and Dolls," 46th Street (14th wk) (MC-\$6.50; 1,319; \$43,904). Nearly \$44,400 (previous week, \$44,400).

"Honey Time," Plymouth (57th wk) (C-\$4.80; 1,063; \$29,019). Nearly \$23,100 (previous week, \$18,600).

"High Ground," 48th St. (1st wk) (D-\$4.80; 925; \$22,165). Opened Tuesday night (20) to three favorable notices (Coleman, Mirror; McClain, Journal-American; Watts, Post) and five thumbs-down verdicts (Atkinson, Times; Guernsey, Herald Tribune; Chapman, News; Pollock, Compass; Watts, Post) and one yes-and-no (Hawkins, World-Telegram & Sun); first eight performances, including the regular-scale premiere, grossed about \$5,000; closed Saturday night (24) after eight performances, at a loss of about \$15,000.

"Lady's Not for Burning," Empire (59th wk) (D-\$4.80; 1,082; \$23,196). Nearly \$14,000 (previous week, \$11,300); closing March 17, to tour.

"Out of This World," Century (10th wk) (MC-\$6; 1,045; \$49,191). Over \$46,200 (previous week, \$42,900).

"Peep Show," Winter Garden (34th wk) (R-\$7.20; 1,519; \$55,077). Over \$30,000 for 10 performances (previous week, \$29,000); closed Sunday night (25) after 278 performances, at a loss of about \$75,000.

"Peer Gyn," ANTA Playhouse (4th wk) (D-\$3; 924; \$22,733). Reached \$10,900 (previous week, \$10,700); closed Saturday night (24) after 32 performances.

"Kiss Me, Kate," Shubert (11th wk) (MC-\$6; 1,361; \$40,847). Over \$37,600 (previous week, \$31,500).

"Lady's Not for Burning," Empire (59th wk) (D-\$4.80; 1,082; \$23,196). Nearly \$14,000 (previous week, \$11,300); closing March 17, to tour.

"Member of the Wedding," Empire (59th wk) (D-\$4.80; 1,082; \$23,196). Nearly \$14,000 (previous week, \$11,300); closing March 17, to tour.

"Out of This World," Century (10th wk) (MC-\$6; 1,045; \$49,191). Over \$46,200 (previous week, \$42,900).

"Peep Show," Winter Garden (34th wk) (R-\$7.20; 1,519; \$55,077). Over \$30,000 for 10 performances (previous week, \$29,000); closed Sunday night (25) after 278 performances, at a loss of about \$75,000.

"Peer Gyn," ANTA Playhouse (4th wk) (D-\$3; 924; \$22,733). Reached \$10,900 (previous week, \$10,700); closed Saturday night (24) after 32 performances.

"Rose Tattoo," Booth (4th wk) (D-\$4.80; 1,214; \$28,000). Nearly \$27,000 (previous week, \$26,500); advance sale has now built to about \$75,000.

"Season in the Sun," Cort (22d wk) (C-\$4.80; 1,036; \$24,101). Over \$19,400 (previous week, \$18,800).

"Second Threshold," Morosco (8th wk) (CD-\$4.80; 912; \$24,300). Nudged \$14,400 (previous week, \$11,600).

"Sins of the Fathers," National (2d wk) (C-\$4.80; 1,172; \$29,534). Almost \$10,000 (previous week, \$13,000) for first seven performances, including about \$7,000 for three paid previews.

"South Pacific," Malester (97th wk) (MD-\$6; 1,659; \$50,188). As always, over \$50,000.

"Twentieth Century," Fulton (9th wk) (C-\$4.80; 976; \$23,228). Nearly \$23,500 (previous week, \$23,400).

"Where's Charley?" Broadway (4th wk) (MC-\$4.80; 1,500; \$49,000). Over \$44,600 (previous week, \$40,100); closing March 10, to tour.

**Stock**  
"Romeo and Juliet," Arena (R-\$4.80; 500; \$14,000). Opened Monday (19) to three mildly approving notices (Atkinson, Times; Coleman, Mirror; McClain, Journal-American); four negative (Guernsey, Herald Tribune; Chapman, News; Pollock, Compass; Watts, Post) and one yes-and-no (Hawkins, World-Telegram & Sun); first eight performances, including the regular-scale premiere, grossed about \$5,000; closed Saturday night (24) after eight performances, at a loss of about \$15,000; plans of producers David Hellwell and Derrick Lynn-Thomas are uncertain.

**Opening This Week**  
"Springtime Folly," Golden (C-\$4.80; 769; \$19,159). Play by Joseph Shulman and William F. Lecher, presented by United Producers; opened Monday night (26) to unanimous pans and was slated to fold last night (Tues.).

**Future Schedule**  
"Merry Rose," ANTA Playhouse, March 4.

"Autumn Garden," play, Coronet, March 7.

"Moon is Blue," Miller, March 8.

"Romeo and Juliet," Broadhurst, March 10.

"Green Pastures," Broadway, March 15.

"King and I," St. James, March 29.

"L'Ecole des Femmes" (Louis Jouvet), ANTA Playhouse, March 18.

"Make a Wish," Winter Garden, April 5.

## Opera Big \$37,400 In

Toronto in Nine Days

Toronto, Feb. 27.

Despite the flu epidemic, with attendant window refunds, Royal Conservatory Opera Co., with Ernest M. Rawley managing the troupe this season, a week ago grossed a big \$37,400 for the nine days and 11 performances at the Paval Alexandra (1,525), sealed at \$3.50 top.

Engagement saw three performances of "Faust," four each of "Butterfly" and "Fino," with four sellout performances of the trio, during the nine-day engagement.







## Night Club Revues

Continued from page 33

### Flamingo, Las Vegas

of show. Brandow's Louis Armstrong impress "Can't Give You Anything But Love" whips up salvo, trumpet tooling second chorus bringing back Condos also on trumpet for high note riff windup. Versatility of duo becomes more apparent as both warble "Novelties." Return for Brandow's piping of "Ace in the Hole" to Condos' softshoe dance and bringing James into act for challenge dancing which doesn't come off too well.

Josephine Earl line disappoints with routines sans imagination. Gordon Polk has little to do this show other than chant opening line number.

James orch sounds exceptionally fine in room, with full-toned solid beat beckoning floorfuls of interbeat dancipators. WNL

### Cocoanut Grove, L. A. (AMBASSADOR HOTEL)

Los Angeles, Feb. 21.  
Connie Haines, with Nappy Lamare; Gillette & Richards, Eddie Bergman Orch. (15); \$1.50-\$2 minimum.

Connie Haines wisely tears a leaf from Hildegarde's book, not to mention Blossom Seeley's, in her current Grove stint. She not only table-hops, she gathers herself a combo headed by banjoist Nappy Lamare to accompany her on her rounds of the room's ample space. The Grove is a notoriously tough room to play. She cuts it down to her size, evoking thereby a folksy atmosphere that augurs a satisfying several weeks for maitre d' Gillette's big black register.

Gillette and Richards, top-and-comedy team who opens, are better than their material. Incontinent distaff half, who carries the flash act's load, is the prime asset. They do a travelog takeoff narrated by the man and kidded by the femme with comic Siamese grinds, Hawaiian hulas, Mexican hat dance and a Texas square-dance-a-deux that finale with a not-too-funny satire of Annie Oakley.

Miss Haines, backed up bouncily by Eddie Bergman's band, makes the rounds of the ringside right off the bat with an olio of "I Feel a Song Coming On," "Object of My Affection" and "S Wonderful." Attention-grabbing gimmick pays off by riveting the payees while she mikesides with "Be My Love" and "Bushel and a Peck." Then she corrals the blazer-wrapped, banjo-strumming Lamare and a trombone-trumpet-clary-combo from the Bergman crew for a 'round-the-room production number on "Alexander's Ragtime Band," "Ol' Man Mose" and a rafter-ringing hoedown on "When the Saints Come Marching In." Mike.

### Old Knick Music Hall (NEW YORK)

Paul Killiam production of "Gold Diggers of 1930," with Eddie Hanley, Gene Courtney, Al Norman, Dorothy Loudon, Connie Anderson, Bill Meigs, Al Cronin, Cindy Heller, Eddie Bernard Orch. (4); minimum, \$3.

Paul Killiam has added three new faces to his combination olio and melodrama formula which continues to click as an unconventional nitery presentation. Newcomers are Cindy Heller, Dorothy Loudon (New Acts) and Eddie Hanley, all of whom are key characters in the meller and, in the vaude segment, do their own specialties which register solidly. "Gold Diggers of 1930" is familiar burlesque of the 10-20-30 bloodcurdlers. While similar in theme to the comic drama which has been playing at the Old Knick since mid-January, new scenes have been added, with some changes in the plot development.

Played strictly for laughs, story tells of a drunk prospector who has found a rich gold mine. Villain plots to steal the claim papers, but is foiled by his daughter and her handsome cowboy hero. Asides and exaggerated histrionics are well paced. Entire cast turns in a commendable job.

Olio portion of show is fast and offers a number of laugh-provoking burley sketches as well, as creditable singing and terping. Standout is Al Norman whose nimble dance routines are a show-stopper. His tango burlesque is especially funny. Connie Anderson's tap dancing and warbling come through in top manner, while Bill Meigs delivers his songs in a pleasing fashion. Gene Courtney registers okay in her imitation of Gypsy Rose Lee.

Dorothy Loudon's songs, Cindy Heller's monologues, and Eddie

Hanley's foolery round out a refreshing evening of fun.

A veteran burlesque comedian, Eddie Hanley, makes his debut at this cafe. Strictly a product of low comedy, Hanley leans heavily on burley routines. Utilizing such a pattern, with which he is familiar, he is deft in drawing laughs with standard material. Timing is good and his mimicry is solid. Using Gene Courtney as a foil in a cafe scene, Hanley wins plaudits in his efforts to avoid being given a mickey. His imitation of a woman getting up in the morning is okay, although his magician skit is on the corny side.

Paul Killiam's commentary to the silent films continues to be a highlight of the program. Community sings and singing waiters are additional bonuses for patrons who seek something different in nitery entertainment. Alst.

### Morgan's, Newport, Ky.

Newport, Ky., Feb. 17.  
Al Morgan, Merino Goode, Neil Stanley, Deke Moffitt Orch. (9); cover \$1, \$1.50.

Riding on a popularity wave after years of rough going at small cafes in Greater Cincy, Al Morgan took over Friday (16) as operator of this bandbox nitery, formerly known as the Glenn Hendersons, in Newport, hotly Kentucky city opposite Cincinnati. Defying further bumps in the path of his career, the singing piano player has tossed slots and gaming tables out the window in a bid to make a go with entertainment, dining and dancing.

First night indications were that Morgan is on the right track, especially in face of the heat-on flash from the Kefauver crime probe, already felt plenty in northern Kentucky.

A slick entertainer in his own field, Morgan is well liked in these parts. With an orchestra such as that of Deke Moffitt, a local fixture, plus a comedian and a singer, he provides a pleasing full-hour show. Performances are at 9 and 11 p.m. and 1 a.m., nightly except Monday when Morgan flies to Chicago to originate his weekly half-hour TV show on the DuMont net. The room, half terraced, seats 180 with off-stage space allowance for dancing.

Acts booked in for first two weeks are Margo Goode, fireball chirper, and Neil Stanley, neat appearing story teller and impersonator. Each give a good 15-minute helping on the first show.

Home among old friends and admirers, Morgan clicks with an opening medley of smiles tunes. Then "I Guess I'll Have to Find Another Sweetheart," "Old Records," "You're Sorry Now," "The Place Where I Worship" and a signoff with "Jealous Heart," the number that zoomed him to the name class via London records and TV. Koll.

### Crowther Rap

Continued from page 3

of real crisis with some vigorous protests and strong support?"

"Crowther knows very well why we haven't," huffed one of the directors. "It's for the very same reason he didn't make mention of our reason in his article. It's because we don't want to get into an open battle with Cardinal Spellman any more than the Times does. There's no point in Crowther playing innocent about it."

Censor seal on "Miracle" was withdrawn as the result of protests by Cardinal Spellman of the New York Archdiocese that the Roberto Rossellini picture was "blasphemous." Seal was granted by the censors and then pulled by the blue-pencillers' supervising body, the Board of Regents, when the Catholic protest welled.

#### MPAA's Refusal

Aside from their desire to stay out of a joust with a well-organized religious group, MPAA directors stated there was another very practical reason to avoid entering the "Miracle" dispute. That was that the MPAA itself would refuse the Italian-made picture a seal under its self-regulatory code if it were presented. The Production Code is specific in denying approval to a film which offends any religious group.

"It would certainly be inconsistent," explained one official, "for us to fight to help a distributor get a state seal for a picture to which we wouldn't give our own seal."

On the other hand, the MPAA toppers queried admitted that, the

issue currently involved in the "Miracle" case is as important to all other producers and distributors as it is to Joseph Burstyn, who is handling this film. That is the matter of the Regents' withdrawing a seal after it has been granted. This had never before been done.

Crowther had a good point, they admitted, when he declared: "The action of the Regents... presents filmmakers with the prospect of not knowing when a film is passed in New York State. There is no telling now when pressure upon the Regents by a minority group... may bring the revocation of a license and the damaging disruption of an enterpriser's plans based on the assumption that a license is valid unless subsequently violated in some way."

Appeal by Burstyn from the decision of the Regents is slated to come before the Appellate Division of the New York State Supreme Court next Monday (3). One MPAA board member admitted that the association might have joined in the case as amicus curiae (friend of the court)—as it has in other cases—to support Burstyn had the film's subject matter been different.

#### Okays Burstyn Appeal

Albany, Feb. 27.

Supreme Court Justice Kenneth S. MacAffer last week signed an order permitting Joseph Burstyn to appeal from the Board of Regents' ban on "The Miracle" to the appellate division. MacAffer recently refused to stay enforcement of the Regents' action, as requested by Burstyn. The latter argued, through attorney Samuel E. Aronowitz of Albany that the board did not have the power to revoke a license issued by the State Education Department's Motion Picture division. Charles A. Brind, Jr., counsel for the Regents, contended they possessed this authority.

Justice MacAffer, in denying Burstyn's motion that day, said he did so without passing on the correctness of the decision by the Regents that "The Miracle" is "sacrilegious" or on their authority to rescind a license.

The appellate division is expected to hear the appeal at the term convening here March 5.

## 'MANON,' 'NO ORCHIDS' GET LEGION'S NIX

Two more foreign imports were condemned this week by the National Legion of Decency. Relegated to the organization's Class "C" category were "Manon," a French-made film distributed in the U. S. by Discina International, and Renown Pictures' "No Orchids for Miss Blandish."

"Manon" was said to "condone immoral actions..." and "contains material morally unfit for entertainment of motion picture audiences." Legion rapped "Blandish" because it "presents sympathetically suicide in plot solution," among other things.

#### Rome Group Judges Pix

Rome, Feb. 27.

What may likely be the local counterpart of America's National Legion of Decency has been formed by a group of Catholics. As the Cine Studio Club they will scan films and make reports on the moral nature of the pix screened with a view to the Roman Catholic attitude in general. Pictures will also be judged as to their suitability for the Catholic Youth Group.

## New Acts

Continued from page 33

Routine is funny and her patter in describing the various creams and ointments and what they will do for the beauty-seeker is solid entertainment. Shifting to pathos, Miss Heller is effective in a bit in which she portrays an old actress who waits at the stage door for a glimpse of her daughter who is a star.

Miss Heller has an excellent potential for most situations. Alst.

#### ARISTOCRATS OF RHYTHM (2)

Dances

6 Mins.

Apollo, N. Y.

Aristocrats are a smart-looking Negro mixed team whose forte is union tapping. Their turn consists of two numbers both executed with perfect precision.

Their terping impresses with its polish particularly in a routine built around two chairs as props.

## Literati

### Jinx Falkenburg's Autobiog

Jinx Falkenburg (& Tex) McCrary has written a tome, "Jinx," which Duell, Sloan & Pearce will publish in September.

Autobiog deals with her career as model, radio and tele gabber and newspaper columnist.

### Chi Dailies Hike Sat. Editions

Latest in newspaper price raises has the Saturday editions of the Chicago Daily News and the Chicago Herald-American going from a nickel to a dime. Both afternoon papers carry special sections with the week-end edition.

Hearst paper made a try early last year with a 10c paper, but was forced to drop it after a few weeks when the News refused to go along. Regular week day editions will continue 5c price. Usual "higher material prices" and "labor costs" are the reasons for hikes.

### Doubleday's Ilka Chase Tie-In

Doubleday's move-over to its new Madison Ave., N. Y., headquarters from the Time-Life Bldg., is being tied in with a cocktail party March 8 for Ilka Chase's new book, "New York 22" and a preview of the new Doubleday offices, also in the 22 zone.

### Bellemans' New One

Ludwig Bellemans' upcoming "How to Live Incognito," via Little Brown in May, is based on his own self-created experience as a phoney Russian "royalty" and living sur-le-cuff (mostly) in Europe during the height of the season.

Dick Taplinger, literati and show biz p.a., has coauthored "Circus Doctor" for the same pub (due in April) with J. Y. "Doc" Henderson, chief vet of the Ringling circus. Ngalo Marsh's novel, "Night at the Vulcan" (July) has a London theatre background. Scenarist Abraham Polonsky's "The World Above" (March) and John McNulty, who did McSorley's and other 3d Ave. (N. Y.) saloons, has another due next month, "A Man Gets Around," all via Little, Brown.

### Amy Loveman to BOM Board

Amy Loveman has been named to the editorial board of Book-of-the-Month Club, succeeding Dorothy Canfield Fisher, who resigned after 25 years as a judge.

Miss Loveman has been one of the editors of Saturday Review of Literature since its inception in 1924, and has been with BOM since its start in 1926, as chief of the reading department.

### U. of P. Gets Amer. Quarterly

Starting with the Spring 1951 issue, the University of Pennsylvania will take over from the University of Minnesota publication of the American Quarterly. Announcement of the switch was made by President Harold E. Stassen, of Penn.

Anthony N. B. Garvan has been named editor; William Van O'Connor, associate editor, and Robert E. Spiller, chairman of the board of editors.

### Ted Pratt's 3d Florida Novel

Ted Pratt is writing the third novel in his "Barefoot Mailman"- "Flame Tree" trilogy on Florida. New tome, which Duell, Sloan & Pearce will publish, will be tagged "The Big Bubble," and will deal with the Florida boom. Last section of the book will deal with a fictional place called Boca Faro, which may call to mind incidents in the history of Boca Raton and the Addison Mizner building boom.

Pratt, incidentally, has just renewed his DS&P contract.

### Harper's Show Biz Books

Harper's forthcoming novel, "The Oracle," by Edwin O'Connor, a satire on a man with a microphone (a pollyanna newscaster who sees optimism in world ills with the same verve and vocal bounce as he sells his sponsors' wares) is said to be based on an easily recognized commentator.

Biographer Hesketh Pearson's "The Last of the Actor-Managers" touches on the lives and careers of Forbes - Robertson, Beerboom Tree, Granville - Barker, George Alexander, F. R. Benson, Martin Harvey, Lewis Waller, H. B. and Laurence Irving and Oscar Asche, all prominent in British theatre. Pearson is an English ex-thesp and drama critic, now historian on the theatre. It's also via Harper, due next month.

Same pub is issuing the following dealing with the lively arts: "Invitation to the Theatre," revised edition by Frank Hurbert

O'Hara, U. of Chi, prof of English, and Marguerite Harmon Bro, due in April; "Dammed Old Crank," E. W. Scripps (Howard) autobiog (from private papers), edited by Charles R. McCabe; "Collier's Best," fiction anthology, edited by Knox Burger, the weekly's fiction editor; Carl Warren's "Modern News Reporting," third edition (he's TV-radio news editor of the N. Y. Daily News); "Literary Opinion in America," edited by Morton D. Zabel (another U. of Chi. educator), a revised anthology embracing essays by Henry James, Edmund Wilson, T. S. Eliot, Allen Tate, Menckes, Lionel Trilling, et al. (due in May); revised updated edition by John Gunther of his "Inside USA" (first published in '47); and carnival magico Dan Mannix's "Step Right Up!" which Reader's Digest will condense in April, coincidental with the Harper's publication.

### CHATTER

Ethel Barrymore's memoirs will be titled "Major and Minor Memories."

Howard Rutledge succeeds Joe Taylor as chief of the Wall Street Journal bureau in LA.

Isabella Tavis Mich in Hollywood to write a series of magazine yarns about film folks.

Pocket Books issuing Paul J. Sachs' "The Pocket Book of Great Drawings" tomorrow (1).

Wade Nichols in Hollywood for two weeks to contact writers and material as editor of Red Book.

Authors League has reprinted article, "What the New Social Security Law Means to Authors," from recent Publishers Weekly.

Excerpt from Ethel Waters' book, "His Eye is On the Sparrow," titled "Mamba's Daughter," describing the actress' experience in the latter "Mamba's Daughters," is in the March issue of Atlantic Monthly.

Chicago Tribune columnist Jimmy Savage, moves out to the Coast March 14, where he'll do his regular column with Hollywood pitch. He'll reportedly debut St. Patrick's Day (17) with an ironic diatribe on the Irish.

Houghton Mifflin has opened applications for the 17th year of its literary fellowship awards. Latter offer \$2,400 apiece, half of which is considered as an advance against royalties. Projects may be either fiction or non-fiction.

Bucklin Moon is resigning tomorrow (Thurs.) as associate editor at Doubleday, after 10 years, to devote full time to writing. He has authored four tomes, including "Without Magnolias," winner of the George Washington Carver Award.

The David A. Smarts back to Boca Raton, Fla., for their winter vacation and to recuperate from the shock of Esquire-Coronet prexy Alfred A. Smart's death. Gaby and Dave Smart (he's board chairman) are building a permanent residence in Florida.

U. of Pennsylvania takes over publication of the American Quarterly from the U. of Minnesota, starting with the spring issue. Anthony Garvan has been appointed editor, with William Van O'Connor associate and Robert Spiller chairman of the editorial board.

Bill Ornstein's (Metro) short-story, "The Crime," which appeared in the November Tomorrow, makes the Honor Roll in forthcoming "American Best Short Stories" anthology. Houghton Mifflin will publish in June. Same yarn also being reprinted in Negro Digest.

Frank Egner resigned as president of Funk & Wagnalls to become associated with Doubleday & Co. as v.p. of Nelson Doubleday, Inc. He will develop special mail-order projects and other special promotions, working with A. Milton Runyon, Charles Sherman, Jerome Hardy and Frank Vos. Egner was for 28 years with McGraw-Hill.

Jack R. Cominsky, Saturday Review of Literature veepee; Robert K. Heimann, Forbes mag managing editor; Allan Stearns, Dell Publications promotion director, and Abner Sideman, Cowles magazines circulation manager, to be guest speakers for New School for Social Research (N. Y.) special lectures on "Magazine Publicity and Promotion," beginning March 19.

Beaumont Newhall, ex-legit now teaching drama at U. of Tulsa, is currently presenting "I'd Love To Be You," a musical by himself with score by William Swier, at the school. He plans coming to N. Y. this summer to see about Broadway possibilities.



## Broadway

Chi hotelier Jimmy Hart back from European o.s.

TV producer Irving Mansfield to Miami Beach for a six-day rest.

Billy Reed's Little Club fourth anniversary celebrated with open-house on Monday (26).

Exhibitor Walter Reade, Jr., on a ski trip to Aspen, Colo., for the next two weeks.

Ily Gardner, N. Y. Herald Tribune columnist, doubled back to Miami Beach for another quickie of sun.

Cholly and Molly Berns (21) to the Coast tonight, en route to Honolulu vacation, their first time in hula land.

Theodore R. Kupferman resigned from Warners' homeoffice legal staff, switching to NBC's law department.

Mildred Smith, songstress, and Jack Payne, British dance band conductor, sailed for Britain Saturday (24) on the Queen Mary.

Alfred Latell, who did an animal impersonation act for many years, confined to State Hospital, Elgin, Ill., suffering from arterio sclerosis.

Producers William Pine and William Thomas return to Hollywood today (Wed.) after parleying with Paramount homeoffice sales execs.

Russell Nye's contract was sold by agent Gloria Saffier to MCA which spotted him into the current Hotel St. Regis (Maisonette) booking.

Montague Salmon, managing director of the Rivoli theatre, off to the Coast over the weekend on a vacation jaunt, accompanied by his wife.

Gloria Swanson named "Trouper of the Year" by the Troupers, group of women in show business who take care of needy theatrical children.

Jack Harvey got MCA writing release to shift to the Morris agency as a TV scribe. With Sol Shor he just did "Battalion Surgeon," screenplay.

Jack (N.Y. Par) McInerney's son, Jack, Jr., a Georgetown U. undergraduate, is doing disk jockeying and otherwise evidencing show biz inclinations.

Mrs. Arthur Schwartz (Kay Carington), wife of the composer-producer, back into Duke U. for the "rice treatment" for her high blood pressure.

Peter Donald takes his radio quiz giveaway show, "Share the Wealth," into Great Lakes Naval Training Station March 15-16 for a special show for servicemen there.

Martha Sleeper, ex-legit and film ingenue, operates a smart femme apparel and souvenir shop in San Juan, Puerto Rico. She came down for a visit with her Navy husband and has stayed two years already.

Bobby Driscoll, accompanied by his mother, returned to the Coast Sunday (25) after guesting on Ken Murray's CBS-TV show Saturday night (24). Moppet star did a scene from his recent RKO-Disney release, "Treasure Island."

Harold Shaw, treasurer of St. John Terrell's Music Circus, handed a representation contract for Florida and Georgia for NCAC's special features department last week, the same day he left Mt. Sinai Hospital after a minor operation.

Joan Sablon tape-records his radio series in his Hotel Plaza suite. The machine is so sensitive that one show picked up background conversation from three women in a next-door apartment who, the engineer thought, would not disturb the tape.

Marian Squire being sought by attorney David R. Rosenwald, National Bank Bldg., Philly, for something that "will be to her advantage." A Marian Squire once did female interviews for VARIETY; her sister is Louise Squire (formerly of Harry Lange), last residing in Hollywood.

Ned Schuyler, co-entrepreneur with Murray Weinger of Miami Beach's Copa City, in town to ready Josephine Baker's dual preem at the Broadway Strand and Monte Primes' new Cafe-Theatre (former Paradise). Miss Baker also slated to reopen the Waldorf's Wedgwood Room next fall.

## Miami Beach

By Larry Solloway

Carl Ravazza into Blue Sails Room of San Souci.

Frank Farrell, columnist, in town for Kiwanis Club affair.

Dean Murphy back home on Normandy Isle between bookings.

John Boles playing one week date at Saxony hotel's Shell-I-M-Room.

The Jacobs family (Lord Tarleton) dickering to buy the Kenilworth.

Tom Arden added to Clover Club show. Jackie Miles and Vagabonds hold over.

Marion Harris, Jr., a click at

Little Palm Club, with Terrell and Winslow also featured.

Billie Holliday, Adrian Rollini Trio head up new show at Mother Kelly's beginning March 1.

Rudy Vallee into Bayshore Royal hotel, Tampa, with Sophie Tucker set to follow in March 6.

Walter Winchell staging benefit show for widow of Negro policeman killed in line of duty in Miami. Affair, on March 31 with Sugar Ray Robinson as guest, will take place at Cotton Club, which is donating proceeds.

## Paris

By Maxime de Beix  
(33 Blvd. Montparnasse)

Paris restaurant and niterie business at a very low ebb.

Nelly Corradi over from Rome for the Paris gala of "Traviata." Flora Gagnepain of March of Time office to the mountains for rest cure.

The Darryl Zanucks spending a few days here before going to Switzerland.

Jean Gabin to do lead in the pic version of Henri Bernstein's legit success, "Victor."

Maurice Lancaster adding the suburban Camille Renault cafe to his roster of bistros.

Juliette Greco back to the cellar niteries of St. Germain des Pres after a successful stint in Brazil.

Tola Litvak bringing a rough print of "Dawn" in from Munich for Darryl Zanuck to screen here. Minto Cato, American chanteuse, teaming up with Vava Yako, Russian singer, in a combo that will sing in 12 languages.

H. G. Clouzot doing the French legit adaptation of Graham Greene's "The Power and the Glory" for Louis Jouvet.

Pierre Brasseur finally is to play in "Bluebeard" and take time off to fulfill his commitment for the Sartre pic, "Les Mains Sales."

Herve Dugard of Theatre des Champs Elysees now glad he took a plunge in contracting the Viennese Opera. Seats are now at a premium.

## Rome

By Helen McGill Tubbs

J. B. Nathan, Paramount Continental manager, in from Paris.

"Man on the Eiffel Tower" at the Arcoboleno in the French version.

The Anna Magnani film, "Red Shirts," locationing in San Marino. "Miracle in Milan," latest DeSica film, opened in six firstruns.

Eduardo Cianelli signed for Italian film, "It's Love That Ruins Me."

Len Smith, of the London company of "Mr. Roberts," here from Paris.

French chanteuse, Genevieve Guitty, appearing at Open Gate Club.

Orson Welles vacationing for a few days before starting work on a film to be made entirely in Italy.

Tenor Beniamino Gigli forced out of opera, "Amico Fritz," in Naples, when taken ill after the second act.

## Frankfurt

By George F. Gaal

Actress Hilde Krahl injured in auto accident.

Cecile Aubrey shooting "Bluebird" in Munich.

RKO celebrated its first year of operation in Germany.

Martha Eggerth skedded for Germany tour in March.

Eagle Lion moving its Germany headquarters here from Hamburg.

Gustav Gruendgens quit management of Duesseldorf State Theatre.

20th-Fox's Anatole Litvak production, "Decision Before Dawn," now in cutting room at Munich studios.

Allies' UFA Liquidation Committee ratified auction sale of two UFA oldies to Hamburg distrib. Stern Verleih.

Warner's "Dallas" and "Glass Menagerie," "For Heaven's Sake" (20th) and "Southside 1-1000" (Mono), are latest releases on Army's circuit.

## Chicago

Bill Doll in ahead of "Peter Pan."

"Borscht Capades" set for the Blackstone, April 23.

Mario Lanza set for concert at Orchestra Hall, April 7.

Sara Bettis, formerly with "Lend An Ear," in for radio and teevee dates.

Jack Benny returns to hometown, Waukegan, March 21, to play benefit for Leo N. Levi Memorial Hospital in Hot Springs.

Don DeFore, lead in "Mike McCauley" which folded here, planned back to the Coast for role in "The Stogie" new Martin & Lewis film.

## London

Rex Ramer leaving for a tour of U. S. and British colonies on conclusion of current date at the Bagatelle.

Cecil Madden and Ronald Waldman confirmed as heads of children's program and light entertainment on British TV.

Susan Shaw takes over the lead in "Peter Pan" from Margaret Lockwood when the show goes on the road starting at Leeds March 12.

Pat Hillyard leaving on a three months tour of America for the British Broadcasting Corp., to study light entertainment on radio and TV.

Anthony Darnborough, who is producing a new quartet of Maugham stories, is filming the introduction in the author's Riviera villa.

Megs Jenkins scored a personal triumph in the revival of "The Late Christopher Bean," presented by Molly May for two-week season at the Embassy.

Bernard Delfont arranging extended tour for "Frou-Frou," which tried out successfully at the New Lindsey Theatre Club with Jean Kent starred.

## Pittsburgh

By Hal Cohen

Stephen Radloff goes right from "Detective Story" at Playhouse into "The Wedding."

Diana Lynn, Jesse White and Bonzo here for p.a.'s with "Bedtime for Bonzo" at Fulton.

Bob Hickey in ahead of "Ice Follies" and Ed Lurie here drum-beating for "Steel Helmet."

Ralph Kiner has a teevee show set with a local baking company just as soon as baseball season begins.

Marilyn Murray, who was snowed out at Carousel in November, is filling her commitment there this week.

Ballet Russe de Monte Carlo comes to Syria Mosque Saturday (3) for afternoon and evening performances.

Mildred White, secretary to Moe Silver, WB zone manager, has resigned to take a job at the Carnegie Library.

Bert Stearn made the Miami front pages when his apartment down there was burgled to the tune of \$10,000.

Howard Newman won't be back this year as summer opera company's p.a., he's staying with "Kiss Me, Kate" on tour.

## Minneapolis

By Les Rees

Nuts Bros. into Curly's niterie. Taxi strike hurting local niterie business.

Herbie Fields returning to St. Paul Flame niterie.

University of Minnesota Theatre offering "Dr. Faustus."

Ballet Theatre at Northrop Auditorium Feb. 28-March 1.

Annual Shriners' Indoor Circus at Auditorium, March 10.

Hotel Radisson Flame Room holding over George Goebels.

"A Murder Has Been Arranged" underlined for Edyth Bush Little Theatre.

John Montague beating drums for "Mister Roberts," due at Lyceum March 11.

Minneapolis Symphony orchestra back from mid-winter tour and resuming concerts here.

Hotel Nicolet Minnesota Terrace has Will Mahoney with Nancy Sheldon and Laurette & Clymas.

## Madrid

By Geeno Garr

Antonio Amaya and company touring the Balearic Islands.

Alfredo Rojo, young singer guitarist, set to work in Paris niteries.

Chantosee Carmen Murillo back from North Africa for local niterie dates.

Producer Cesario Gonzales went to Rome on a deal to produce a pic there.

Guitarist Carlos Flores, back from a tour of North Africa, due to leave for France soon.

Club Castello, newest niterie, has French accordionist Jean Freber and Arab singer Emilio El Moro.

Tenor Luis Mariano, at present in Canada, set to give recitals in Spain before appearing in a new operetta in Paris this spring.

French director Henri Decoin, here for preem of his "Three Telegrams," discussing production of a Franco-Spanish pic in a Madrid studio.

Dancers Marife and Alberto Torres, with a troupe of 20 dancers, singers and musicians, made their bow at the Albeniz prior to a tour abroad.

Argentine film star Arturo de Cordoba due here in April to start work on first of four pix for pro-

ducer Mauricio de la Serna who has him under contract for a year.

"The Sweet Enemy," new play by French author Andre Paul Antoine will be presented in Spain by Jose Subira. Star role goes to Italian film and legit player Osvaldo Genazzani.

## Berlin

By Bill Conlan

Abraxas Ballet doing okay in the Western zone.

Tino Rossi to appear at Titania Palace on Sunday (4).

Students in Regensburg rioted over the banning of "The Sinner."

Sportscaster Jim Britt and Mutual commentator Cedric Foster in town.

Bill McClure, Warners-Pathe chief, transferring headquarters to Bad Homburg.

Cecile Aubry and Hans Albers to start work soon on "Bluebeard's Wives," in Munich.

Silvano Mangano will appear in Berlin during the International Film Festival this June.

Jose Iturbi cancelled his appearance at Titania at last minute because of transportation difficulties.

Illinois Jacquet will appear at the Koror late this month with \$2,000 guarantee for three performances.

Ed Haaker leaving Berlin. New assignment will be either Frankfurt or Paris for National Broadcasting Co.

## Washington

By Florence S. Lowe

Phil Reagan amongst week's visitors.

Nat "King" Cole headlined a Uline Arena jam session past Sunday night.

Revival of Moliere's "School for Wives" current at Arena, town's resident theatre-in-the-round.

Leopold Stokowski checked in over weekend to prep for the maestro's p.a. with the National Symphony tonight (28).

"Othello" opening at Catholic U Friday night (2) with Alan Schneider directing and Leo ("Edge of Doom") Brady starring.

RCA Victor and local disk dealers donating first three weeks' profits from sale of Margaret Truman's new album of American songs to the National Symphony fund.

## Scotland

By Gordon Irving

Red Ingle due at Empire, Glasgow in March.

Logan Family resume straw hat stint in Glasgow June 4.

Princess Margaret to open Arts Festival of Drama at Perth May 29.

Molly Weir, Scots actress, reading poetry on a British Broadcasting Co. program.

Stanley Baxter, up-coming comedian, will join Robert Wilson on tour of Scots towns and villages this summer.

Miriam Yoron, 21-year-old recently elected "Miss Israel" from 3,000 contestants in Tel Aviv, to Glasgow for Jewish Arts Festival.

Popular Glasgow theatre, the Metropole, turns to legit with production of two plays, "The Gorbals Story" and "Common Property."

## Lisbon

By Lewis Garry

A Portuguese revue company is under contract to appear at the Teatro Lope de Vega, Madrid, April 3.

Two Spanish revue troupes are scheduled to make their bow here sometime in April if the government will give an okay.

Nearly 111 actors and 103 actresses and about 500 other theatre workers are unemployed with the closing of many shows after Carnival.

RKO will showcase some of the product slated for the Politeama at the 1,700-seat Capitolio starting with "She Wore a Yellow Ribbon," John Wayne starrer.

Spanish dancers Rosario and Antonio under contract for 10 performances at the S. Carlos Opera house for a \$10,000 fee. Prices have been upped to \$3.

## Barcelona

By Joaquina C. Vidal-Gomis

Legit author Luis Elias a hit with his play, "Bala Perduda" at the Romea.

Emporium niterie has French singer Muriel. Hermanas Madrid and Ballet Montenegro.

New dancing team of Teresa and Antonio Jaen to Palma Mallorca for a short season before going abroad.

## Hollywood

Al Horwitz laid up with flu. Macdonald Carey bedded with flu.

Marvin Schenk vacationing in Hot Springs.

Joe Pasternak to Sun Valley for a two-week siesta.

Van Johnson returned from a vacation in Acapulco.

Penny Singleton to Milwaukee to start a vaude tour.

Spyros Skouras in from N. Y. to ogie new product at 20th-Fox.

Herbert Silverberg in town after three weeks in N. Y. and Paris.

Bill (Hopalong) Boyd recuperating from a throat ailment in Phoenix.

Friars Club tossing a testimonial dinner for Dean Martin and Jerry Lewis.

Ben Irwin joined the Cleary-Strauss public relations agency as a partner.

Lloyd Douglas left an estate of "more than \$100,000" to his two daughters.

Helen Hayes due in town March 5 to start work in "My Son John" at Paramount.

Bing Crosby home from the hospital to recuperate after a kidney operation.

Armand Schaefer returned from a deep sea fishing vacation at Guaymas, Mexico.

Cecil B. DeMille's son, Dick, is writing scripts for the Hubbard Dianetic Foundation.

Virginia Mayo knocked out by flu while playing in "Painting the Clouds with Sunshine."

Broderick Crawford elected to the board of governors of the Hollywood Athletic Club.

Joe Pasternak will receive the annual Heart of Gold Award from the Mt. Sinai Men's Club.

Gordon Goodloe checked out of the United Artists Theatre circuit to return to the Air Force.

Keenan Wynn to the Travis Air Base to entertain veterans of the Korean war for the sixth time.

Richard Widmark and Dana Andrews bedded as a result of underwater scenes in "The Frogmen."

Fred Quimby hosted members of the Southern California Motion Picture Council on the Metro lot.

Ellis Arnall in town for the meeting of the Society of Independent Motion Picture Producers.

Dore Schary delivered an address on modern films at the College of the Pacific's Centennial Drama Celebration.

Humphrey Bogart and Lauren Bacall will sail on the Liberte from N. Y. March 14, en route to England and Africa.

Judy Garland tossing a party for Hollywood's foreign correspondents next week as a prelude to her London Palladium engagement.

## Nassau, Bahamas

By Ralph Lyecell

Lillian Gish in from New York (25) to play "Miss Mabel" at Bahama Playhouse week of March 5.

Virgil Fox, guesting with friends here, gave organ recital at Christ Church Cathedral for local Red Cross benefit Feb. 25.

Marta Linden, Betty Caulfield and mother, Mrs. Henry R. Caulfield, back to New York after engagement at Bahama Playhouse.

Romney Brent arrived this week to be resident director for balance of Bahama Playhouse season. He also will play role in "Miss Mabel."

"For Love Or Money," with John Loder and Betty Caulfield, closed after week's engagement at Bahama Playhouse. Drew best biz at Playhouse so far this season.

John Loder and Mrs. Loder guests of Lord and Lady Garthwaite at Hobby Horse Hall (Feb. 23) when British Colonial cups were presented to race winner.

## Philadelphia

By Jerry Gaghan

Bob Corson, co-owner of Ciro's, has been named the first president of the Cafe Owners Assn.

Realty interests are trying to persuade State Department officials to set up "Voice of America" headquarters here.

Edward R. Murrow, news commentator, received an honorary degree of Doctor of Journalism from Temple University.

Danny Montgomery, niterie emcee, has switched to radio and is now a staff member of WPWA, Chester, working on five shows weekly.

Frederic R. Mann, president of Robin Hood Deli, has launched a drive to enlist 1,000 "Friends of the Deli." Each "friend" chips in \$100, which entitles donor to two seats for each performance.

Ronnie Graham, currently at the Rendevous and rehearsing the musical, "It's About Time," is writing the score for another musical, the book for which is by Robert Ruark, syndicated news columnist.



# OBITUARIES

## MARGARET MAYO

Margaret Mayo, 68, playwright, who wrote the comedy hits, "Baby Mine," "Twin Beds" and "Polly of the Circus," died in Ossining, N.Y., Feb. 25.

Born on a farm near Brownsville, Ill., her name originally was Julian Slatten, which she changed to Mayo with her first job as an actress. Before going far on the stage, however, she tried a youthful fling as a playwright and made a play out of Ouida's "Under Two Trees."

Miss Mayo's acting career was brief. A note to Alf Hayman, the producer, brought her a part she described as "a degree above an onstage voice" at the end of the second act of "Thoroughbred" at the Garrick Theatre. She was then in her teens. She toured in "Charley's Aunt" and "Secret Service" and, in 1899, acted Susan in "Because She Loved Him So" at Hoyt's Madison Square Theatre.

After a tour in "Arizona" Miss Mayo played Polly in "Pretty Peggy," with Grace George, at the Herald Square Theatre, in 1903, and then retired from the stage to devote herself to playwriting.

Besides "Under Two Trees," she wrote two other plays based on books, "The Junge" and "The Marriage of William Ashe." Also among her stage works are "His Bridal Night," in collaboration with Laurence Riving; "The Wall Street Girl," which she wrote with her husband, the late Edgar Selwyn, from whom she was subsequently divorced.

Besides her plays, Miss Mayo wrote scenarios for the screen, supplying some of the early scripts for the Goldwyn Motion Picture Co.

## CYRIL MAUDE

Cyril Maude, 68, retired British actor-manager, died in Torquay, England, Feb. 20.

Probably his most famous role was in "Grumpy," which delighted two continents. He played the part 1,200 times and also appeared in the screen version.

Between his first fledgling appearance in a minor role in "East Lynne"—the legendary stock tragedy of the gaslight era—in 1894 in Denver, and a final appearance in a character part in a 1950 film, Maude had appeared in more than 100 plays and motion pictures.

His daughter, Margery, now Mrs. Joseph W. Burden of New York, is appearing here in "The High Ground."

In 1932, Maude returned to the London stage in the farce, "Once a Husband," and appeared there again the next year in "Cabbages and Kings." A year later he made a second film, "Orders Is Orders."

In his final appearance, last year, in the British film "While the Sun Shines," he played a brief character role, supporting Ronald Howard, whose father, the late Leslie Howard, had spent part of his acting apprenticeship in Maude's troupe.

Mr. Maude's first wife, the former Winifred Emery, an actress, died in 1924. In 1927, he married Mrs. P. H. Trew, widow of Harry Trew.

## BEN H. ATWELL

Ben H. Atwell, 74, retired opera and legit, publicist, died in Los Angeles Feb. 21. Although of the same era as Harry Reichenbach and Walter Kingsley, who had been noted as stunt publicists, Atwell worked along more conservative lines in publicizing his attractions and stars, among whom were Al Johnson, Eleanor Duse, Pavlova, Mordkin, among others.

Atwell was born in Syracuse, N.Y. He was a newspaper man in Chicago before he entered the publicity field in 1910. For many years he directed publicity for the Chicago Civic Opera. He also was associated with the Shuberts.

In 1942 he retired and went to Los Angeles to live.

In his heyday on Broadway he was one of the most colorful press agents, easily recognized by a bow tie of filmy crepe, a gold-headed ebony cane and a soft, black fedora hat.

Atwell was a member of The Lambs and The Silurians. His wife, Marcella Albus, soprano, died in 1937. Three brothers survive.

## ALFRED GRUENWALD

Alfred Gruenwald, 67, Viennese librettist and playwright, who had lived in the U.S. since 1940, died Feb. 24 at his home in Forest Hills, L.I.

Gruenwald contributed to many operettas, including two by Franz Lehár, "Ideal Wife" and "The

Tango Queen." He was also a newspaper drama critic.

Among the operettas produced in the U.S., of which he was the author or on which he collaborated, were:

"Countess Maritza," the best known, for which Emmerich Kalman wrote the music in 1926; "Yankee Princess"; "The Last Waltz"; "The Rose of Stambul"; "The Girl from Brazil"; "The Lady in Red," and "The Duchess of Chicago."

A comedy by Gruenwald, "Dancing Partner," was produced by David Belasco.

He leaves his wife, a daughter and a son.

## LEON E. FRANCONI-NIEF

Leon E. Franconi-Nief, 83, an early producer and writer in the motion picture industry and one of the first editors of newsreels, died at White Plains, N.Y., Feb. 20.

Born in San Francisco, he distributed pictures of the San Francisco earthquake and soon afterward joined Pathe Freres.

Inspired by a film of President Taft's inauguration, Franconi-Nief helped induce the Pathe concern to distribute newsreels periodically. As editor of early newsreels, he shaped a policy that was followed for many years.

After leaving Pathe in 1933, he worked for Castle Films until his retirement in 1937.

He leaves his wife, a son, and three daughters.

## MARTINA TRAPP DUPIRE

Mrs. Martina Trapp Dupire, 28, one of the Trapp Family, singers, died Feb. 25 at Burlington, Vt. She sang first alto with the group.

After coming to the U.S. from Germany in 1938 the Trapp Family appeared in more than 1,000 concerts of religious and folk music. Group lived at Stowe, Vt., where Mrs. Dupire resided with her husband, Jean, a horticulturist.

Surviving besides her husband are her stepmother, Mrs. Maria Trapp; four sisters and two brothers.

## LE ROI

LeRoy McCafferty, 62, magician and manufacturer of illusions for magicians, died at Meriden, Conn., Feb. 21. Before retiring from vaude a generation ago, he had been known professionally as Le Roi.

McCafferty was aided in his manufacturing by one of the most complete magical libraries ever assembled. Many of the volumes have long been out of print.

He was a member of the Society of American Magicians. Survived by wife.

## MABEL RUSSELL LEONARD

Mabel Russell (Leonard), 72, former vaude comedienne and widow of Eddie Leonard, minstrel and yesteryear vaude headliner, died in New York Feb. 22.

Miss Russell had done a comedy singing act on the top circuits for several years before her marriage, after which she was teamed in an act with her husband. Latter died about 10 years ago and since then she had been employed as children's matron at the RKO 81st street theatre, N.Y.

## ELLIOT LESTER

Elliot Lester, 37, playwright and teacher, died Feb. 23 at his home in Wyncote, Pa.

Lester was the author of three plays—"The Mud Turtle," "Take My Advice" and "Two Seconds," the last of which was made into a film. He spent a sabbatical year in Hollywood in 1928, as a scripter for 20th Century-Fox.

His wife, son and daughter survive.

## ALFRED D. BRICK

Alfred D. Brick, 60, Coast supervisor of Fox Movietone News, died in San Francisco, Feb. 27, following brain surgery.

With Movietone 28 years, he had been on the Coast for 19 years and was in Hawaii at time of sneak attack on Pearl Harbor. Lensed all footage used in newsreels at that time. Wife and daughter survive.

## FINA MONTJOIE

Josephine Servais, 68, who sang soprano with the Paris Opera as Fina Montjoie, died in Washington, Feb. 24.

Mrs. Lyla Thomas, 65, mother-in-law of Red Barber, CBS sports director, died Feb. 24 in Jacksonville, Fla. She was struck by a car Dec. 16 and had been in a coma since then.

Mrs. Anne O. Grindley, 80, known to those in radio and tele-

vision fields as Mother Grindley, died in Dumont, N.J., Feb. 28. Surviving are Mrs. Idella Kampf, day program supervisor of the Mutual Broadcasting System, and three other daughters.

Blagoe Stephanoff, 60, makeup artist for Samuel Goldwyn Productions for 20 years, was burned to death Feb. 21 in a fire in his Hollywood apartment.

Wife of Phil Delvernois, head of sound department for WB in Pittsburgh zone, died at her home there on Feb. 18.

Milton Baile, projectionist who was at Warners' Kenyon theatre, Pittsburgh, for 22 years, died at his home there on Feb. 21.

Edward J. Donnelly, 85, chief of police at RKO for a quarter century, died Feb. 19 in Wilmer, Cal.

## MARRIAGES

Barbara Bernstein to Marshall Robbins, Feb. 25, Los Angeles. He's son of Jack Robbins, head of J. J. Robbins & Sons music publishing company.

Lila Leeds to Dean McCollum, Chicago, Feb. 17. Bride is singer and former film actress; he's a bandleader.

Trudy LeLux to Danny Yale, Chicago, Feb. 19. Bride is an actress; he's violinist with Frank York orch.

Marjorie Marlowe to Russ Reed, Chicago, Feb. 23. Both are thespians.

Elaine Gaetan to Bob Newhook, Boston, Feb. 24. Bride is secretary to theatre operator E. M. Loew; he's publicist for Loew's Boston theatres.

Blanche Solomon to Melvin Breines, New York, Feb. 17. Groom is with Rogowski Press, VARIETY printery.

## BIRTHS

Mr. and Mrs. James Duffy, son, Chicago, Feb. 21. Father is with CHI ABC publicity dept.

Mr. and Mrs. Dudley Murphy, daughter, Santa Monica, Feb. 18. Father is a film director.

Mr. and Mrs. Robert Ferrie, daughter, San Antonio, Feb. 18. Father is announcer and newscaster on KITE there.

Carolyn Gaeron to Chalmers Marquis, Chicago, Feb. 17. He's a WGN-TV director.

Beverly Moore to Charles Boyd, Las Vegas, Feb. 19. He's a screen actor.

Mr. and Mrs. Marc Newman, daughter, Santa Monica, Feb. 18. Father is a Hollywood talent agent.

Mr. and Mrs. Frank Davis, son, Hollywood, Feb. 22. Father is a screen writer.

Mr. and Mrs. Red Norvo, son, Santa Monica, Feb. 18. Father is a bandleader.

Mr. and Mrs. Norman Mervis, daughter, Pittsburgh, Feb. 13. Father's with Mervis Bros. theatre circuit.

Mr. and Mrs. Bob Powell, son, Pittsburgh, Feb. 20. Father's an announcer at KDKA.

Mr. and Mrs. Fred Serrao, daughter, Pittsburgh, Feb. 18. Father's a theatre owner there.

Mr. and Mrs. Gray Johnson, daughter, Santa Monica, Feb. 21. Father is a flack at 20th-Fox.

Mr. and Mrs. Eddie Albert, son, Hollywood, Feb. 20. Mother is Margo, screen actress; father is a film player.

Mr. and Mrs. Seymour Roman, son, New York, Feb. 25. Father is manager of Columbia Pictures pressbook dept.

Mr. and Mrs. Daniel Mann, son, Feb. 24, in New York. Father staged "Rose Tattoo," currently at the Martin Beck, N.Y., and other legit; mother is the former legit-film actress Kathleen Williams.

## British 'Oscars'

Continued from page 2

British pic of 1950 and "The Un-defeated" (British) was voted top documentary.

Special certificates of merit were issued to Charles Chaplin and Lewis Milestone for their reissues of "City Lights" and "All Quiet on Western Front," respectively. J. Arthur Rank also collected two of these certificates for "This Modern Age" and for children's entertainment films.

## Exhib Honored

Long neglected when film laurels are passed out, the exhibition end of the industry came into its own yesterday (Tues.) when Look magazine announced winners of its 10th Annual Movie Awards. An accolade

went to Phil Chakera's of Springfield, O., whose Chakera's Theatres, Inc., operates some 49 houses in Ohio and Kentucky. Prize was given him to symbolize the "showmanship and community service of 20,000 theatremen throughout the U.S."

Distinction handed Chakera marks the first time that Look has made an exhibitor award. By adding such a prize, the mag points out, attention is focused on the men and women who represent the picture industry in communities across the country. Laurel is made "in recognition of the great contribution of the exhibitor to the whole pattern of the motion picture industry."

Working with the 34 tents of the Variety Clubs, Look sought nominations of "outstanding theatre-owners and managers." Out of some 70 exhibitors nominated, Chakera was selected. Mag stated that it hopes to make the exhib award a regular part of its Annual Movie Awards.

For her performance in 20th-Fox's "All About Eve" Bette Davis was named "actress of the year." James Stewart was chosen "actor of the year," while Gloria Swanson topped a "special award" for her film comeback ("Sunset Boulevard"). Darryl Zanuck, 20th-Fox production chief, won an "all-industry achievement award" for his contributions to the screen in 1950.

Other winners include Judy Holiday, "most promising newcomer (female)"; Marion Brando, "most promising newcomer (male)"; Josephine Hull, "best supporting role (female)"; Arthur Kennedy, "best supporting role (male)"; Stanley Kramer, "best producer"; Joseph Mankiewicz, "best writer-director"; Robert S. Surtees, "best cameraman," and Walt Disney, a "special 10-year award."

## Foreign Press Polls

Hollywood, Feb. 27. Poll conducted by the Foreign Press Assn. disclosed that Hollywood stars hold 10 top spots among the world's favorite male thespians and nine out of 10 in the female division. The survey covered 900 newspapers, magazines and radio stations in 50 countries.

Gregory Peck tops the male section, followed in order by Alan Ladd, Clark Gable, Gary Cooper, Errol Flynn, Tyrone Power, Bing Crosby, Cary Grant, Charles Boyer and Gene Kelly. Jane Wyman leads the gals, trailed by Ingrid Bergman, Esther Williams, Rita Hayworth, June Allyson, Greer Garson, Bette Davis, Loretta Young, Maria Felix and Jean Simmons.

## Radio Followup

Continued from page 35

femcee. Both are pretty handy when delivering epithets on a high mental level. Sequence was probably one of the best of its kind on the series.

Further comedy was offered by Haley, who wound up with a tune of the Gaelic collection in Hollywood. Olsen & Johnson were also on hand, but there wasn't anything funny to be gleaned from their brief moments.

Other highspots in the display were the Uta Hagen-Paul Kelly enactment of a scene from "Country Girl" and Robert Merrill's rendition of "Di Provenzo" from "La Traviata." Merrill was a last minute substitute for James Melton, and apparently, all traces of Melton in the script weren't eliminated. The references to Melton's antique car collection were left intact.

Jose.

## Ken Murray

Continued from page 36

to reject the program even after the ISHAA said it was okay.

"We feel that if a program is bought and paid for by a beer company, it is beer advertising. Therefore our taking the show without commercials would not be in keeping with the spirit of our agreement with the ISHAA," William Kiley, sales manager of the station, said. When asked if he would confer with the ISHAA head in an attempt to bring their view in line, Kiley replied: "Not for the purpose of a newspaper story."

WFBM-TV planned to run the DuMont kine of "Cavaleade of Bands" in place of the show.

Hoosiers were perplexed as to why the station, which runs few live network shows and a great many kines, would not run the program after the ISHAA had given it a favorable "non-commercial-nod."

## Show Boats

Continued from page 1

deckhand all we had to do was blow the whistle and they would come running over the hill like seven-year locusts and were only too glad to work for \$1 a day, three good meals and a comfortable room. But times have changed and this same deckhand, in the Pittsburgh district, now gets \$17.74 a day, works 10 days and is off five. And as a riverman, I would say in the Pittsburgh pools, he earns his money.

As competition and lack of interest became keener on the river, some of the Showboat managers turned to royalty plays to improve their business. I will never forget my first trip to New York when my friend, the late Geo. M. Cohan, gave me free royalties to all his plays. I selected "Broadway Jones," a straight comedy that I turned into a musical and sent Cohan some of the billing. He immediately copied my idea and also made "Broadway Jones" into a musical. He called it "Billie," after me, and starred Polly Walker in the show. This paragraph could easily be titled "Cast a play upon te waters." We never leaned much towards royalty plays because their success depended largely upon good acting—something the Bryants knew absolutely nothing about.

## Lily Pons' Showboat 'Date'

I remember one time we were playing Charleston, W. Va., and it looked bad for business that night. In fact, we didn't expect to show when, up the gangplank, strolled a dark-eyed beauty who was none other than Lily Pons, and as soon as she went inside the boat I grabbed a megaphone and ran up-town screaming that Lily Pons, the opera star, would appear in person upon the boat that night. And did she pack them in? They even lined up on the outside guards to look in the windows at—Lily Pons, Vincent Lopez, James Melton, Jack Norworth, Tallulah Bankhead and others have helped us out many times in this same manner.

One night we were playing a little cowpath landing on the upper Kanawha river when a small bald-headed man laid two indian clubs in the ticket office window and asked: "Can you use m. partner and 1? I juggle these things and he smokes cigars." It was the late Gus Hill and Joe Laurie, Jr. I never did learn where Joe and Gus came from, or how they got there.

We were all excited when Mike Todd asked me to build a showboat that be promised to take to New York with a Broadway cast. But, as usual, Mike wanted the boat so big it wouldn't go under the bridges.

There are no better showgoers in the world than the American farmer yet they are no different than the New York theatre audience. Both are like a white leg-horn hen; if you treat them kindly and with consideration, they will lay the year around. Almost once or twice a week, when showing in the farming country, a woman followed by a large family would move timidly to the ticket window and say: "Capt. Billy, we've had a lot of trouble since you were here last. Our barn burned down," or, "My husband had an operation, etc., so we have been awful short on cash, but we never have missed your show and we've brought along a few things that we would like to trade in for some complimentary tickets." Their burnt offering would usually be a bushel of green beans, potatoes, eggs, country ham, jam and preserves and often a priceless roll of country butter carefully wrapped in a white damp cloth that came direct from a cool spring house alongside of the hill.

There is a more complete story than this about the fast disappearing showboats, so I will close by saying it was not the river's fault that we could not operate our showboat any longer, because the inland streams have never yet turned their backs on anyone. Maybe it was because we failed to keep abreast of the fast-moving times, or maybe it was like the old ferryman at Greenup, Ky., once remarked, after the show one night, "That sure was a funny getup you had tonight. My wife laughed until her sides hurt." Then as an after-thought he added: "Say, we got a fellow up here in our town you ought to take with you. He can sing and dance and stand on his head. He's a comical cuss and would fit right in with your troupe. He ain't got a lick o' sense."

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